

Contents

List of Figures [page ix]
List of Tables [xi]
List of Musical Examples [xii]
Acknowledgments [xiv]
Note on Musical Examples [xvi]
List of Abbreviations [xvii]

Introduction [1]

PART I STARTING POINTS [13]

- 1 An Esthetics of Opposition That Privileges Intensification, Deintensification, and Dramatic Arcs – and What Came Before and After [15]
- 2 A Discursive Vacuum [39]

PART II TINCTORIS'S *VARIETAS* [61]

- 3 Defining Terms [63]
- 4 *Varietas* as an Esthetic Paradigm [86]
- 5 Tinctoris Knew the Repertoire [103]
- 6 Pieces Exemplifying *Varietas* [113]

PART III FUNDAMENTS OF THE ART [137]

- 7 The Parameters [139]
- 8 Affordances of Four- and Five-Voice Texture [157]
- 9 Sacred Genres [167]
- 10 The *Formes Fixes* [189]

PART IV THE ART IN ACTION [201]

- 11 Some Songs by Du Fay [203]
- 12 Peaks, Valleys, and Flow in Okeghem's Sacred Music [219]
- 13 Busnoys, Josquin, and the Hurricane Osanna [241]

- 14 Seven Awesome Endings [254]
- 15 *Pater noster* across the Esthetic Divide [277]
- 16 The Art of Counterpoint in Performance [293]

- Appendix A Tinctoris's Rules of Counterpoint* [319]
- Appendix B Rough Guide to the Late Fifteenth-Century Cyclic Mass* [322]
- Bibliography* [326]
- Index of Compositions* [362]
- General Index* [365]