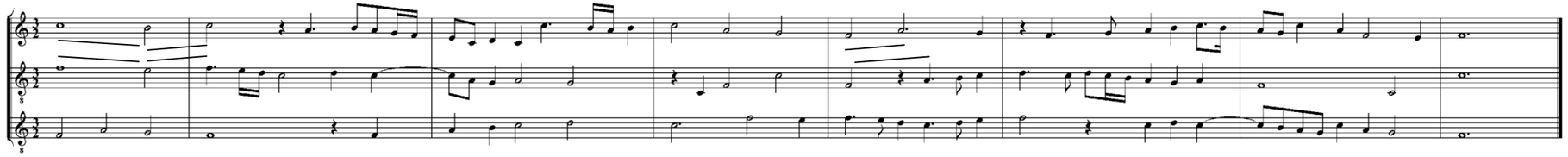
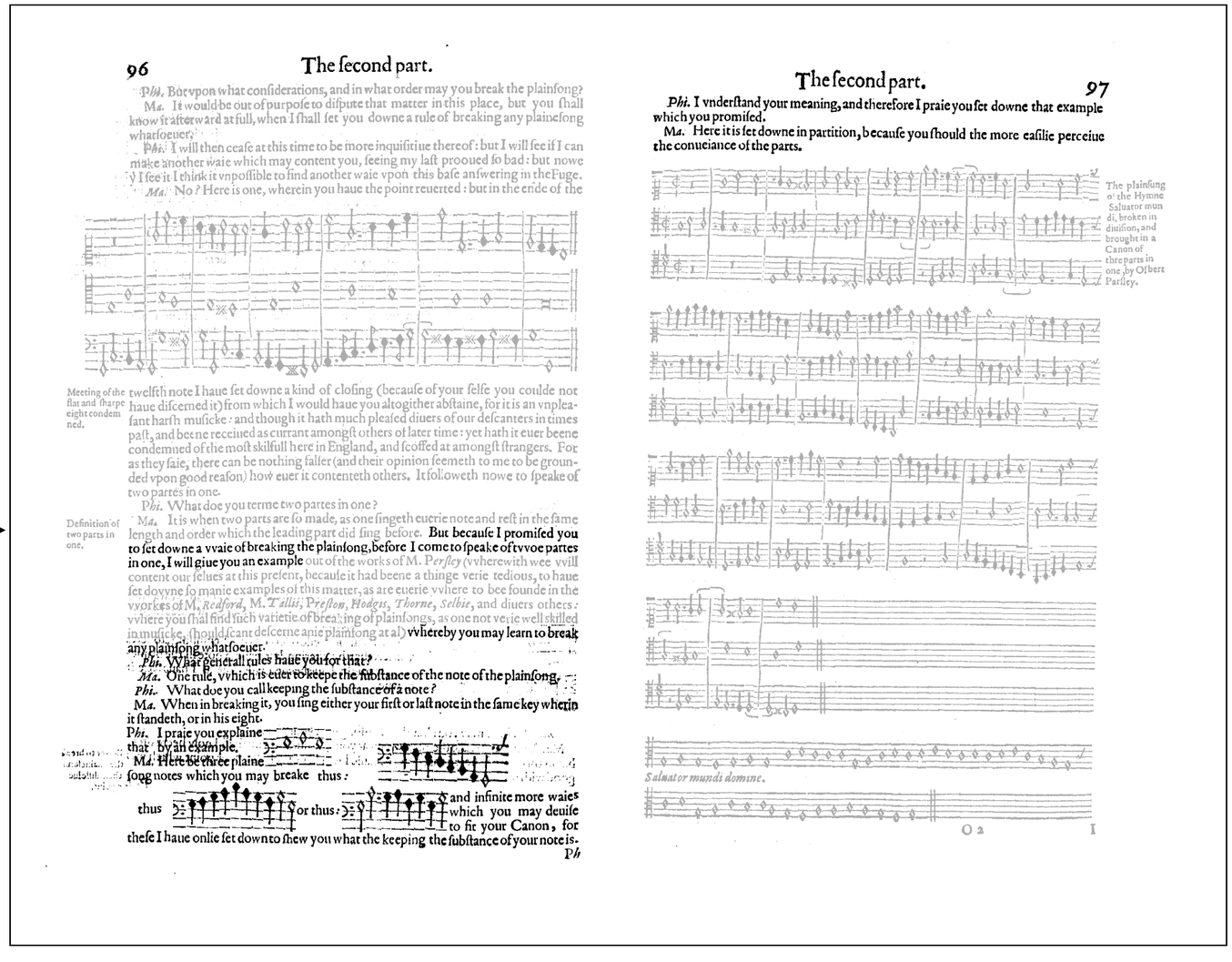
Example 1. Johannes Tinctoris, example from *Liber de arte contrapuncti*, bk 3, ch. 2, illustrating the permitted use of parallel fifths in three-part counterpoint.



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 plainſong?

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 plainſong 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 y 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 twelfth note I haue ſet downe a kind of cloſing (becauſe of your ſelfe you coulde not haue diſcerned it) from which I would haue you altogither abſtaine, for it is an vnpleaſant 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 falſer (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.

Meeting of the flat and ſharpe eight condemned.

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 plainſong, before I come to ſpeake of tvvoe partes in one, I will giue you an example out of the works of M. *Perſley* (vvherewith wee vvill content our ſelues at this preſent, becauſe it had beene a thinge verie tedious, to haue ſet doyvne ſo manie examples of this matter, as are euerie vvhere to bee founde in the vvorkes of M. *Redford*, M. *Tallis*, *Preſton*, *Hodgis*, *Thorne*, *Selbie*, and diuers others: vvhere you ſhal find ſuch vatietie of breaking of plainſongs, as one not verie well skilled in muſicke, ſhould ſcant deſcerne anie plainſong at al) vvhereby you may learn to breake any plainſong whatſoeuer.

Definition of two parts in one.

Phi. What generall rules haue you for that?

Ma. One rule, vvhich is euer to keepe the ſubſtance of the note of the plainſong.

Phi. What doe you call keeping the ſubſtance of a note?

Ma. When in breaking it, you ſing either your firſt or laſt note in the ſame key wherin it ſtandeth, or in his eight.

Phi. I praie you explaine that by an example.

Ma. Here be three plaine ſong notes which you may breake thus:

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

Ph

97 The ſecond part.

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 conueiance of the parts.

The plainſong of the Hymne Saluator mundi, broken in diuiſion, and brought in a Canon of three parts in one, by Oſbert Parſley.

Saluator mundi domine.

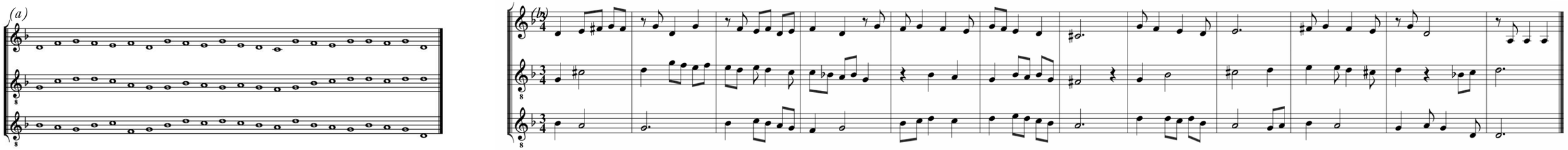
O 2 I

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

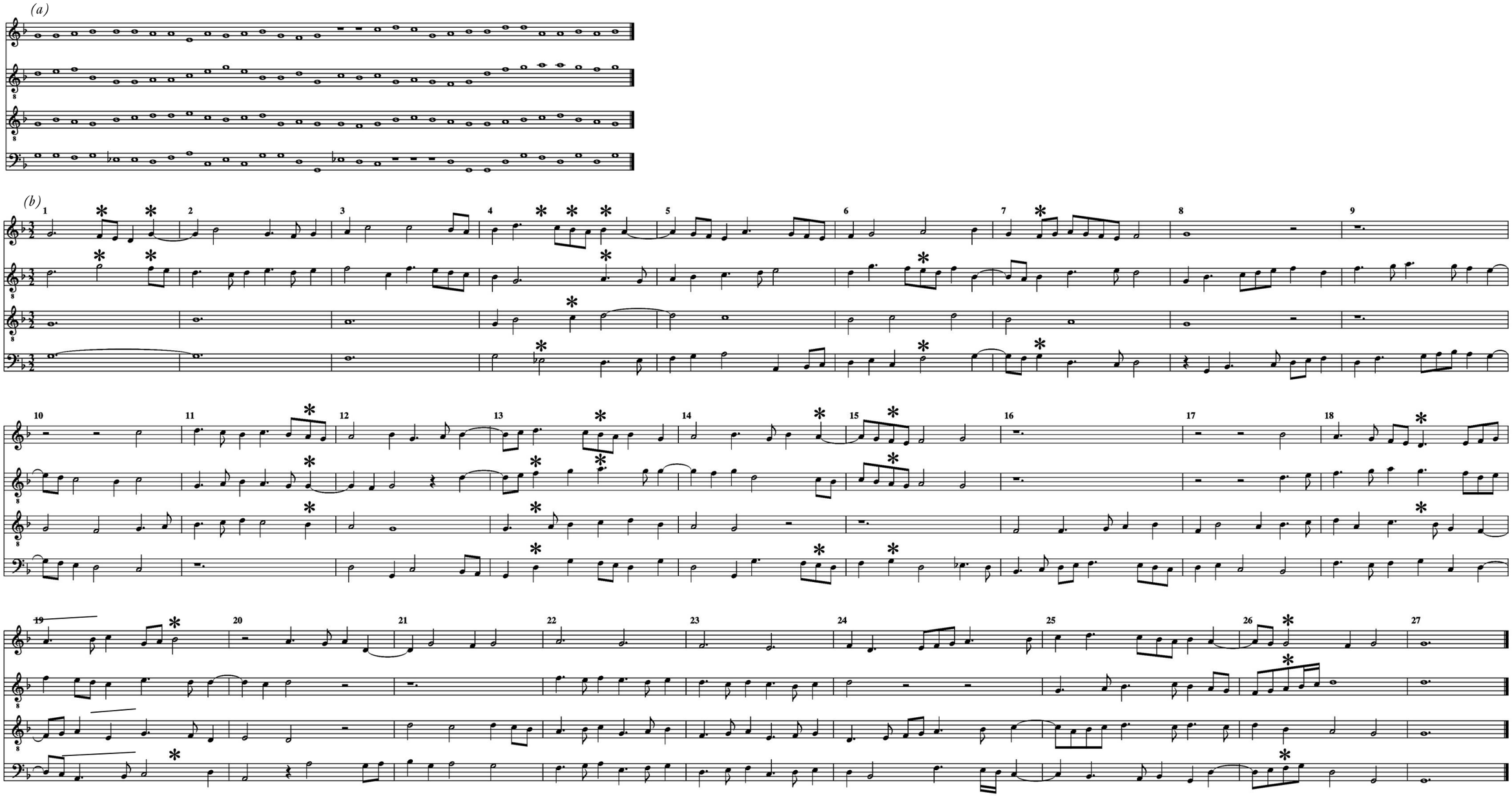
Rob C. Wegman (Princeton University)

Lecture at the Jacobs School of Music, Indiana University,
Wednesday, 16 October 2015

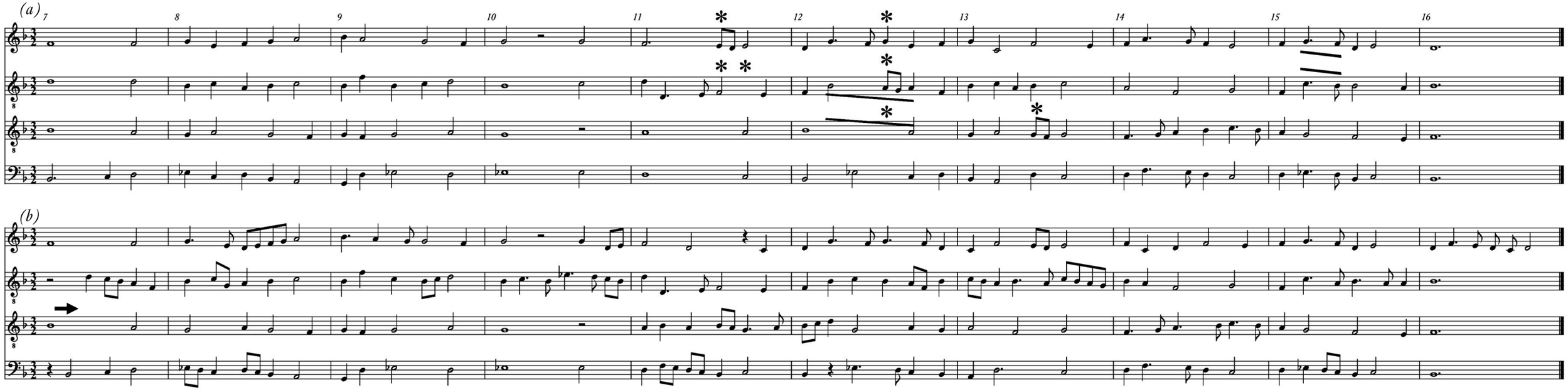
Example 3. Guillaume de Machaut, ballade *Amours me fait*: (a) hypothetical contrapuntal basis, (b) the completed song.



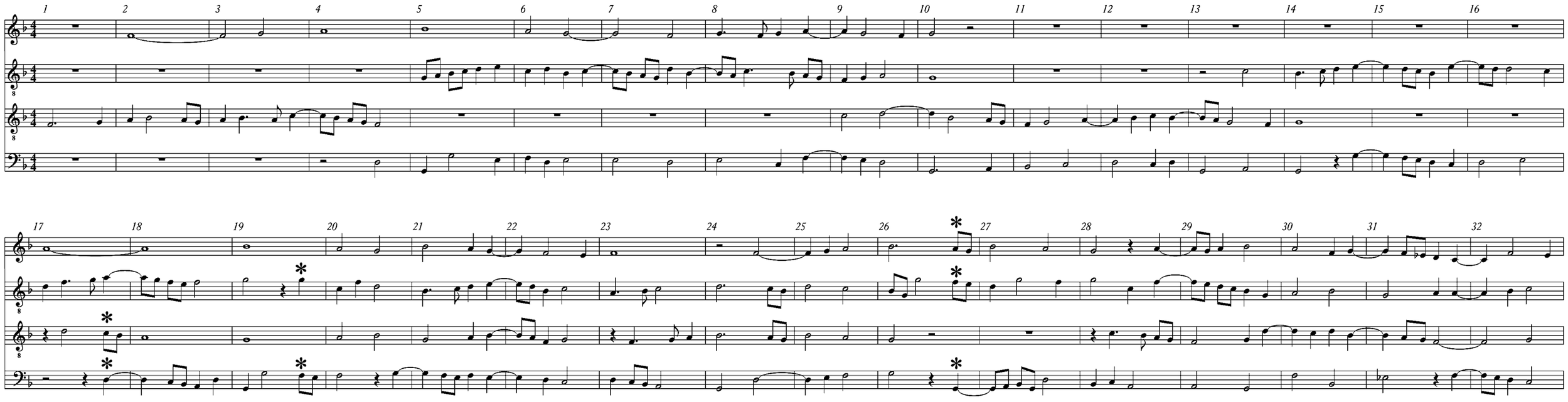
Example 4. Franchino Gaffurio, *Missa De tous biens playne*, Sanctus, mm. 1–27: (a) putative contrapuntal basis, (b) the completed Mass section.



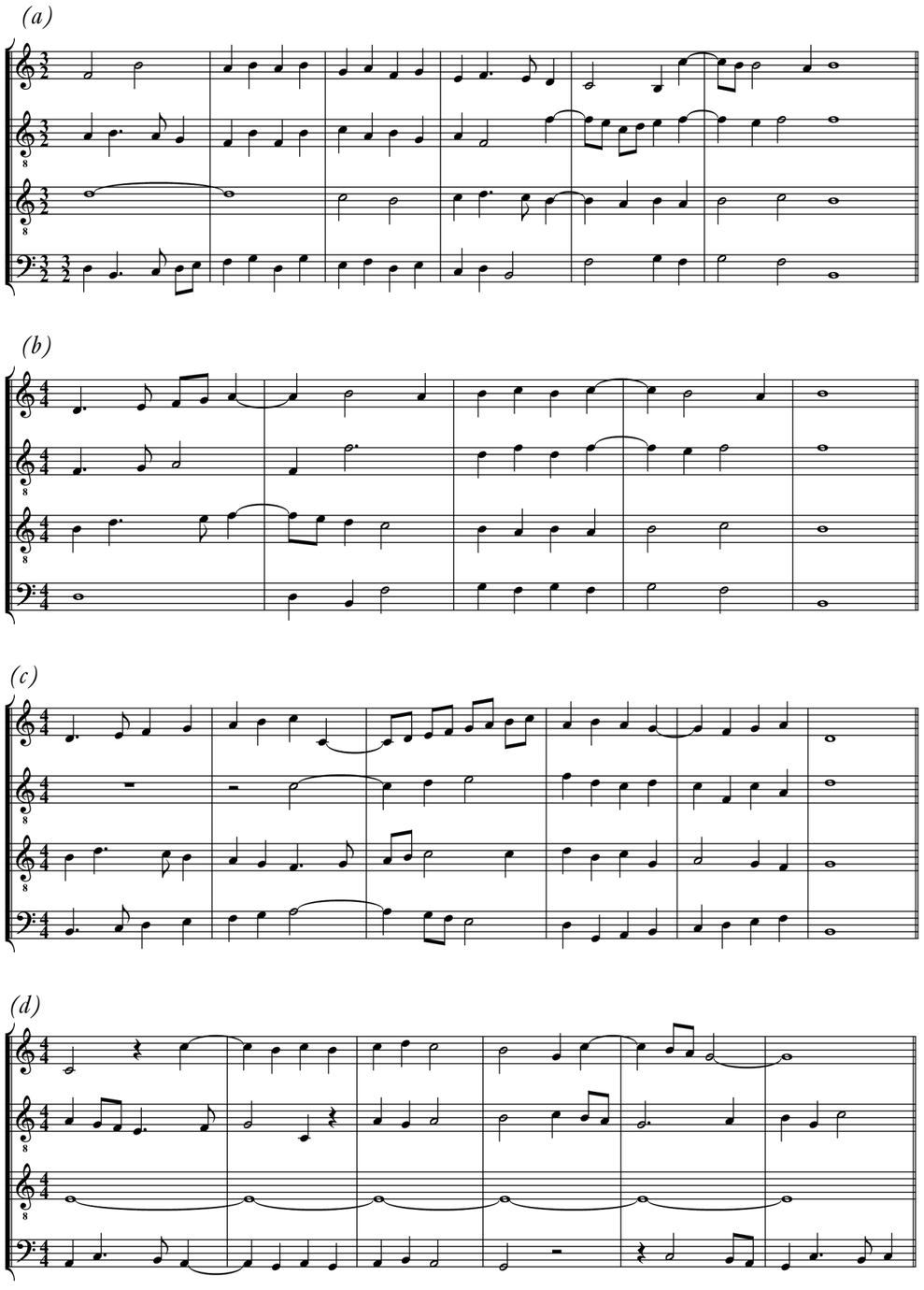
Example 5. Josquin des Prez, *Missa Une mousse de Biscaye* (*c.*1490), Kyrie I, mm. 7–16, (a) as it survives, with prominent minim-against-minim movement, and (b) recomposed with more extensive breaking, to illustrate the compositional choices available to the composer.



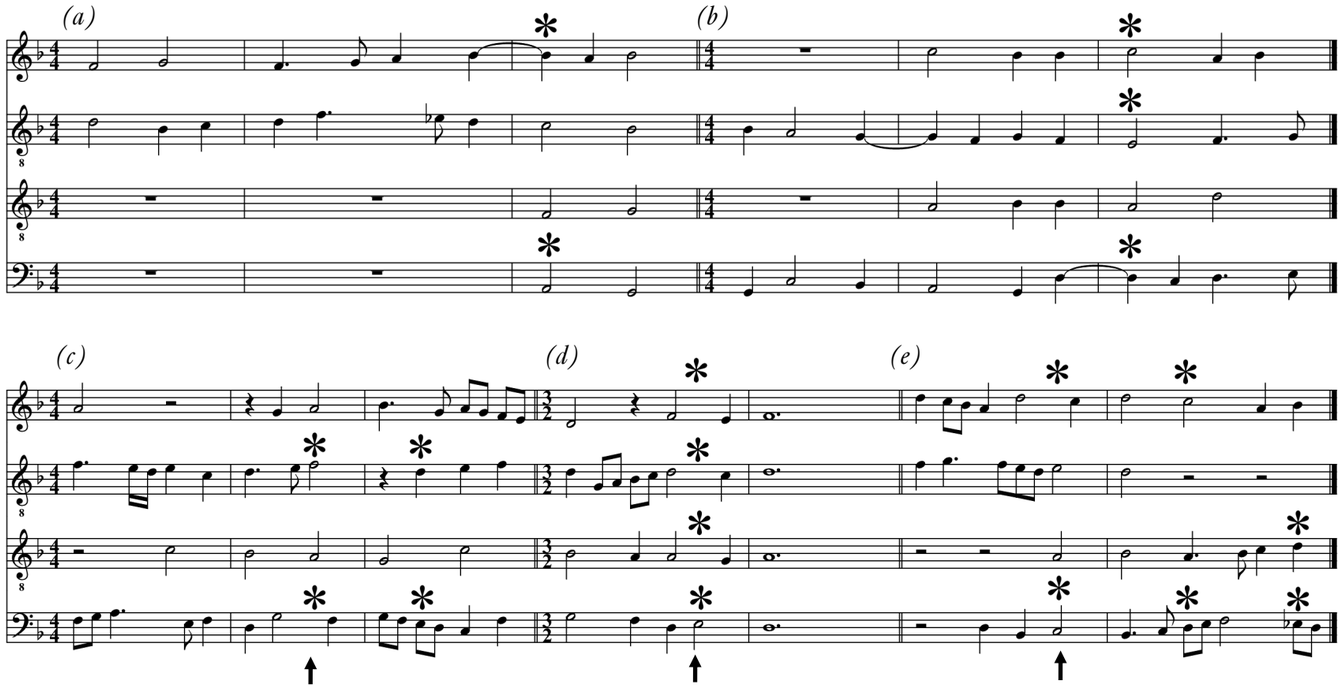
Example 6. Josquin des Prez, *Missa Une mousse de Biscaye* (*c.*1490), Benedictus, mm. 1–32, drawing special attention to the cantus-firmus-based entry in the top voice, mm. 17–23.



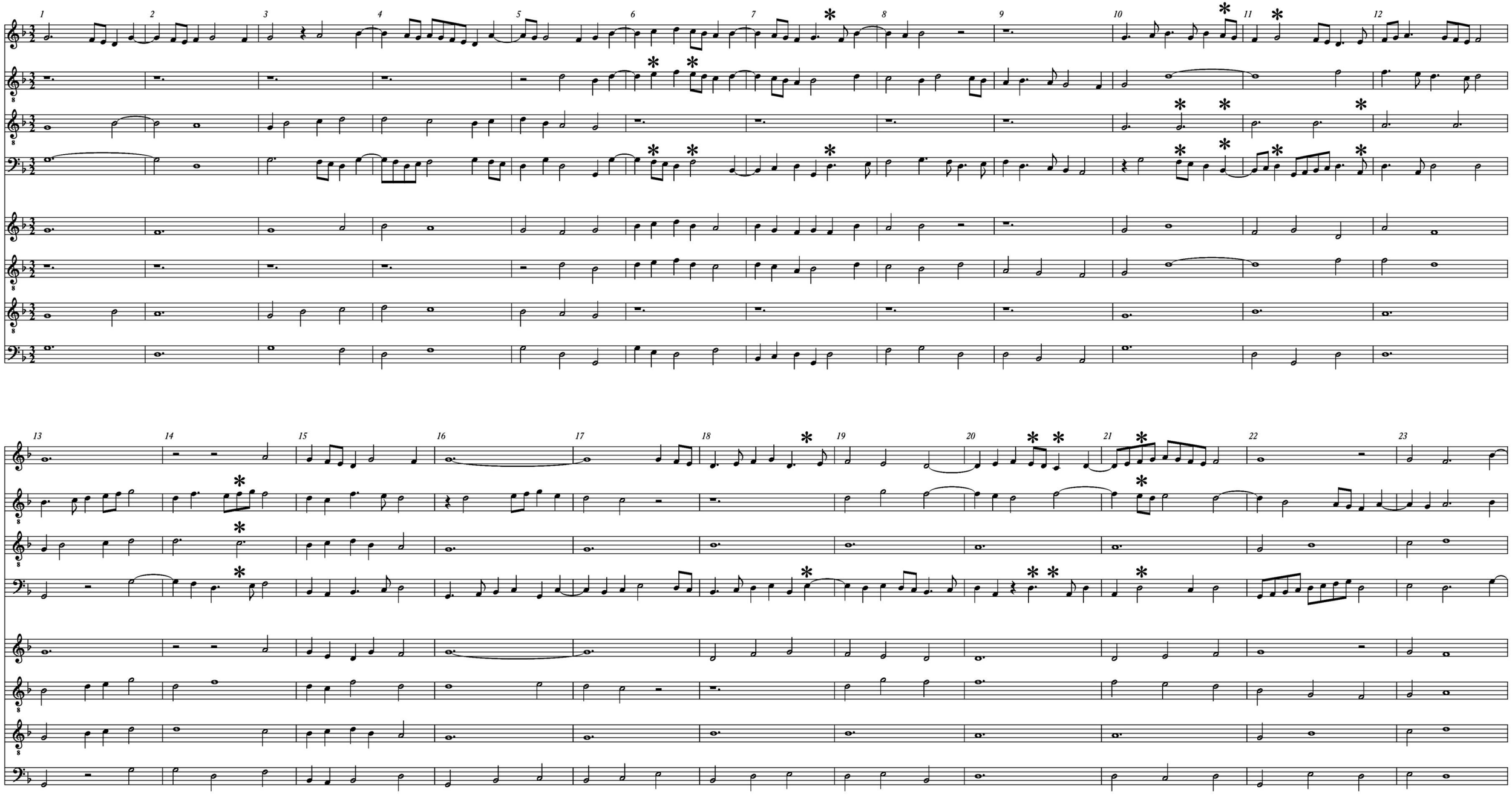
Example 7 *(a)* to *(d)*. Josquin des Prez, *Missa Une mousse de Biscaye* (*c.*1490), examples of the musically effective use of minim-against-minim movement.



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*

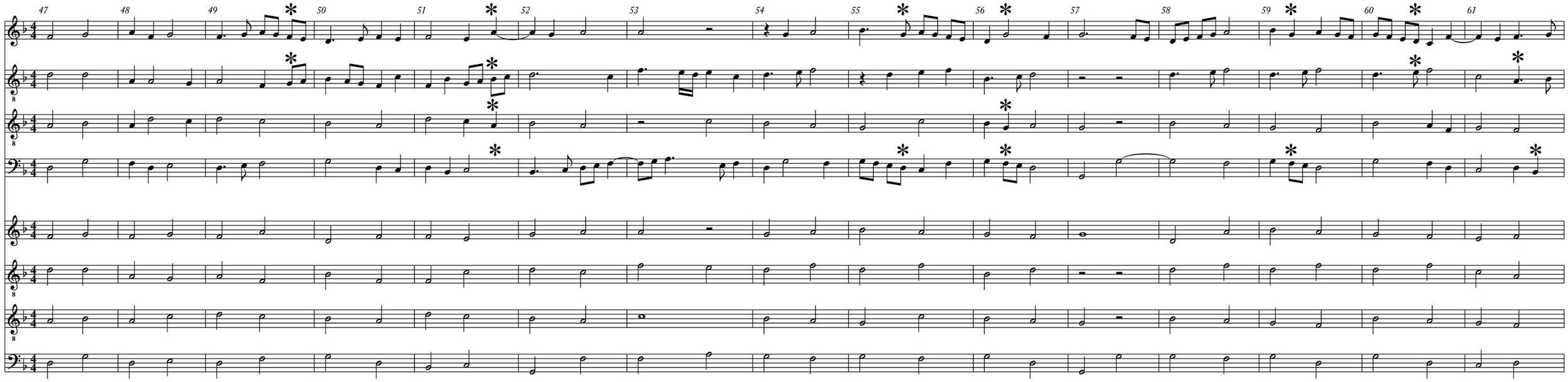


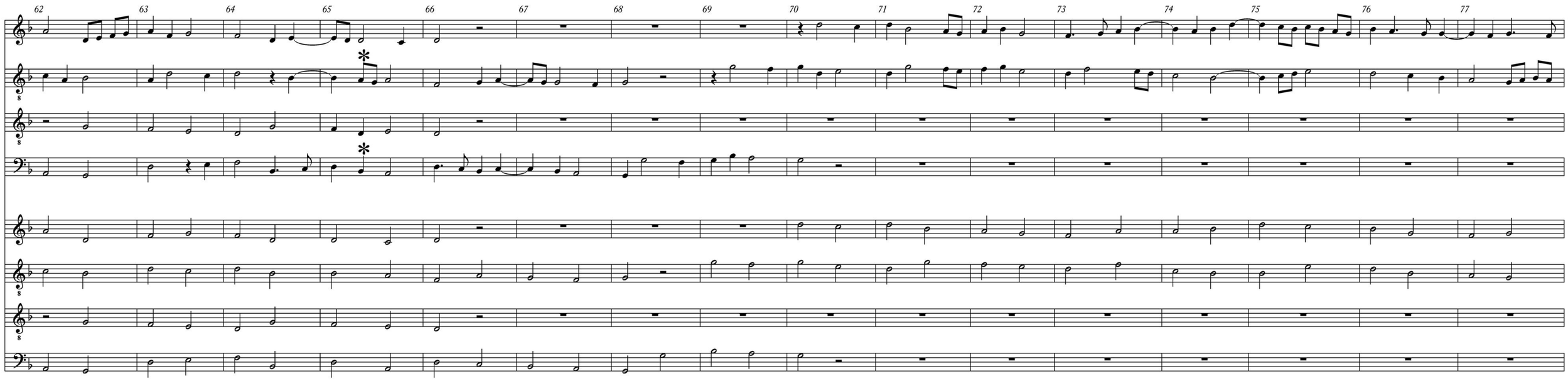
Example 9. Franchino Gaffurio, *Missa De tous biens playne* (*c.*1490), Gloria, mm. 1–107, with putative contrapuntal basis (“middle ground”).

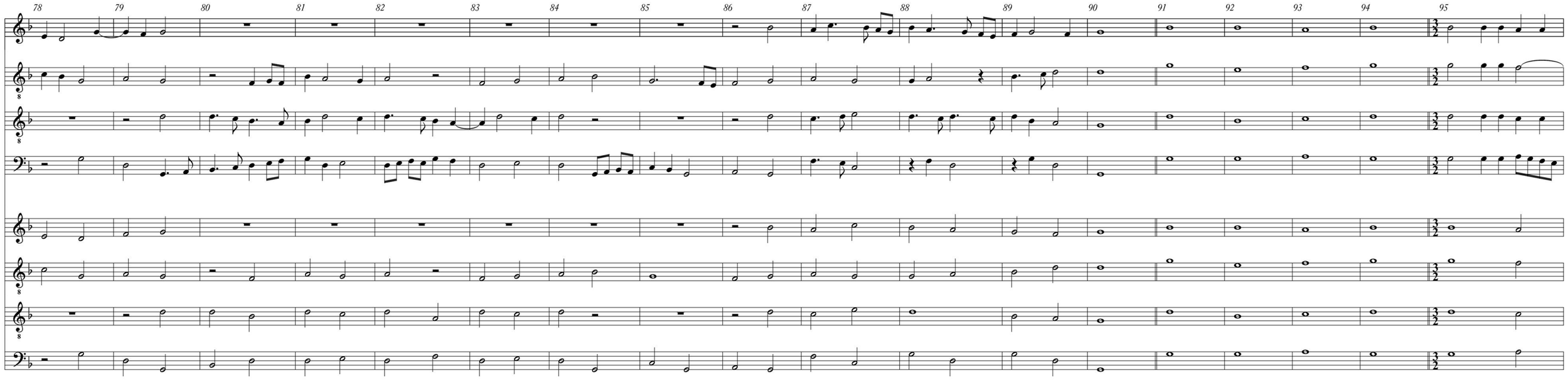


Ex. 9 continued (2 of 4)

Ex. 9 continued (3 of 4)



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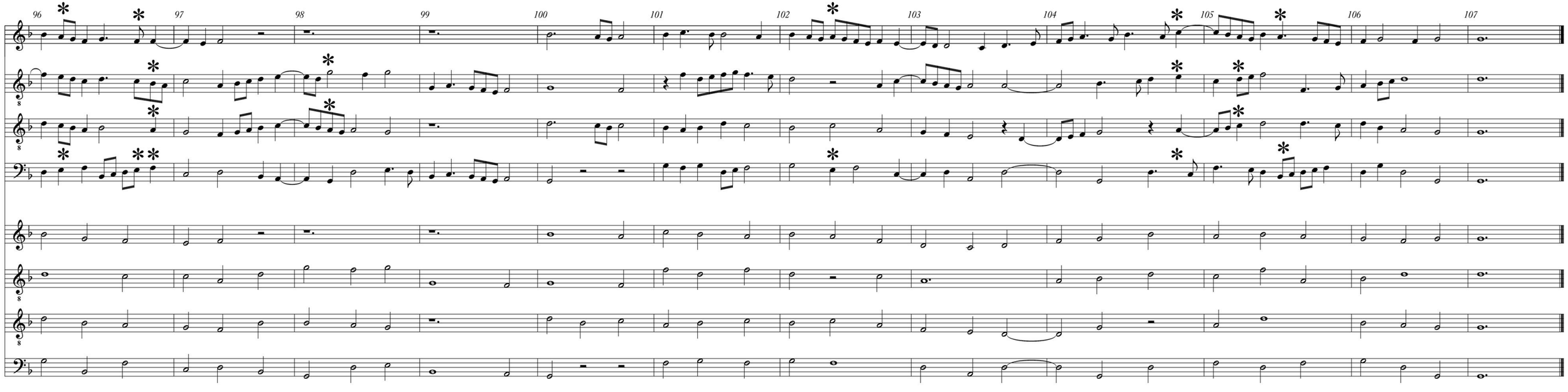
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