

Tinctoris the Reader

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EXAMPLE 1. Tinctoris, *Proportionale Musices*, book III, chapter 3

I am not surprised that Regis, Caron, Boubert, Fauges, Courbet and many others, have imitated Domarto in this error, as I have seen in their works, since I have heard that they are hardly learned. And who can attain the truth of not only this but of any other liberal science without learning?

But that Ockeghem and Busnoys, men known to be sound Latinists, should stoop to their level in their masses, *De plus en plus* and *L'homme armé*, has aroused complete astonishment in our breast. Indeed, what would be more remarkable than a seeing person entering the path of blindness? But due to their manner of composition, if it were marked O as art requires, a difficulty of pronunciation and even a destruction of the whole melody would arise because of the excessive speed. So it would be better that a canon be placed in the tenor, namely "Crescit in duplo" or its equivalent, as Du Fay has admirably done in his *Missa Se la face ay pale*.

Translation adapted from: Rob Wegman, "Mensural Intertextuality in the Sacred Music of Antoine Busnoys," in *Antoine Busnoys: Method, meaning and context in late medieval music*, ed. Paula Higgins (Oxford: Clarendon Press, 1999); and Johannes Tinctoris, *Proportionale Musices; Liber de Arte Contrapuncti*, trans. Gianluca d'Agostino (Florence: Edizioni del Galluzzo per la Fondazione Ezio Francheschini, 2008).

EXAMPLE 2. Busnoys, *Missa L'homme armé*, mm. 1–8

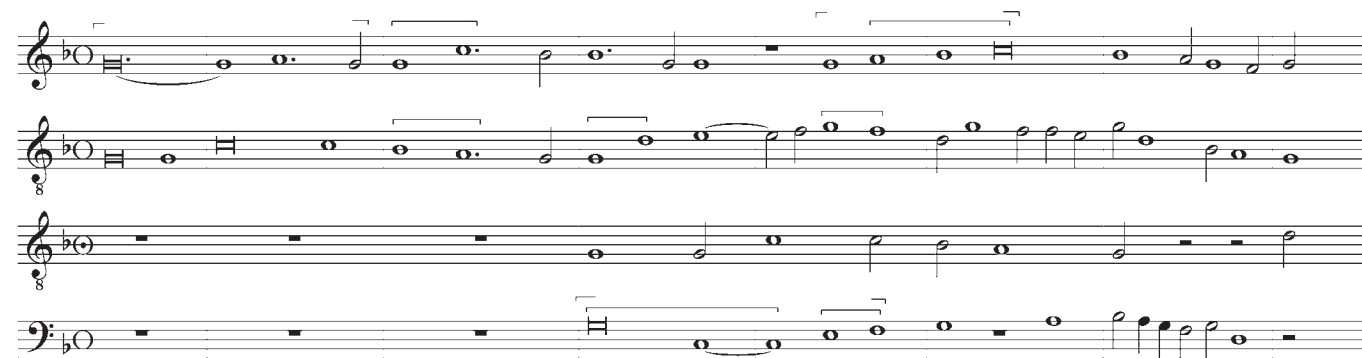
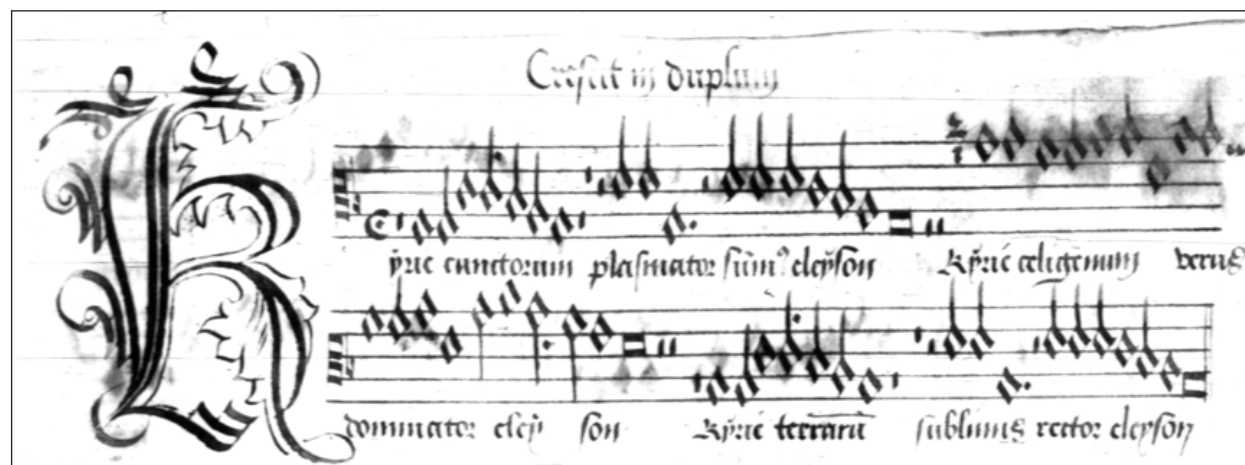


FIGURE 1. Tinctoris, *Missa L'homme armé*, Kyrie I, VatS 35, fol. 86r



EXAMPLE 3. Tinctoris's complaints about contemporary mensural practice (*Proportionale musices*, book III)

1. using signs of major prolation to indicate mensural augmentation
2. following a mensuration sign with a single numeral instead of two (e.g. indicating sesquialtera with C3 rather than $C \frac{3}{2}$), because true proportions require two numbers
3. using the signs \supset and \supset to indicate *sesquitertia* and *sesquialtera*, respectively. He says these signs are "so frivolous, so wrong, and so far from all appearance of reason" that it is not necessary for him to go into great detail explaining what makes them so objectionable. The main problem here again is that a mensuration sign is doing the job of a proportion. \supset , for example, does not specify a different division of one note value into the next smaller, but instead the proportion *sesquitertia*, which should be signed $\frac{4}{3}$
4. using O2 to indicate perfect minor modus and imperfect tempus—which constitutes an implicit critique of all *modus cum tempore* signs. His main complaint, in addition to indicating a proportion with one number rather than two, is that the sign O must always refer to perfect tempus, the sign C to imperfect tempus. To use them for any other rhythmic relationship is incorrect. Instead, modus should be indicated with double or triple long rests
5. signaling proportions at the wrong mensural level (for example, at the level of modus instead of tempus). This is only a problem where the mensurations in question combine perfect and imperfect relationships at different levels, thereby altering the numerical proportion that represents them

EXAMPLE 4. Tinctoris, *Missa L'homme armé*, Sanctus, mm. 7–16



TABLE. A Comparison of Busnoys's and Tinctoris's *L'homme armé* masses

Mass Section	Busnoys						Tinctoris							
	C.f. voice	C.f. section	Manipulations of the cantus firmus and other remarks	Prevailing mensuration	C.f. mensuration	Relationship	C.f. voice	C.f. section	Manipulations of the cantus firmus and other remarks	C.f. note values	Prevailing mensuration	C.f. mensuration	Relationship (relative to written note values)	Heard relationship (rel. to Sb-M c.f. statement)
Kyrie I	Tenor	A, B-		○	⊙	2:I	Altus	A, B, A'	verbal canon: <i>crescit in duplum</i>	Sb-M	○	$\text{C} \xrightarrow{2}_1$ undoes canon	2:I, 1:I	2:I, 1:I
Christe	-	-		○2 (C in Chigi)	-		shared in all vv.		begins with lower vv. duet, upper vv. 4 double long rests indicate minor modus		⊕		-	-
Kyrie II	Tenor	B-, A'		○	⊕	2:I	Tenor, Alt., Tenor	A, B, A'	all v.v. have some c.f. material; acceleration from renders c.f. statement	B-Sb	⊕	⊕	accelerated 1:I	1:I
Et in terra	Tenor	A, B-		○	⊙	2:I	Tenor	A		B-Sb	○	○	1:I	2:I
Qui tollis	Tenor	B-, A'		○2	⊕	4:I	Sup./Alt. Tenor	B, A'	In the final mm., all vv. have B material, but less systematic than most c.f. statements	L-B	⊕	⊕	1:I	4:I
Tu solus	Tenor	A, B, A'	all vv. in smaller values, as in Ockeghem's <i>Christe</i> and <i>Et resurrexit</i>	C3	C3	1:I								
Cum sancto							Altus	A'	⊕ causes accelerated speed with an effect similar to Busnoys's C3; shift to C_3^2 at Amen	B-Sb	⊕ → C_3^2	⊕ → C_3^2	accelerated 1:I	1:I
Patrem	Tenor (low)	A, B-	canon: Ne sonites cacephaton. Sume licano hypaton; instructs tenor to transpose down a 4th	○	⊙	2:I	[Tenor]	A, B, A'	c.f. very elaborated, with long sections of free material between parts of the B section	B-Sb	○	○	1:I	2:I
Et incarnatus	Tenor (low)	B-, A'	In and out of imitation	○2	⊕	4:I	Altus, Superius	A, B, A	S-A imitation at the fourth signaled by the canon: <i>absque mora primum ruit in dyatessaron ymum</i>	Sb-M	⊕		1:I	1:I
Et resurrexit			No distinct section break				Bassus Sup./Alt. Tenor	A B/-B A'	the c.f. material is sung at some point by each v., migrating from D-C-G-D	B-Sb	⊕		1:I	2:I
Confiteor	Tenor (low)	A-, B-, A'-	Tenor moves with a 3:2 feel against the outer voices, ends with a section in coloration in all vv.	⊕	⊕	3:4 (minim) 2:I (sb)	Altus, Tenor	A, B, A	A: $\frac{3}{2}$ gives 3 sb in the space of 2 in the outer vv.; B: all vv. have coloration, including c.f.-bearing A A': Tenor has O_2^3 ; Amen: SA and B in coloration	B-Sb	⊕	O_2^3 ⊕ (coloration) O_2^3	3:2	3:4 (minim level)
Sanctus	Tenor	A, B-		○	⊙	2:I	T, S/A, B	A, B, A'	minim equivalence. Top voices briefly move to ⊕ when they have parts of the B section of c.f.	Sb-M	○, moments in ⊕	⊕	1:I	1:I
Pleni sunt	-	-	STB	○	-				SAB		⊕ → O_2^3			
Osanna	Tenor	B-, A'		○2	⊕	4:I	Altus	B, A'	canon: <i>crescit in duplum</i> ; triple-long rests indicate major modus	Sb-M	⊕	⊕	4:I	4:I
Benedictus	-	-	STB	○2 (C in Chigi)	-				STB		⊕ → O_2^3			
Osanna ut supra	Tenor	B-, A'		○2		4:I	Altus	B, A'	canon: <i>crescit in duplum</i> ; triple-long rests indicate major modus	Sb-M	⊕	⊕	4:I	4:I
Agnus Dei I	Tenor (low)	A, B-	canon: <i>ubi thesis assint ceptra. Ibi arsis et e contra</i> ; inversion, lowering c.f. range	○	⊙	2:I	Altus	A, B-	canon: <i>crescit in duplum</i>	Sb-M	○	⊕	2:I	2:I
Agnus Dei II	-	-		○	-						⊕			
Agnus Dei III	Tenor (low)	B-, A'	canon from Agnus Dei I applies	○2	⊕	4:I	Altus	B-, A'		Sb-M	O_2^3	C_8^3	4:I	4:I

EXAMPLE 5. Busnoys, *Missa L'homme armé*, Confiteor

Superius
 Altus
 Tenor
 Bassus

Con - fi - te - or un - um ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - culi A - men.

93

in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - culi A - men.

98

re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - culi A - men.

102

vi - tam ven - tu - ri sae - culi A - men.

EXAMPLE 6. Tinctoris, *Missa L'homme armé*, Confiteor

Superius
 Altus
 Tenor
 Bassus

Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - culi A - men.

123

in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - culi A - men.

127

re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - culi A - men.

131

vi - tam ven - tu - ri sae - culi A - men.

