

Example 1. Johannes Tinctoris, example from *Liber de arte contrapuncti*, bk 3, ch. 2, illustrating the permitted use of parallel fifths in three-part counterpoint.



Example 2. Thomas Morley, *A Plaine and Easie Introduction to Practicall Musike* (London: Peter Short, 1597), 96–97.

96 **The second part.**

Phi. But vpon what considerations, and in what order may you break the plainfong?
Ma. It would be out of purpose to dispute that matter in this place, but you shall know it afterward at full, when I shall set you downe a rule of breaking any plainfong whatsoeuer?
Phi. I will then cease at this time to be more inquisitiue thereof: but I will see if I can make another waie which may content you, seeing my last prooued so bad: but nowe I see it I think it vnpossible to find another waie vpon this base answering in the Fuge.
Ma. No? Here is one, wherein you haue the point reuerted: but in the ende of the

Meeting of the flat and sharpe eight condeimed.

twelth note I haue set downe a kind of clofing (because of your selfe you coulde not haue discerned it) from which I would haue you altogether abtaine, for it is an vnpleasent harsh musicke: and though it hath much pleased diuers of our descanters in times past, and beene receiued as currant amongst others of later time: yet hath it euer beene condemned of the most skilfull here in England, and scoffed at amongst strangers. For as they saie, there can be nothing faller (and their opinion seemeth to me to be grounded vpon good reason) how euer it contenteth others. It followeth nowe to speake of two partes in one.

Phi. What doe you terme two partes in one?
Ma. It is when two parts are so made, as one singeth euerie note and rest in the same length and order which the leading part did sing before. But because I promised you to set downe a vvaie of breaking the plainfong, before I come to speake of tvvoe partes in one, I will giue you an example out of the works of M. Perley (vvhetherwich wee vwill content our selues at this present, because it had bene a thinge verie tedious, to haue set dooyne so manie examples of this matter, as are euerie vvhether to bee founde in the vvorkes of M. Redford, M. Tallis; Preston, Hodges, Thorne, Selbie, and diuers others: vvhether you shall find such variete of breaking of plainfongs, as one not verie well skilled in musicke, should scant desceme anie plainfong at all) vvhetherby you may learn to break any plainfong whatsoeuer.

Phi. VVhat generall rules haue you for that?
Ma. One rule, vvhich is eiter to keepe the substance of the note of the plainfong.
Phi. What doe you call keeping the substance of a note?
Ma. VVhen in breaking it, you sing either your first or last note in the same key wherein it standeth, or in his eight.

Phi. I praie you explaine that by an example.
Ma. Here be three plainfong notes which you may breake thus:

thus or thus: and infinite more waies which you may deuile to fit your Canon, for these I haue onlie set downe to shew you what the keeping the substance of your notes is-
Phi.

The second part. 97

Phi. I vnderstand your meaning, and therefore I praie you set downe that example which you promised.
Ma. Here it is set downe in partition, because you should the more easilie perceiue the conuicience of the parts.

The plainfong of the Hymne Saluator mundi, broken in diuision, and brought in a Canon of three parts in one by Orbert Parley.

Saluator mundi domine.

Musical Treasures of a Renaissance Theorist:
 Franchinus Gaffurius (1451–1522)

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Lecture at the Jacobs School of Music, Indiana University,
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(a)

(b)

(a)

(b)

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26 27

(a)

(b)

The image displays two musical staves, (a) and (b), each consisting of four staves (treble, alto, tenor, and bass clefs). Both are in 3/2 time and B-flat major. Staff (a) shows the original notation with asterisks marking specific rhythmic features. Staff (b) shows a recomposed version with more complex rhythmic patterns and a right-pointing arrow in the tenor staff at the beginning.

Example 6. Josquin des Prez, *Missa Une mousse de Biscaye* (c.1490), Benedictus, mm. 1–32, drawing special attention to the cantus-firmus-based entry in the top voice, mm. 17–23.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

The image shows a musical score for the Benedictus, divided into two systems. The first system covers measures 1-16, and the second system covers measures 17-32. The top staff in the second system features a cantus-firmus-based entry, marked with asterisks. The score is in 4/4 time and B-flat major.

Example 7 (a) to (d). Josquin des Prez, *Missa Une mousse de Biscaye* (c.1490), examples of the musically effective use of minim-against-minim movement.

(a)

Example 7(a) shows four staves of music in 3/2 time. The top staff has a melody of eighth notes. The second and third staves have a similar rhythmic pattern. The bottom staff has a more complex rhythmic pattern with some rests.

(b)

Example 7(b) shows four staves of music in 4/4 time. The top staff has a melody of eighth notes. The second and third staves have a similar rhythmic pattern. The bottom staff has a more complex rhythmic pattern with some rests.

(c)

Example 7(c) shows four staves of music in 4/4 time. The top staff has a melody of eighth notes. The second and third staves have a similar rhythmic pattern. The bottom staff has a more complex rhythmic pattern with some rests.

(d)

Example 7(d) shows four staves of music in 4/4 time. The top staff has a melody of eighth notes. The second and third staves have a similar rhythmic pattern. The bottom staff has a more complex rhythmic pattern with some rests.

Example 7. Examples of unconventional dissonance treatment in (a) and (b) Josquin des Prez, *Missa Une mousse de Biscaye*, and (c), (d), and (e) Gaffurius, *Missa De tous biens playne*

(a) (b)

Example 7(a) and (b) show four staves of music in 4/4 time. Asterisks mark specific notes in the top and bottom staves. The top staff has a melody of eighth notes. The second and third staves have a similar rhythmic pattern. The bottom staff has a more complex rhythmic pattern with some rests.

(c) (d) (e)

Example 7(c), (d), and (e) show four staves of music in 4/4, 3/2, and 4/4 time. Asterisks mark specific notes in the top and bottom staves. Arrows point to specific notes in the bottom staff. The top staff has a melody of eighth notes. The second and third staves have a similar rhythmic pattern. The bottom staff has a more complex rhythmic pattern with some rests.

Example 9. Franchino Gaffurio, *Missa De tous biens playne* (c.1490), Gloria, mm. 1–107, with putative contrapuntal basis (“middle ground”).

The image displays a musical score for Example 9, consisting of two systems of staves. The first system contains staves 1 through 12, and the second system contains staves 13 through 23. The music is written in 3/4 time and B-flat major. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and ties. Asterisks (*) are placed above specific notes in several staves, indicating a putative contrapuntal basis. The score is presented in a clean, black-and-white format with standard musical symbols.

Ex. 9 continued (2 of 4)

Musical score for measures 24-33. The score is written for a piano with four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). Measure numbers 24 through 33 are indicated above the first staff. Measure 24 begins with an asterisk (*). Measures 29, 30, and 31 contain asterisks. Measures 32 and 33 feature triplets, indicated by a '3' and a bracket over the notes. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 34-46. The score continues with four staves in the same key signature and clef arrangement. Measure numbers 34 through 46 are indicated above the first staff. Measures 38, 41, 42, and 45 contain asterisks (*). The musical notation includes a variety of note values and rests, maintaining the rhythmic complexity of the previous section.

Musical score for measures 47-61. The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of seven staves. The first four staves are for the main instrument, and the last three are for a piano accompaniment. Asterisks (*) are placed above measures 49, 50, 51, 52, 55, 56, 59, and 60 in the first staff. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 62-77. The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of seven staves. The first four staves are for the main instrument, and the last three are for a piano accompaniment. Asterisks (*) are placed above measures 65 and 66 in the first staff. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 78-95. The score is written for a piano with four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (B-flat) and the time signature is 3/2. Measures 78-85 contain rests in all staves. From measure 86, the music begins. The Treble 1 staff features a melodic line with eighth and sixteenth notes. The Treble 2 staff has a similar melodic line. The Treble 3 staff provides harmonic support with chords and moving lines. The Bass staff has a steady accompaniment of eighth notes. The piece concludes at measure 95 with a double bar line and repeat dots.

Musical score for measures 96-107. The score continues with the same four-staff piano arrangement. Measures 96-99 contain rests in all staves. From measure 100, the music resumes. This section is characterized by numerous asterisks (*) placed above specific notes, indicating technical challenges or accents. The Treble 1 staff has a more active melodic line with many sixteenth notes. The Treble 2 and Treble 3 staves continue with their respective parts, with some notes also marked with asterisks. The Bass staff maintains its accompaniment. The piece ends at measure 107 with a double bar line and repeat dots.