

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 bene receiued as currant amongst others of later time: yet hath it euer bene 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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(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 score from measures 7 to 16. It features a prominent minim-against-minim movement in the upper voices. Asterisks are placed above certain notes in measures 11, 12, 13, and 14 to highlight these rhythmic patterns. Staff (b) shows a recomposed version of the same passage. It features more extensive rhythmic breaking and ornamentation, particularly in the upper voices, while maintaining the overall harmonic structure. A right-pointing arrow is placed above the first note of the tenor staff in measure 7.

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 to 16, and the second system covers measures 17 to 32. The score is in 4/4 time and B-flat major. The top voice (treble clef) features a cantus-firmus-based entry in measures 17–23, which is highlighted by asterisks above the notes. The other voices (alto, tenor, and bass clefs) provide harmonic support. The score includes various rhythmic values such as minims, crotchets, and quavers, along with rests and phrasing slurs.

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)

(b)

(c)

(d)

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)

(c) (d) (e)

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 a Gloria from a Mass by Franchino Gaffurio. The score is presented in two systems, each containing eight staves. The first system covers measures 1 through 12, and the second system covers measures 13 through 23. The music is written in a 3/2 time signature with a key signature of one flat (B-flat). The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and phrasing slurs. Asterisks (\*) are placed above specific notes in several measures, likely indicating points of interest or contrapuntal basis. The staves are arranged in a traditional four-part setting (Soprano, Alto, Tenor, Bass) for the first system, and continue with similar parts in the second system.

Ex. 9 continued (2 of 4)

Musical score for measures 24-33. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. Measure 24 is marked with an asterisk (\*). Measures 27, 29, 30, 31, 32, and 33 contain triplets, indicated by a '3' above the notes. The piano part features a melodic line with various rhythmic patterns and rests.

Musical score for measures 34-46. The score continues from the previous system. Measures 38, 41, 42, 44, and 45 are marked with an asterisk (\*). The piano part continues with a melodic line, and the grand staff part includes various rhythmic patterns and rests.

Musical score for measures 47-61. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves: a grand staff (treble and bass clefs) and five individual staves. The grand staff contains the main melodic line with asterisks marking specific notes in measures 49, 50, 51, 52, 55, 56, 59, and 60. The accompaniment is provided by the five individual staves, which feature a variety of rhythmic patterns and chordal textures.

Musical score for measures 62-77. The score continues in 4/4 time with a key signature of one flat (Bb). It consists of seven staves: a grand staff (treble and bass clefs) and five individual staves. The grand staff contains the main melodic line with asterisks marking specific notes in measures 65 and 75. The accompaniment is provided by the five individual staves, which feature a variety of rhythmic patterns and chordal textures.

Musical score for measures 78-95. The score consists of eight staves. The first four staves are for the upper voices (Soprano, Alto, Tenor, Bass), and the last four are for the lower voices (Soprano, Alto, Tenor, Bass). The key signature is one flat (B-flat), and the time signature is 3/2. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is present at the end of measure 95.

Musical score for measures 96-107. The score consists of eight staves, continuing the arrangement from the previous system. The key signature remains one flat (B-flat), and the time signature is 3/2. This system includes several measures with asterisks (\*) above the notes, indicating specific performance instructions or accents. The notation includes various rhythmic values and rests, with a double bar line at the end of measure 107.