Guilielmus Monachus on Fauxbourdon and Gymel: A Re-Examination*

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Guilielmus Monachus's *De preceptis artis musicae* has long been important in music-historical writing, primarily because it is one of our most valuable sources of information concerning the fifteenth-century practices of fauxbourdon and gymel; indeed, the treatise provides the single most comprehensive discussion of these topics available.[1] It first appeared in a modern edition in the third volume of Coussemaker's *Scriptorum de Musica medii aevi, Nova series* in 1869, and has played an important role in scholarly treatments of fauxbourdon and gymel ever since, beginning with Guido Adler's *Habilitationsschrift* in 1881.[2] Interest in these topics received a strong impulse in the 1950s with the appearance of Manfred Bukofzer's article 'Fauxbourdon Revisited', which laid the groundwork for a number of subsequent studies.[3]

As one might expect, *De preceptis artis musicae* has been widely used and frequently quoted for its discussion of fauxbourdon and gymel, but work with the treatise has been fraught with difficulties. One of the greatest of these has been Coussemaker's edition, which contains many errors in both its text and its musical examples. Albert Seay's new edition, from 1965, is a substantial improvement over Coussemaker, but it does not attempt to deal with the fact that the original manuscript itself appears to be an unsystematically organized and poorly edited compilation.[4] Unfortunately, Guilielmus's extensive discussion of fauxbourdon and gymel is the most problematic part of the treatise, due to the organization of the material, the obscurity of the Latin, and the misplacement of several musical examples. These difficulties notwithstanding, a careful study of the text and

* I am grateful to the late Brian Trowell and to Charles Atkinson, Stratton Bull, David Burn, and the two anonymous reviewers of this *Journal* for their valuable comments on earlier drafts of this article.

1 *De preceptis artis musicae* appears in only one manuscript, Venice, Biblioteca Nazionale Marciana, Lat. 336 (Contarini), coll. 1581. It is the only known work of Guilielmus Monachus, who lived in the late fifteenth and early sixteenth centuries. On Guilielmus's dates see Charles-Edmond-Henri de Coussemaker (ed.), *Scriptorum de Musica medii aevi: Novam seriem a Gerbertina alteram* [hereafter *CS*] (Hildesheim, 1963), vol. 3, xxix; Andrew Hughes, 'Guilielmus Monachus', in *The New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie and John Tyrell (London, 2001), vol. 10, 533; and Curt Sachs, *Rhythm and Tempo: A Study in Music History* (New York, 1953), 206.

2 *CS*, vol. 3, 273-307. Guido Adler, 'Studie zur Geschichte der Harmonie', in *Sitzungsberichte der Philosophisch-Historischen Classe der kaiserlichen Akademie der Wissenschaften* 98 (1881), 781-830.

3 Manfred F. Bukofzer, 'Fauxbourdon Revisited', in *The Musical Quarterly* 38 (1952), 22-47. This article grew out of his earlier *Geschichte des englischen Diskants und des Fauxbourdons nach den theoretischen Quellen* (Leipzig, 1936). 'Fauxbourdon Revisited' was followed, among others, by Brian Trowell, 'Faburden and Fauxbourdon', in *Musica Disciplina* 8 (1959), 43-75; Ernest Trumble, 'Authentic and Spurious Faburden', in *Revue Belge de Musicologie* 14 (1960), 3-29; Carl Dahlhaus, *Untersuchungen über die Entstehung der harmonischen Tonalität*, Saarbrücker Studien zur Musikwissenschaft 2 (Kassel, 1968), 82, 87-88; Klaus-Jürgen Sachs, *Der Contrapunctus im 14. umd 15. Jahrhundert* (Wiesbaden, 1974), 132-38; Dagmar Hoffmann-Axthelm, 'Faburdon/Fauxbourdon/Falso bordone', *Handwörterbuch der musikalischen Terminologie* (Wiesbaden, 1972); Heinrich Besseler, *Bourdon und Fauxbourdon* (Leipzig, 1974). Of more recent vintage are Markus Jans, 'Alle gegen Eine: Satzmodelle in Note-gegen-Note Sätzen des 16. und 17. Jahrhunderts', *Basler Jahrbuch für historische Musikpraxis* 10 (1986), 101-20, esp. 104-9; Hughes, 'Guilielmus Monachus'; Klaus-Jürgen Sachs, 'Gymel', *Handwörterbuch der musikalischen Terminologie* (Wiesbaden, 2001); David Fallows, *Henry V and the Earliest English Carols: 1413-1440* (London, New York, 2018), 43-51; and the works by Niels Berentsen cited below.

4 *Guilielmi Monachi: De preceptis artis musicae,* ed. Albert Seay, Corpus Scriptorum de Musica 11 (Rome, 1965) [hereafter CSM].

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examples remains indispensable if one wishes to gain an understanding of fauxbourdon and gymel as practiced in the late fifteenth century both in England and on the continent.

In order to facilitate an understanding of these topics as discussed by Guilielmus, one of the first desiderata has been to establish a reliable text; this was the goal of my doctoral dissertation, which is now available online.[5] The purpose of the present article is to help bring to an end some of the confusion and controversy that have surrounded Guilielmus's treatise, thereby providing a clearer view of fauxbourdon and gymel than has heretofore been possible.

De preceptis artis musicae is a concise handbook designed to facilitate an understanding of the musical practice of its time. The nine chapters of the treatise deal with the most common topics of fifteenth-century music and music theory, covering the fundamentals of notation, mensuration and proportion signs, counterpoint, and mode, in addition to fauxbourdon and gymel. The discussion of fauxbourdon and gymel appears in chapters IV and VI of the treatise. As mentioned above, these chapters provide the most complete surviving discussion of these types of music, and include a treatment of the rules of counterpoint as well. Under the designation 'modus faulxbordon' Guilielmus presents several different descriptions, which have long been the subject of controversy in discussions of fauxbourdon and gymel. The first examples are straightforward, but subsequent ones present serious problems, as we shall see below.

Guilielmus gives his first description of fauxbourdon in chapter IV, under the title 'Ad habendum veram et perfectam cognitionem modi Anglicorum' ('For acquiring a correct and complete understanding of the English manner'). He states:

> Nota quod ipsi habent unum modum qui modus faulxbordon nuncupatur, qui cum tribus vocibus canitur, scilicet, cum suprano, tenore et contratenore. Et nota quod supranus incipitur per unisonum, qui unisonus accipitur pro octava alta, et ex consequenti per tertias bassas, quae tertiae bassae volunt dicere sive representare sextas altas, et postea revertendo ad unisonum, qui vult dicere octavam, ut patet per exemplum. Contra vero accipit suam primam consonantiam quintam altam supra tenorem et postea tertias altas usque finem concordii in quintam altam, ut patet per exemplum. (IV, 2-4)[6]
>
> Note that they have one manner, called fauxbourdon, which is sung with three voices, namely, with soprano, tenor, and contratenor. And note that the soprano is begun at the unison, which unison is taken as an octave above, and thereafter continues by means of thirds below [the tenor], which thirds mean to sing or represent sixths above, and afterwards reverting to the unison, which means to sing an octave, as the example shows. The contratenor, however, takes its first consonance a fifth above the tenor and afterwards moves in thirds above it until the end of the harmony at the fifth above, as is made clear by the example.

[5] Eulmee Park, '*De praeceptis artis musicae* of Guilielmus Monachus: A New Edition, Translation, and Commentary' (unpublished Ph.D. dissertation, The Ohio State University, 1993), available online at <http://rave.ohiolink.edu/etdc/view?acc_num = osu1220457317>. I am now preparing a revised edition of the treatise for publication. To this end I should like to thank Dr. Niels Berentsen for the helpful suggestions he made in his article, 'From Treatise to Classroom: Teaching Fifteenth-Century Improvised Counterpoint', in this *Journal* 6 (2016), 221-42, in his response to my reply thereto, 'A Response to Eulmee Park', in this *Journal* 9 (2017), 359-60, and for sharing with me a copy of a chapter of his dissertation, 'Discantare super Cantum Planum: New Approaches to Vocal Improvisation, 1300-1470' (unpublished Ph.D. dissertation, Leiden University, 2016), 151-67.

[6] The Roman and Arabic numbers refer to chapter and sentence numbers, respectively. Inserted words or phrases that do not appear in the original manuscript are enclosed in square brackets.

This description deals with the most basic type of fauxbourdon. Guilielmus explains how to extemporize two upper parts over a given tenor melody, but he does not specify whether this melody is a cantus firmus.[7] Here the soprano moves a third below the tenor 'in sight' and is transposed by the singer to an octave above 'in voice'.[8] Thus, in actual sound, the soprano sings sixths above the tenor except at the beginning and ending of each phrase, where it sings at the octave. The contratenor takes the tenor melody as a third above 'in sight', and since his range is essentially the same as the tenor's, he sings the same thirds 'in voice', but begins and ends with a fifth above the tenor. The result is sixth-chord harmony with the written melody in the tenor part, sounding as the lowest of the three voices (see Example 1).

The upper stave of Example 1a shows the tenor in white noteheads, together with the two voices to be derived from it, the soprano and contratenor, both of which are notated with black noteheads. As described in the text, the soprano, notated a third below the tenor 'in sight', is to be sung 'in voice' an octave higher; the 'realized' version of that voice appears in the lower stave, notated in white semibreves in the soprano clef. The contratenor is to be sung in thirds above the tenor 'in voice', but beginning and ending a fifth above, In the upper stave of Example 1b the soprano appears as the highest voice, and the tenor as the lowest.

After the introduction of the English manner of fauxbourdon, Guilielmus proceeds with a brief description of gymel (IV, 6):[9]

> Nota quod isti Anglici habent unum alium modum, qui modus vocatur gymel, qui cum duabus vocibus canitur, et habet consonantias tertias tam altas quam bassas et unisonos, octavam et sextas [*recte*: sextam] reiterando ad octavam bassam, et habet cum hoc sextas et octavas, ut pater per exemplum. (IV, 6)
>
> Note that the English have another manner, called gymel, which is sung with two voices, and has as consonances thirds both above and below, and unisons, and the octave and the sixth by repeating at an octave below; and with this it has sixths and octaves, as is clear in the example.

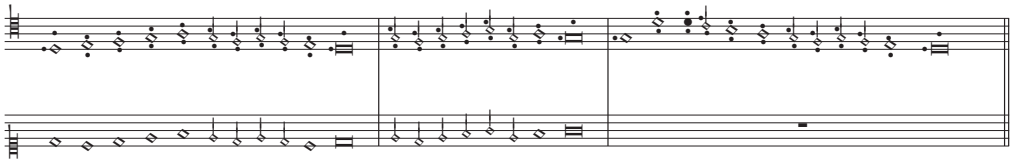
7 Hughes calls the tenor melody in this example a cantus firmus ('Guilielmus Monachus', 533). Trowell, however, comments that Guilielmus's tenor is a cantus prius factus, not a cantus firmus. He notes that Guilielmus's tenor is not plainsong; nor does his text prescribe a plainsong tenor at this point ('Faburden and Fauxbourdon', 65). The fact that a melody is a cantus prius factus and not plainchant, however, does not exclude the possibility that it can be a cantus firmus. In Guilielmus's example (Example 1), it should be noted the tenor of the first section resembles a number of chants, e.g., the antiphon *Triduanas a Domino poposci,* the hymn *Christe cunctorum dominator alme,* and the antiphon *Manifestavit se Jesus.*

8 The use of black noteheads in the manuscript indicates that the voice so notated should be derived from the given voice by means of sight transposition. A passage on the theory of 'sights' appears at the end of chapter VI of *De preceptis artis musicae* (VI, 22). There Guilielmus describes the practice of visualizing transposition at the octave. In the practice of sights, a singer reading a single given melody visualizes or imagines its notes as lying at a specific interval below or above that melody in the same range ('in sight': 'oculari'), then performs these imagined notes at an interval transposed according to his voice range ('in voice': 'dicendo'; in the passage quoted above: 'dicere sive representare'). As Guilielmus describes it in chapter VI, the notes visualized below or above the given melody on the same stave are transposed by the singer to an octave higher: thus, in actual sound, the unison is sung at the octave above the given melody, the lower third at the sixth above it, the upper third at the tenth above, etc. The practice of sights is discussed in detail by fifteenth-century English theorists such as Lionel Power and Pseudo-Chilston (London, British Library, Lansdowne Ms. 763, fols. 105^{v}-16^{v}). Power discusses both treble and quatreble sights, in which the visualized notes are transposed an octave higher. By contrast, Pseudo-Chilston provides instruction in sights for the mene, treble, quatreble, countertenor, and counter parts. He assigns three different degrees of transposition, determined by the range of each part. Transposition up a fifth is involved for the mene part. In the treble part, however, the visualized notes are transposed up an octave, and in the quatreble the visualized notes are transposed up a twelfth. On Power and Pseudo-Chilston see Sanford B. Meech, 'Three Musical Treatises in English from a Fifteenth-Century Manuscript', in *Speculum: A Journal of Mediaeval Studies* 10 (1935), 242-65. See also Bukofzer, *Geschichte*, 132-36 and 146-53; Sarah Fuller, 'Organum-*discantus-contrapunctus* in the Middle Ages', in *The Cambridge Companion to Western Music Theory*, ed. Thomas Christensen (Cambridge, 2002), 496-97; Trowell, 'Faburden and Fauxbourdon', 47-52; Berentsen, 'From Treatise to Classroom:', 225-26.

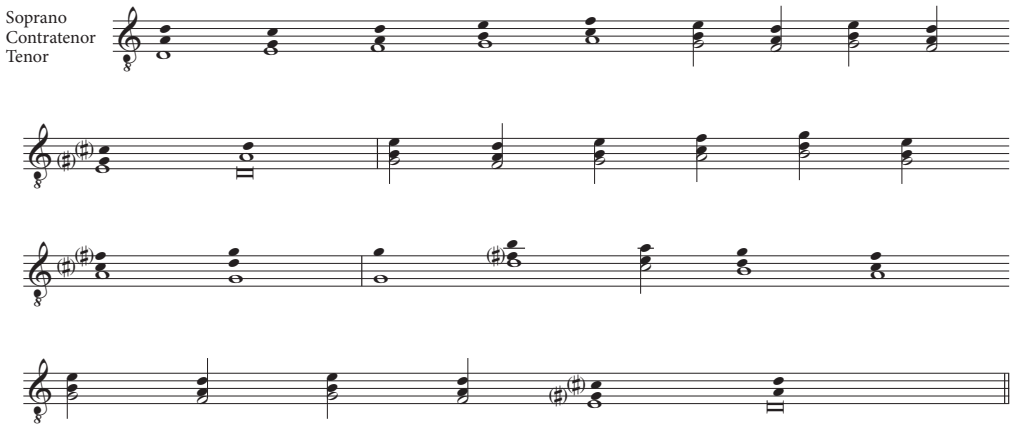
9 For a recent study of gymel, with an extensive list of both theoretical and practical sources, see Sachs, 'Gymel', 8-9.

Example 1. Fauxbourdon in three voices, fol. 19v; CSM 11, Example 45

a. Original



b. Realization

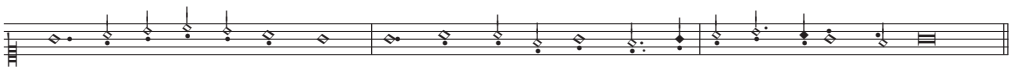


According to Guilielmus, gymel is a style used in England that can employ thirds above or below the given voice, but begins and ends each phrase with a unison. Besides thirds, Guilielmus also suggests sixths and octaves as proper intervals. The musical example demonstrating the practice of gymel again notates the given melody with white noteheads and the 'sighting' voice with black ones. According to Guilielmus's description, the sighted part can either be sung predominantly a third below the given melody 'in voice', and in unison with it at the beginnings and endings of phrases (Example 2a), or sounding a sixth higher than the given melody 'in voice', and an octave above it at the beginnings and endings of phrases. (Example 2b).[10]

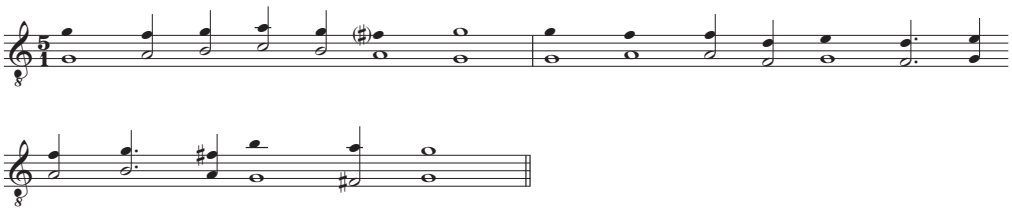
After these brief descriptions of the practice of both fauxbourdon and gymel, Guilielmus gives a 'Regula ad componendum cum tribus vocibus non mutatis' (IV, 7: 'Rule for composing with three "unchanged" boy's voices'). The passage reads as follows:

[10] Note that in Example 2a the 'sighted' part moves to a third above the given melody on the antepenultimate and penultimate notes approaching the final cadence. The thirds above become tenths above in Example 2b.

Example 2. Gymel in two voices, fol. 19v; CSM 11, Example 46
a. 'Sighted' part sounding a third below or above the given melody 'in voice',
and in unison with it at the beginnings and endings of phrases



b. Given melody transposed down an octave 'Sighted' part sounding a sixth higher
than the given melody 'in voice', and an octave above it at the beginnings and endings of phrases



> Regula ad componendum cum tribus vocibus non mutatis.[11]
>
> Fac supranum non disiunctum in illo tono quo volueris uti. Hoc fac secundum supranum accipientem primam consonantiam unisonum, et ex consequenti facias tertias bassas, quatuor vel quinque, vel sex, secundum quod tibi placuerit. Sed facias quod antepenultima et penultima, si descendant, sint tertiae altae; ultima vero sit unisonus, et sic de ceteris reincipiendo per tertias bassas, et veniendo ad unisonum. Contra vero accipiat unisonum et ex consequenti quintam, tertiam, octavam, tertiam bassam, et quod penultima sit semper quinta. (IV, 7-11)
>
> Rule for composing with three 'unchanged' boys' voices.
>
> Create the soprano conjunctly in the mode you wish to use.[12] With this, create a second soprano taking as the first consonance a unison; thereafter you should make thirds below, either four, five, or six, according to what will please you. But you should see to it that the antepenultimate and penultimate be thirds above if they are descending. The last note should be a unison, however, and thus for the rest, it should be begun again in thirds below, and arrive at the unison. But the contratenor should take the unison and then, in what follows, the fifth, third, octave, or third below; and the penultimate should always be a fifth.

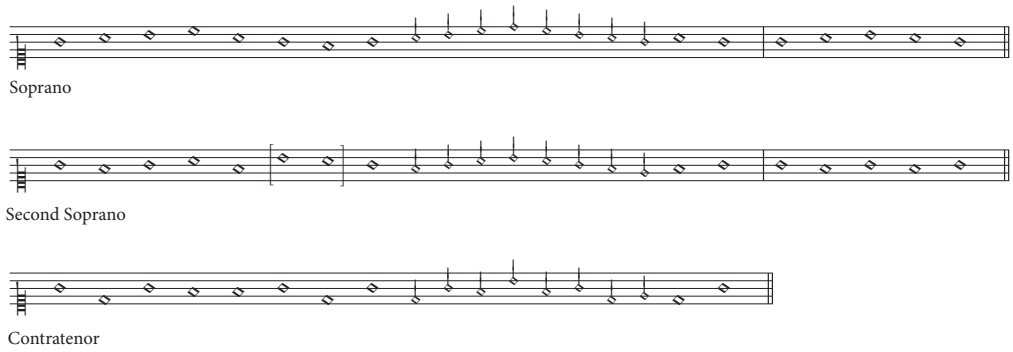
Guilielmus specifies that a soprano should be created 'in the mode you wish to use', and that it should be made 'not disjunct'. This feature is well illustrated by the accompanying example, as is the remainder of his description (Example 3). As one can see in the example, the second soprano indeed begins at the unison, continues in thirds below the soprano, and ends with a unison. The example also illustrates his recommendation that if the soprano is descending at the antepenultimate and penultimate notes, the second soprano should sing a third above, allowing it to descend by step to the cadence point

[11] The same use of this word referring to 'unchanged' boys' voices can be found in Johannes de Muris's *Ars discantus*, <http://www.chmtl.indiana.edu/tml/14th/MURARSD_TEXT.html>; see Berentsen, 'A Response to Eulmee Park', 359-60.

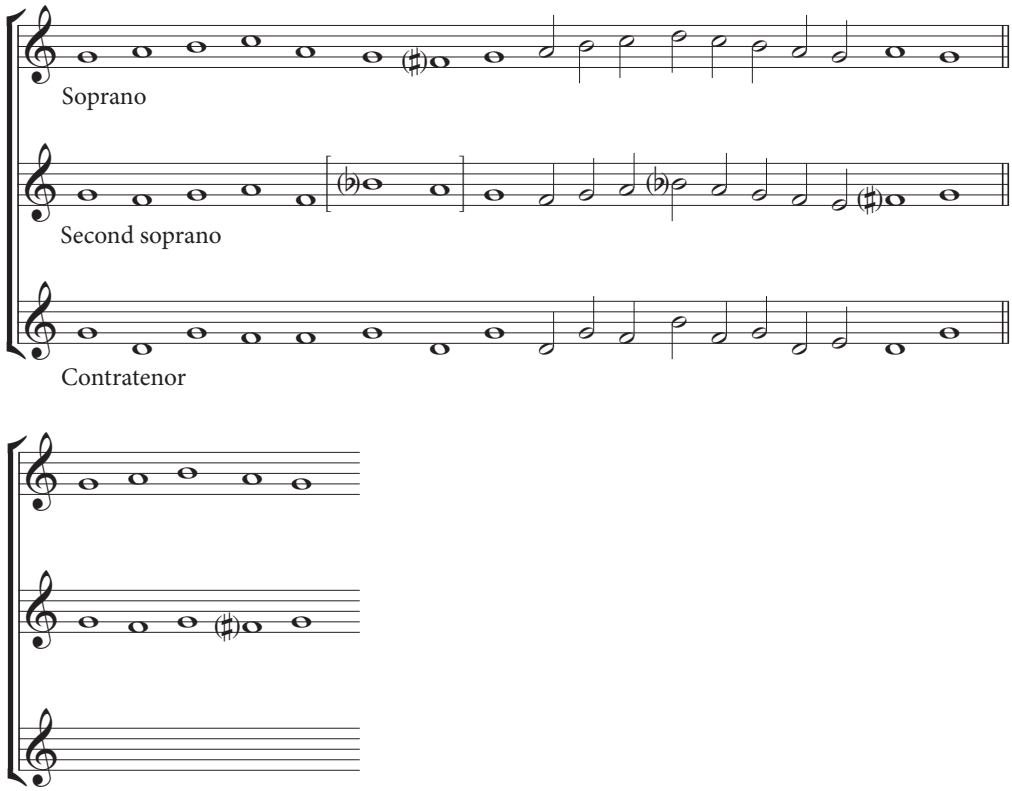
[12] In his discussion of melodic classification, Guilielmus uses the term 'tonus' consistently to refer to mode.

Example 3. Composition with three 'unchanged' boy's voices, fol. 20r; CSM 11, Example 47

a. Original



b. Realization



while the first soprano moves up to it via semitone.[13] The movement of the contratenor is also as described, beginning at the unison, then alternating in fifths and thirds below

[13] See the antepenultimate and penultimate notes of the two upper parts, semibreves 6 and 7 in the first section of Example 3. I have bracketed these for clarity in both Example 3a and 3b. As noted in n. 10 above, Example 2a exhibits the same voice leading.

the soprano, its penultimate note is a fifth below the second soprano, the highest sounding voice, at the first cadence, and a fifth below the soprano at the final one; it ends in both cases in unison with the soprano.

The most extensive, and at the same time most problematic discussion of these issues occurs in chapter VI of *De preceptis artis musicae,* in a section headed 'Regulae contrapuncti Anglicorum'. Here, Guilielmus first makes a brief distinction between fauxbourdon and gymel, saying that fauxbourdon is sung with three voices, and gymel with two. He then proceeds to give a second description of fauxbourdon. This second definition of fauxbourdon is more detailed—and more problematic—than the one he had provided in chapter IV, 2-4, which we have discussed above. The obscurity of several of the Latin phrases in this definition and the omission of a musical example illustrating it have brought about much confusion. The difficulties begin at the very outset:

> Nota quod si iste modus canatur secundum ipsos Anglicos, debet assumeri supranus [*recte*: assumere supranus] cantum firmum, et dictus cantus firmus debet regere supranum sive cantum. Sed hoc intelligendum est in numero perfecto qui numerus perfectus ternarius dicitur, sive talis ternalitas sit in temporibus, sive in semibrevibus, sive in minimis. (VI, 31- 32)
>
> Note that if this manner be sung according to those of the said English, the soprano ought to take up the cantus firmus, and the aforesaid cantus firmus ought to govern the soprano or cantus. But this should be understood in perfect number, which perfect number is called 'threefold', whether this threefold nature be in breves, in semibreves, or in minims.[14]

Here the phrase 'debet assumere supranus cantum firmum, et dictus cantus firmus debet regere supranum sive cantum' (VI, 31) has raised questions for scholars in at least two different ways. For one, it appears to contradict the previous definition of fauxbourdon with respect to the placement of the cantus firmus (or given melody), which is now taken as the soprano melody; in the earlier description the given melody was in the tenor. The way Guilielmus explains the intervals proper to this manner of fauxbourdon, however, makes it clear that the basis for counting intervals in it is still the tenor, just as it was in the first description, and not the soprano:[15]

> …habeat supranus pro consonantiis primam octavam et reliquas sextas, et in fine concordiorum sit octava, hoc est, habeat sex et octo pro consonantiis supra tenorem. Contratenor vero debet tenere dictum modum suprani; sed quod habeat pro consonantiis tertiam et quintam altas, hoc est, primam quintam, reliquas tertias; ultimus vero finis concordiorum sit quinta, ut patebit per exemplum. (VI, 36-37)

[14] With his invocation of the number three as a perfect number, Guilielmus aligns himself with a tradition that extends back to Augustine's *De musica*, (I 12, 20: 'in ternario numero quamdam esse perfectionem vides, quia totus est: habet enim principium, medium et finem.' ['You understand that there is certain perfection in the ternary number, because it is complete: it has a beginning, middle, and end']) and became the basis for mensural theory in Franco of Cologne's *Ars cantus mensurabilis,* ch. 4, where it is associated with the Trinity ('Perfecta dicitur, eo quod tribus temporibus mensuratur; est enim ternarius numerus intra numeros perfectissimus, pro eo quod a summa trinitate, que vera est pura perfectio, nomen sumpsit' ['It [the perfect *longa*] is called perfect because it is measured by three tempora, the ternary number being the most perfect number because it takes its name from the Holy Trinity, which is true and pure perfection.']; see the modern edition, ed. Gilbert Reaney and André Gilles, CSM 18 [n.p., 1974]).

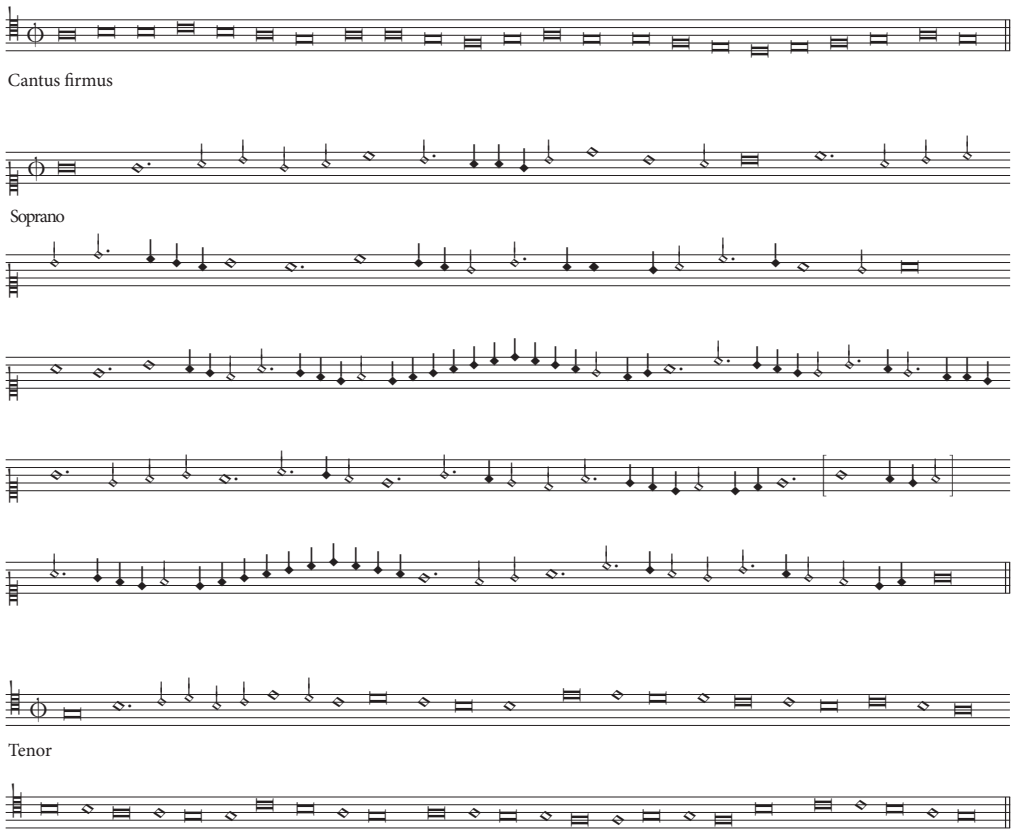
[15] Since it is traditional to count intervals from the tenor in fifteenth-century counterpoint, Guilielmus is apparently using the common method for his continental readers. Thus, the progression of consonances between the soprano and tenor, and between the contratenor and tenor is the same as in the first description, with the tenor as the basis for counting intervals in both.

> …the soprano should have as consonances first the octave, and then sixths as the remaining ones, and there should be an octave at the end of the harmony, that is, it should have sixths and octaves as consonances above the tenor. The contratenor, however, ought to adhere to the above-mentioned manner of the soprano; but it has[16] as consonances the third and fifth above, that is, the first a fifth, and the remaining ones thirds; but the end of the harmony should be a fifth, as will be clear in the example.

A second area of scholarly debate has had to do with the precise meaning of the phrase 'debet assumere supranus cantum firmum, et dictus cantus firmus debet regere supranum sive cantum' itself. Brian Trowell understands it as prescribing fauxbourdon with the cantus firmus in the soprano.[17] John Spratt translates it as 'the cantus firmus must be

Example 4. Fauxbourdon in three voices (with the contratenor in sight), fol. 27v; CSM 11, Example 54

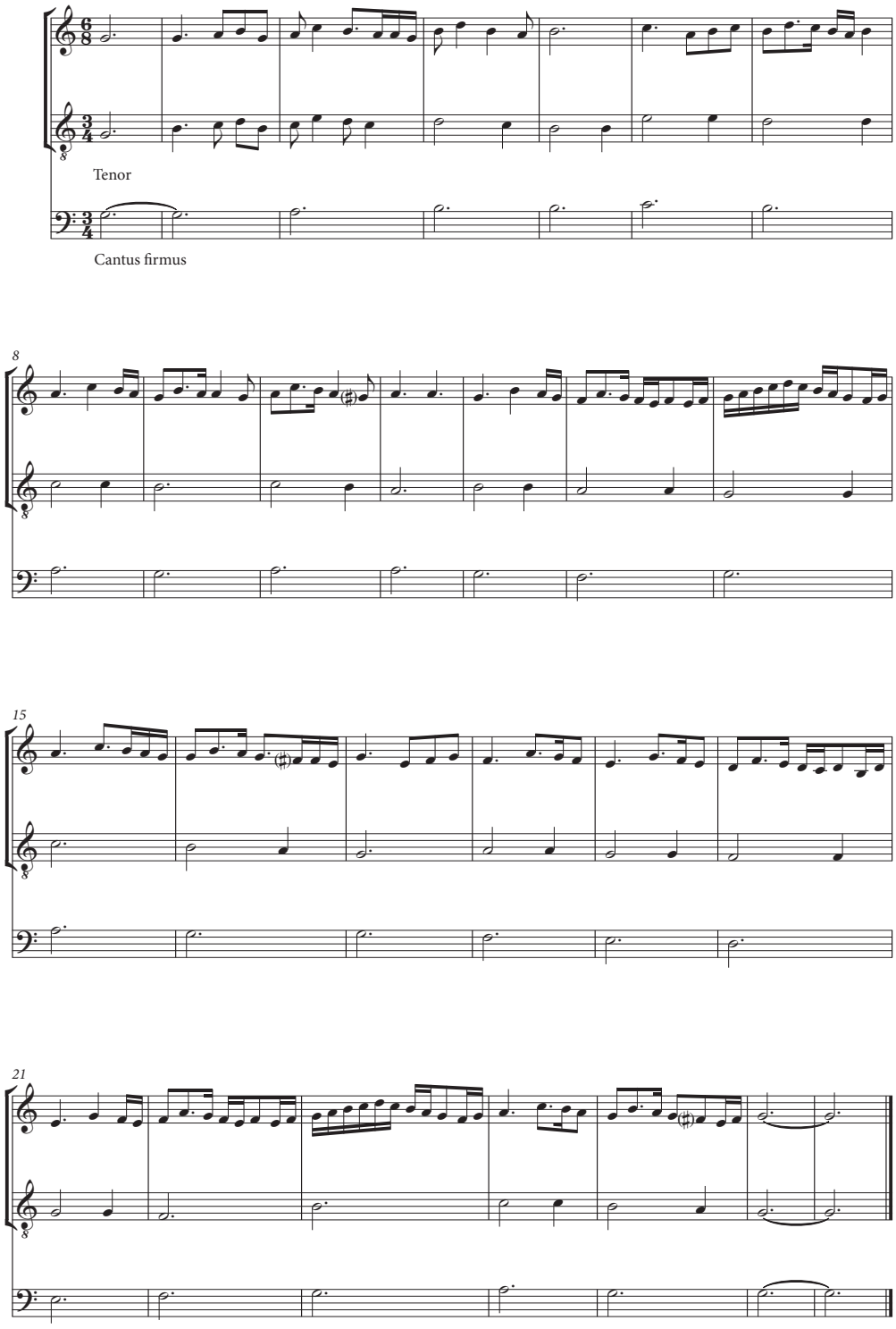
a. Original



[16] Trowell's translation of this phrase causes some difficulties. He takes 'habeat' in the second clause to mean 'the soprano has' instead of 'the contratenor has', resulting in the following translation: '… then the contratenor should keep to the said manner of the soprano; but when it [the soprano] has for consonances the upper third and fifth—i.e. first …'. Moreover, Trowell does not give an explanation for the contradictory intervallic relationships between the soprano and tenor that arise with his reading. Instead, he regards the second sentence, 'sed quod habeat …', as describing a faburden-mean in the manner of John Wylde. See Trowell, 'Faburden and Fauxbourdon', 66.

[17] Trowell, 'Faburden and Fauxbourdon', 65.

b. Realization



read as soprano, and thus the soprano line follows the notation'.[18] And Jeffrey Pulver translates it as 'the cantus itself being read in the treble part'.[19] Rather than stipulating that the cantus firmus should be in the soprano, as Trowell, Spratt, and Pulver take it, I would assert that Guilielmus's phrase 'debet assumere supranus cantum firmum' (VI, 31) in this second description implies that the soprano melody should be derived from the cantus firmus. Unfortunately, there is no musical example clearly linked to this second description. The technique of deriving a soprano melody from a cantus firmus, however, can be illustrated by two other examples in Guilielmus's text, of which one appears as Example 4.[20]

Indeed, the intervallic progression, as well as other features of Example 4 suggest that it might well be the one to which Guilielmus is referring at the end of his second fauxbourdon description. There are, however, some problems with this ascription. This example does not have a written contratenor, a fact that has led some scholars to assume a mistake in the example.[21] Rather than assuming a mistake in Example 4, however, I would posit that it is correct as it stands, that it does illustrate the second description of fauxbourdon, and that this description assumes a contratenor that will be sung in sight. If this were done, the texture would be the one we see in Example 5.

Given the structural parallels that exist between fauxbourdon in the English manner as first described in chapter IV and for the second time here in chapter VI, one can state that the second description contradicts the first one in its different manner of deriving the soprano voice, and likewise the contratenor, if the interpretation in Example 5 above is correct. In both descriptions the soprano melody is derived from the given melody, whether it is a cantus firmus or not. The soprano melody of the second description, however, is directly derived from the cantus firmus, and is more ornamented and elaborate, rather than simply transposing the notes of the cantus firmus upward. The attention given to the soprano part in the second description might reflect the way in which the continental practice of placing the cantus firmus in the soprano part was adopted in England at that time.

In this second fauxbourdon description, Guilielmus specifies the mensuration of the cantus firmus. If it is sung according to the English manner, the cantus firmus should be perfect at the breve, the semibreve, or the minim level. This statement on the use of triple meter in English practice contrasts distinctly with the French manner in that period, which employed duple mensuration for the most part.[22]

Immediately following his second description of fauxbourdon, Guilielmus provides yet a third approach to this practice. As was true in the second description,

[18] John Fenton Spratt, 'Contrapuntal Theory of the Fourteenth and Fifteenth Centuries, from the *Geschichte der Musiktheorie*', in *Studies in Music History and Theory*, ed. Rigsby, O. Lee (Tallahassee, 1955), 105.

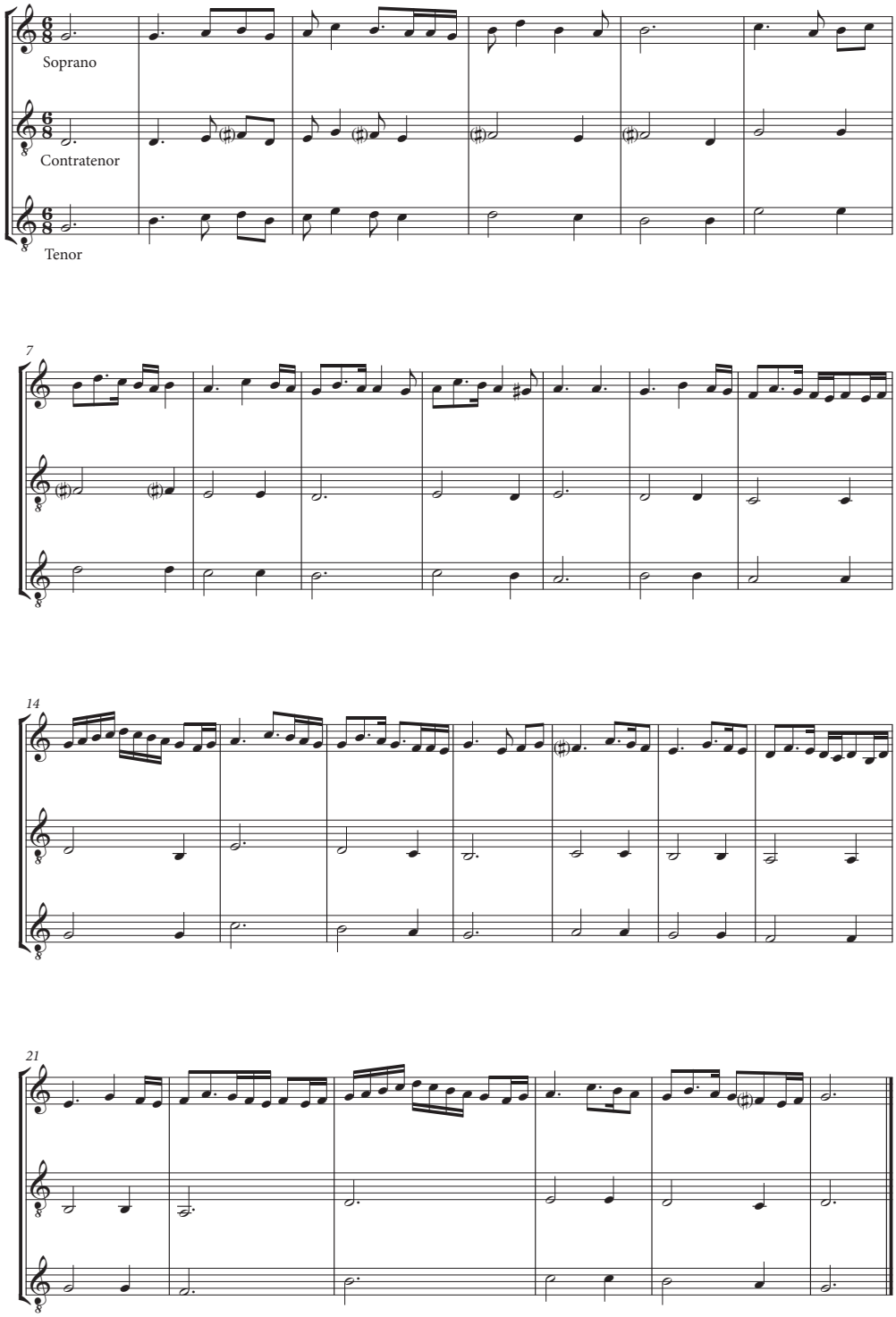
[19] Jeffrey Pulver, 'The English Theorists: IX. Guilielmus Monachus', in *The Musical Times* 75 (1934), 804.

[20] Examples 54 and 58 in Seay's edition both illustrate the technique of deriving a melody in the upper voices from a cantus firmus. In Example 4, the mensuration sign ⌽ should appear at the beginning of the cantus firmus part, and the tenor part's sign, ○ in the manuscript, should be changed to ⌽. The first note of the cantus firmus is a longa, not a breve. The first note of b. 11 in the soprano part is a semibreve instead of a breve. Four notes in ◊♦♦◊ in bb. 21-22 of the soprano part are missing in the manuscript. They have been supplied by analogy with bb. 12-13.

[21] Hugo Riemann insists that Guilielmus makes a mistake in saying 'the fifth and third over the tenor' instead of 'the fifth and the third over the cantus firmus' in the second description (*History of Music Theory, Books 1 and 2: Polyphonic Theory to the Sixteenth century*, trans. Raymond H. Haggh [New York, 1974], 253). If one reads Example 4 according to his suggestion, however, the intervallic progression between voices does not accord with that in Guilielmus's description.

[22] Besseler, *Bourdon und Fauxbourdon*, 97-98; Trowell, 'Faburden and Fauxbourdon', 65.

Example 5. Fauxbourdon in three voices (= Example 4 with the sighted contratenor transcribed as sounding in voice), fol. 27v; CSM 11, Example 54



some confusion has arisen from this third definition due to the lack of a clear description in the text or a proper musical example. The beginning of this third description reads as follows:

> Modus autem istius faulxbordon aliter posset assumi *apud nos,* non tenendo regulas supradictas, sed tenendo proprium cantum firmum *sicut stat*, et tenendo easdem consonantias superius dictas, tam in suprano quam in contratenore, possendo tamen facere sincopas per sextas et quintas (VI, 38; italics added)
>
> The manner of this fauxbourdon can be taken differently *by us*, however, not adhering to the above-mentioned rules, but holding the cantus firmus proper *just as it stands*, and keeping the same consonances mentioned above, both in the soprano and in the contratenor, being able to make syncopations through sixths and fifths.

Here, the problems have to do with the presumed nationality of the author and the implications of that for his discussion of fauxbourdon and gymel. The first two clauses in this third description have been especially problematic, in particular because of the phrases 'apud nos' and 'sicut stat'. Earlier scholars have postulated that Guilielmus uses 'apud nos' to refer to Italian practices, as opposed to English and French ones. Adler, Hughes, and Seay assumed that he was actually Italian, drawing their evidence from the first of these phrases.[23] Trumble also says that 'fauxbourdon apud nos' refers to Italy, since Guilielmus uses it to depart from the previous topic of fauxbourdon in England.[24] This assumption arises from understanding the third description of fauxbourdon as a description of continental practice. As a result, Adler, Hughes, et al. have been compelled to question why this third description is not much different from the previous discussion of English practice. An answer to this question, however, can be gained by examining more closely the second of the problematic clauses mentioned above.

Scholars have differed widely in their interpretations of the second clause, 'sed tenendo proprium cantum firmum sicut stat' (VI, 38). Jacques Handschin understands it to refer to 'the cantus firmus without melodic ornamentation';[25] Heinrich Besseler takes it to mean 'res facta';[26] Manfred Bukofzer and Ernest Trumble interpret it as 'untransposed'.[27] All of them consider it to be in opposition to the phrase 'debet assumere supranus cantum firmum' in the second description of fauxbourdon (VI, 31). This results from their taking the word 'regulas' that immediately precedes it to refer to the rule that the phrase in VI, 31 implies. I would assert, however, that these rules are not those of the second description, but rather apply to the rules of cantus firmus that had been presented immediately prior to the appearance of the word 'regulas' itself:

> Nota quod prima nota cantus firmi, quamquam sit sola, debet esse duplicata (VI, 33)
>
> Note that the first note of the cantus firmus, even if it exists alone, ought to be doubled.

[23] Adler, 'Studie zur Geschichte der Harmonie', 789; Hughes, 'Guilielmus Monachus', 533; Seay, CSM 11, 7.
[24] Trumble, 'Authentic and Spurious Faburden', 24.
[25] Jacques Handschin, 'Eine umstrittene Stelle bei Guilielmus Monachus', in *International Musicological Society Congress Report* 4 (1949), 145-49 at 145.
[26] Besseler, *Bourdon und Fauxbourdon,* 105.
[27] Bukofzer, 'Fauxbourdon Revisited', 46. Trumble notes that this phrase refers to a cantus firmus at pitch in the tenor ('Authentic and Spurious Faburden', 25).

> Item, si post primam notulam vel secundam reperiantur duae notulae existentes sub eodem puncto … prima debet facere transitum sive passagium existentes sub eodem puncto et sono (VI, 34).
>
> Moreover, if after the first or the second note, two [of the cantus firmus] notes are found in the same place, … the first ought to make a transition or [connect?] the passage appearing in the same place and on the same pitch (VI, 34).

Hence, just as the 'regulas' are not in opposition to the phrase 'debet assumere' (VI, 31), 'sicut stat' should not be understood in that way either. An alternative reading of the former phrase is suggested by a statement further on in the third description. Guilielmus states:

> In isto enim faulxbordon potest aliquotiens fieri contratenor bassus et altus, ut inferius videbitur. Contra vero dicitur sicut supranus, accipiendo quartam subtus supranum quae venit esse quinta et tertia supra tenorem. Iste enim modus communiter faulxbordon appellatur, supranus enim ille reperitur per cantum firmum. (VI, 39-41)
>
> In this fauxbourdon the contratenor can sometimes be made low and sometimes high, as will be shown below. The contratenor, however, is sung just like the soprano, taking a fourth below the soprano, which comes to be a fifth and a third above the tenor. This manner is commonly called fauxbourdon; indeed, the soprano is devised[28] through the cantus firmus.

After saying that the contratenor is to be sung like the soprano but a fourth lower, Guilielmus states that 'supranus enim ille reperitur per cantum firmum' (VI, 41). This phrase is equivalent to 'debet assumere supranus cantum firmum' in the second description of the 'modus faulxbordon Anglicorum'.[29]

Thus, in view of this conceptual link with English practice, Guilielmus's third description perhaps should not be understood as that of continental practice, but rather as a description of another manner of the English practice of fauxbourdon. The two problematic phrases mentioned above can then be taken as follows: 'apud nos' as referring to the English; and 'sicut stat' as meaning 'as it is written down'.

Even if the readings just suggested help to clarify Guilielmus's third description of fauxbourdon, one may still question why he describes this practice as '*aliter* posset assumi apud nos' ('it can be taken *differently* by us'). The answer to this, I believe, lies in the different style of contratenor set out in the third description and in the musical example illustrating it.

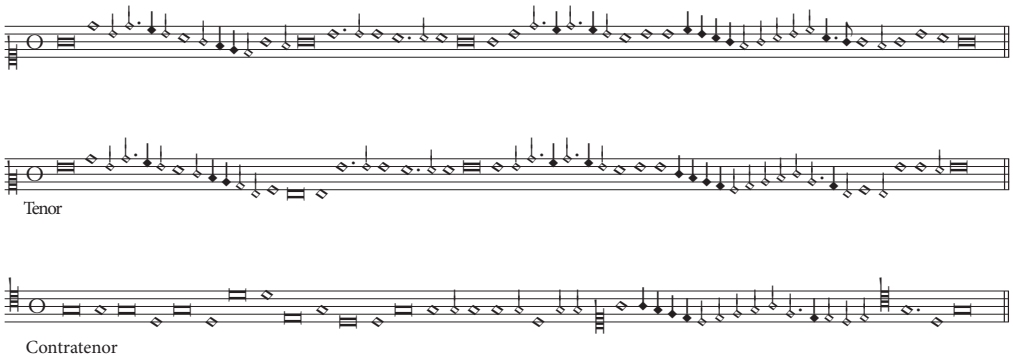
In the third description, he mentions for the first time that the contratenor can migrate above and below the tenor ('In isto enim faulxbordon …', VI, 39). The only example that would satisfy this description is treatise example 57, in which the contratenor does indeed sing above and below the tenor (= Example 6 below).[30]

Unfortunately, the syncopations that Guilielmus mentions in the text are not presented in example 57 ('sincopas per sextas et quintas', VI, 38). I would suggest that treatise example 66, in chapter VIII, may be the relevant example to illustrate these (see Examples 7a and b below).

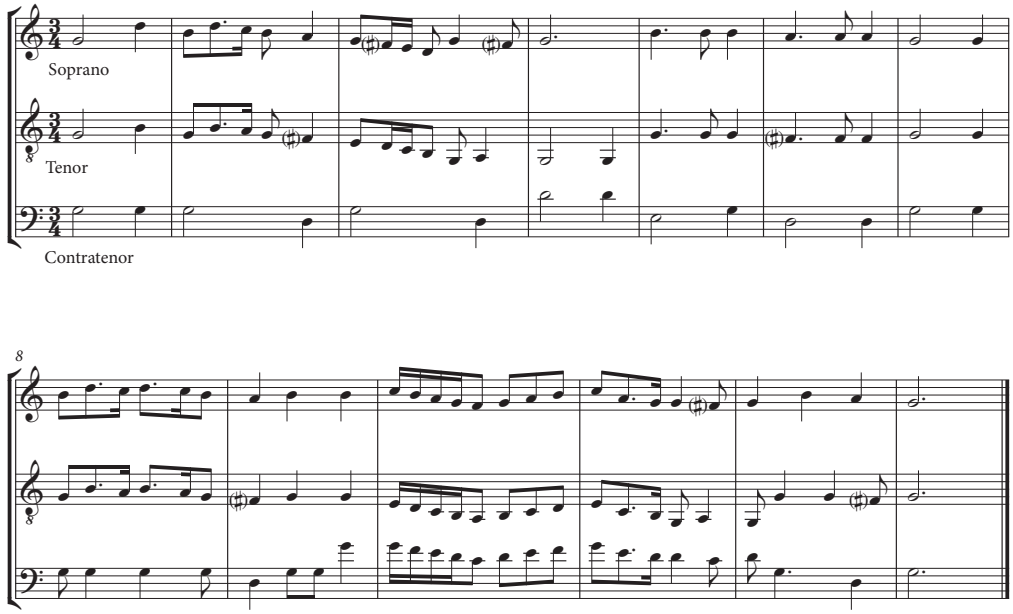
[28] I am translating 'reperitur' as 'is devised'.
[29] See Examples 4 and 5 above. See also the discussion of Example 6 below.
[30] The mensuration sign ○ should appear at the beginning of the soprano part. The last note of each part should be a breve.

Example 6. Fauxbourdon in three voices, fol. 31r; CSM 11, Example 57

a. Original



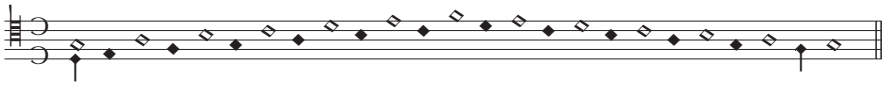
b. Realization



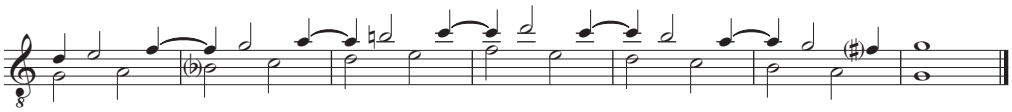
Another apparent difference between the second and third descriptions of fauxbourdon lies in the way they approach the determination of intervals between voices with respect to the progression of consonances. In the second description, Guilielmus states that the contratenor should have thirds and fifths as consonances above the tenor. In the third description, on the other hand, he says that the contratenor should take a fourth below the soprano. This difference, however, is more apparent than real. Since, as he says, 'the fourth below the soprano becomes the third above the tenor', the musical result is virtually the same in both cases.

Example 7. Composition with syncopation, fol. 42v; CSM 11, Example 66

a. Original



b. Realization



Following the third description of fauxbourdon, Guilielmus returns to the practice of gymel. He had pointed out at the beginning of the 'Regulae contrapuncti Anglicorum' that gymel is another manner of composition that is sung in two voices (soprano and tenor). Here, he enumerates several rules for gymel in more than two voices: 'Ad compositionem vero alterius modi, qui modus gymel appellatur, dantur aliquae regulae' ('But for the composition of another type which is called gymel, certain rules are given').[31] These rules are as follows:

> Prima regula est quod in gymel sex sunt consonantiae, scilicet, tertia tam alta quam bassa, sexta et octava, decima bassa et octava bassa. (VI, 43)
>
> The first rule is that in gymel there are six consonances, namely, the third both above and below [the cantus firmus], the sixth and octave, and the tenth below and octave below.
>
> Et nota quod [*recte*: Secunda regula est quod], si gymel accipiatur supra cantum firmum, debet tenere regulas superius dictas in faulxbordon, hoc est, numerum ternarium, sive talis numerus sit ternarius in semibrevibus sive in minimis. (VI, 44)
>
> The second rule is that if gymel is taken above a cantus firmus, it ought to hold to the rules mentioned above in fauxbourdon, that is, the threefold number, whether such number be threefold in semibreves or in minims.
>
> Tertia regula est quod in faulxbordon potest fieri contratenor bassus, et in gymel potest fieri contratenor bassus, et isti duo modi cum quatuor vocibus possunt cantari. (VI, 45)
>
> The third rule is that in both fauxbourdon and gymel a contratenor bassus can be created, and these two types can be sung with four voices.

[31] On this passage see also Sachs, 'Gymel', 9-10.

Quarta regula est quod, si faulxbordon faciat supranum suum per sextas et octavas, facies contratenorem bassum descendentem subtus tenorem per quintas et tertias bassas, sed quod semper penultima sit quinta bassa subtus tenorem, quae erit decima cum suprano, et antepenultima erit tertia bassa, et sic iterando per quintas bassas et tertias bassas, ita quod prima nota sit octava bassa vel unisonus, et ultima sit octava bassa vel unisonus. Contra vero altus istius faulxbordon accipiet suam penultimam quartam supra tenorem et suam antepenultimam tertiam supra tenorem, et sic itinerando [recte: iterando] supra tenorem. (VI, 46-47)

The fourth rule is that if fauxbourdon should create its soprano in sixths and octaves, you should create the contratenor bassus descending beneath the tenor in fifths and thirds below, but the penultimate note [of the contratenor bassus] should always be a fifth below the tenor, which will be at a tenth with the soprano, and the antepenultimate a third below; and thus, by doubling at the fifth and third below, so that the first note is an octave below or a unison, the final should be an octave below or a unison. But the contratenor altus in this fauxbourdon will take a fourth above the tenor as its penultimate, and a third above the tenor as its antepenultimate, and doubling [an octave] above the tenor.

In gymel autem potest fieri contratenor, quia si gymel accipiat consonantias sextas et octavas ad modum de faulxbordon, tunc contratenor de gymel potest ire sicut contratenor de faulxbordon per tertias et quintas, vel potest assumere suam penultimam quintam bassam et suam antepenultimam tertiam bassam, sicut dictum est in praecedenti regula. (VI, 48)

In gymel, moreover, a contratenor can be made, because if the gymel should take as consonances sixths and octaves in the manner of fauxbourdon, then the contratenor of gymel can proceed just as the contratenor of fauxbourdon, in thirds and fifths, or it can take a fifth below as the penultimate or a third below as the antepenultimate, just as was said in the preceding rule.

Si autem tenent tertias et unisonos, ut patet in isto exemplo, tunc contratenor facit suam penultimam quintam bassam et suam antepenultimam tertiam bassam vel octavam bassam, vel unisonum cum tenore, et suam ultimam faciendo octavam bassam. (VI, 49)

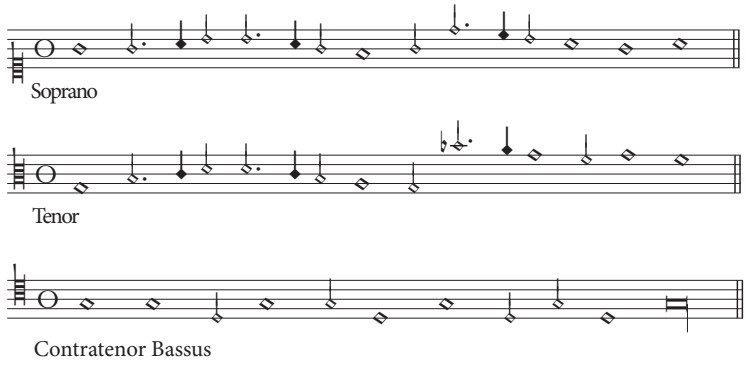
If, however, they [the soprano and the tenor] hold thirds and unisons, as is shown in this example, then the contratenor assumes its penultimate a fifth below and its antepenultimate a third or an octave below [the soprano] or in unison with the tenor, and assuming an octave below as the final note.

In the first description of gymel (IV, 6), Guilielmus lists thirds above and below, unison, sixth, and octave as proper intervals. Here, however, he suggests six possible consonances that are slightly different from the intervals listed in the first description. The reason for the inconsistency between these two descriptions may be that the first description refers to gymel in two voices, and the second to as many as four. As in fauxbourdon, the cantus firmus is to be understood as being in perfect mensuration at the breve, the semibreve, or the minim level (rule 2). The third rule indicates that one can sing both fauxbourdon and gymel with four voices, namely, soprano, tenor, contratenor altus, and bassus.

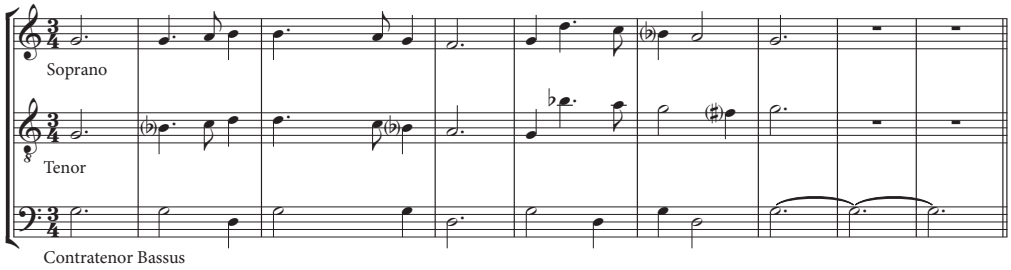
Guilielmus's fourth rule concerns the progression of consonances between voices in both fauxbourdon and gymel. According to this rule, one can add a contratenor bassus in gymel if the soprano sings in sixths and octaves above the tenor, as in the manner of fauxbourdon. The intervals of the antepenultimate and penultimate in the

Example 8. Gymel in three voices, fol. 28v; CSM 11, Example 55

a. Original



b. Realization



contratenor bassus and altus are also mentioned: the bassus a third and a fifth below the tenor (VI, 46); and the altus a third above the tenor, then a fourth above (VI, 47). Unfortunately, there is no musical example linked to these rules.

The last sentence in the fourth rule refers to treatise example 55, in which the contratenor bassus takes a twelfth below the soprano as its penultimate, a tenth below as its antepenultimate, and an octave below as its final note (see VI, 49 and Example 8).[32]

The last two sections of chapter VI deal with rules for composing in three and four voices. The rules describing compositional practice here and the accompanying musical examples correspond, in general, to the rules discussed above.

Guilielmus's rules for composing in four voices (soprano, contratenor altus, tenor, and contratenor bassus) appear to relate to the practice of both fauxbourdon and gymel (see Example 9 below).[33] In contrast to some of the earlier parts of the treatise, this

[32] In this example, Guilielmus does not specify the name for the lower part. It should be the contratenor bassus, which is to sing the third and fifth beneath the tenor. This example cannot clarify the above-mentioned statement (VI, 49), unless the last note of the contratenor bassus is emended from *d* to *g* to yield the octave specified by the text. The mensuration sign ○ should appear at the beginning of each part. Two semibreve rests should be added at the end of the tenor part.

[33] The first note of the contratenor altus should be changed from *c* to *a* to fit the description. The fourth note from the end of the second soprano in the manuscript should be removed and the pitch of other five notes should be changed

discussion and its accompanying example are relatively unproblematic. His presentation of rules for composing in four voices is as follows:

> …facias quod contratenor bassus semper teneat quintam bassam in penultima concordii. Item, quod antepenultima sit tertia bassa et illa quae est [ante] antepenultimam sit quinta, ita quod principium sive prima nota sit unisonus et ultima concordii etiam unisonus vel octava bassa. (VI, 54-55)
>
> …you should make sure that the contratenor bassus always holds a fifth below at the penultimate [note] of the harmony. Likewise, [you should make sure] that the antepenultimate be a third below, and that which is before the antepenultimate should be a fifth, so that the beginning or the first note will be a unison and the last note of the harmony also a unison or an octave below.
>
> Supranus vero semper teneat suam penultimam sextam altam supra tenorem, ita quod finis concordii sit semper octava alta supra tenorem. Et prima nota pariter etiam sit octava, reliquae autem notulae sint semper sextae. (VI, 56-7)
>
> But the soprano should always hold its penultimate a sixth above the tenor, in such a way that the last note of the harmony is always an octave higher than the tenor. And the first note likewise should be an octave; the remaining notes, however, are always sixths.
>
> Contra vero altus semper faciat suam penultimam quartam supra tenorem, ita quod antepenultima sit semper tertia alta, et illa quae est [ante] antepenultimam sit quarta, et antecedens sit semper tertia, ita quod ultima sit semper tertia alta vel unisonus vel octava bassa [*recte*: alta], et prima notula pariter. (VI, 58)
>
> The contratenor altus should always make its penultimate a fourth above the tenor, in such a way that the antepenultimate will always be a third above, and that which is before the antepenultimate should be a fourth [above], and the preceding should always be a third, so that the last [note] will always be a third above or a unison or an octave above and the first note likewise [see Example 9].

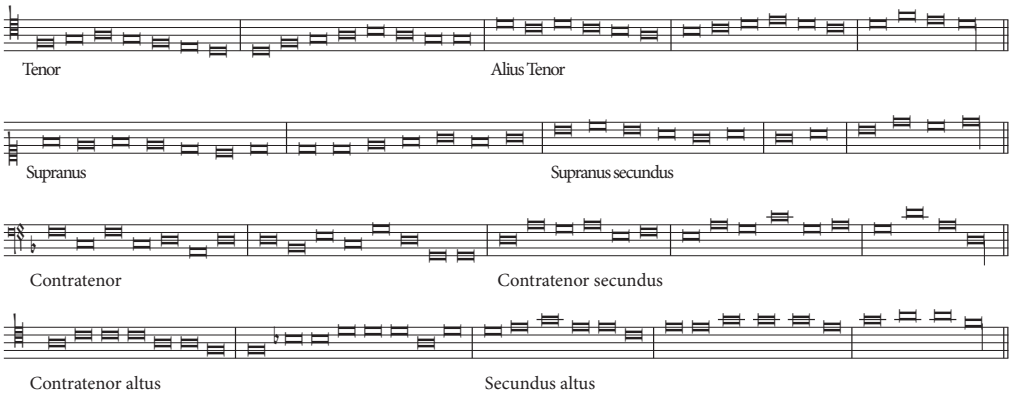
In this practice, as made clear in Example 9, the intervals of the note before the antepenultimate, the antepenultimate, and penultimate in the contratenor bassus are to be respectively a fifth, a third, and a fifth below the tenor. The voice begins at the unison with the tenor and ends either with a unison or an octave lower (VI, 54-55). As is likewise clear in both text and example, the soprano in this practice begins at the octave, continues in sixths, and ends with an octave above the tenor. The penultimate note of the soprano is a sixth above the tenor (VI, 56-7). Finally, the contratenor altus begins with a third above the tenor or in unison or an octave above it; and it ends with a third above or a unison or an octave above. The intervals of its notes before the antepenultimate, the antepenultimate, and penultimate are respectively a fourth, a third, and a fourth above the tenor (see Example 9; VI, 58).

Fortunately, after the difficulties provided in the three descriptions of fauxbourdon discussed above, Guilielmus's treatment of composition with four voices is a model of clarity.

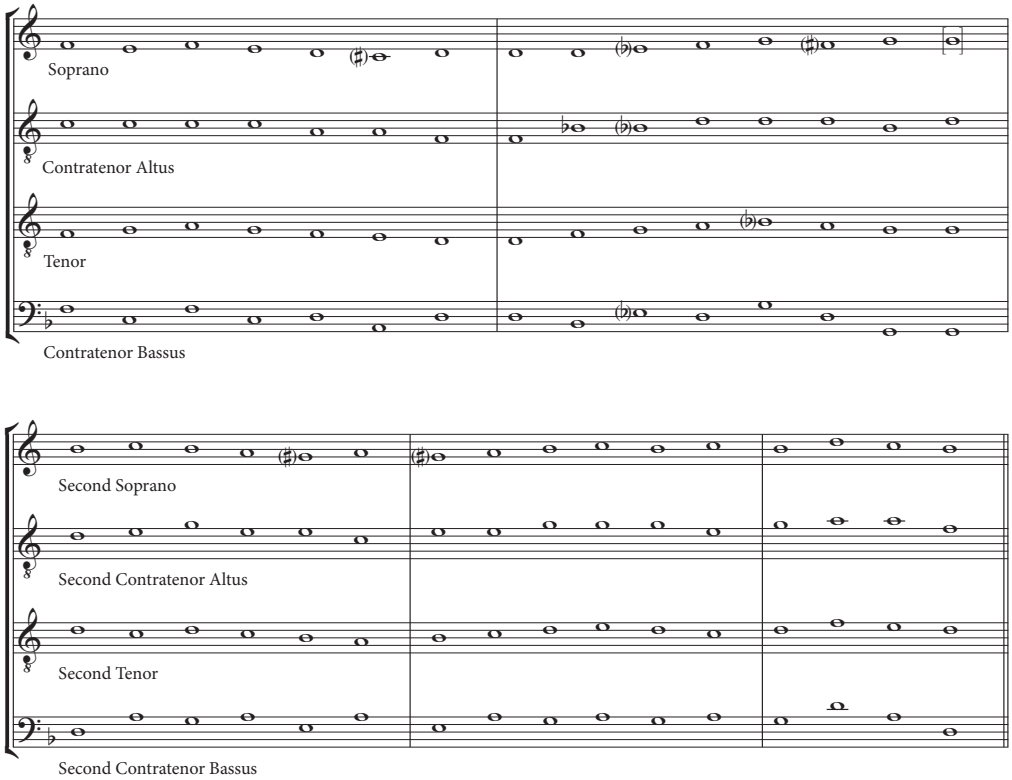
from *g a c b c* to *a b d c d*. The last three breves (*b b b*) of the contratenor altus in the manuscript must be emended to two breves (*b d*).

Example 9. Composition in four voices, fol. 32r; CSM 11, Example 59

a. Original



b. Realization



After the descriptions of fauxbourdon and gymel with four voices, Guilielmus gives two exceptions to the rules just discussed (see Examples 10 and 11 below). Here, the intervallic relationships between the tenor and the other voices are entirely different from the previous description. Guilielmus's presentation of the first exception is as follows:

> Ab ista enim regula fiunt duae exceptiones, quarum prima talis est quod si cantus firmus teneat modum suprani, sicut *fa mi [mi] fa*, *sol fa fa sol*, *la sol sol la*, tunc contratenor bassus potest tenere modum tenoris, hoc est, facere suam penultimam sextam bassam subtus tenorem, ultimam vero octavam bassam. Contra vero altus tenebit modum contrae, hoc est, faciet suam penultimam tertiam altam, ultimam vero quintam supra contratenorem, quae erit quarta subtus tenorem. Supranus vero faciet suam penultimam quintam altam supra tenorem, quae erit decima cum contratenore basso; ultimam vero suam faciet tertiam supra tenorem, quae erit decima cum contratenore basso. (VI, 59-61)
>
> There are two exceptions to this rule, the first of which is that if the cantus firmus should hold the *modus* of the soprano, such as *fa mi [mi] fa*, *sol fa fa sol*, *la sol sol la*, then the contratenor bassus is able to hold the *modus* of the tenor; that is, it is able to make its penultimate a sixth below the tenor, its last note an octave below. The contratenor altus will hold the *modus* of the contratenor [bassus], that is, it should make its penultimate a third above, its last note a fifth above the contratenor [bassus], which will be a fourth below the tenor. The soprano should make its penultimate a fifth above the tenor, which will be a tenth with the contratenor bassus; it should make its last note a third above the tenor, which will be a tenth with the contratenor bassus.

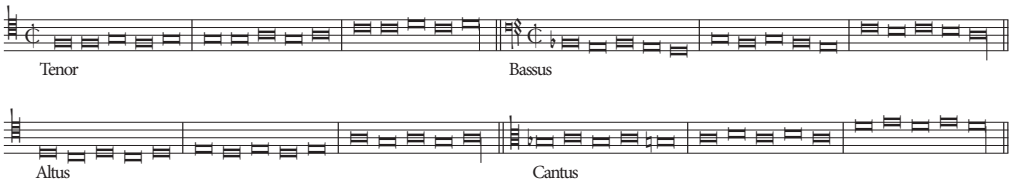
One of the first things one notices here is Guilielmus's use of the term *modus*. The context seems to imply what Guido of Arezzo describes as *modus vocum* (species of degrees), which refers to the particular intervallic pattern surrounding the final, and by extension, other degrees of the scale.[34] In this case there are two different *modi vocum*, one in the cantus firmus and soprano, the other in the tenor and both contratenors. The exception here is that the intervallic relationships between voices for the penultimate and the last note differ from those in the rule immediately preceding. Here the penultimate and the last note of the contratenor bassus are a sixth and an octave beneath the tenor, respectively, instead of fifth and unison. Moreover, as its penultimate note the contratenor altus holds a third above the contratenor bassus, not an octave; and its final note is a fifth above the contratenor bassus, which is a fourth below the tenor. In the preceding rules, the last note of the contratenor altus was a tenth above the contratenor bassus, which became a third above the tenor. Also exceptional is that the penultimate and the last notes of the soprano are a fifth above and a third above the tenor. In the previous description, the last two notes were a sixth and an octave above the tenor, respectively. Given the clarity of the description, it is unfortunate that the intervallic progression in the first part of treatise example 60 does not illustrate the description in the text (see Example 10 below).[35]

[34] See *Guidonis Aretini Micrologus*, ed. Joseph Smits van Waesberghe, CSM 4 (Rome, 1955), 117.

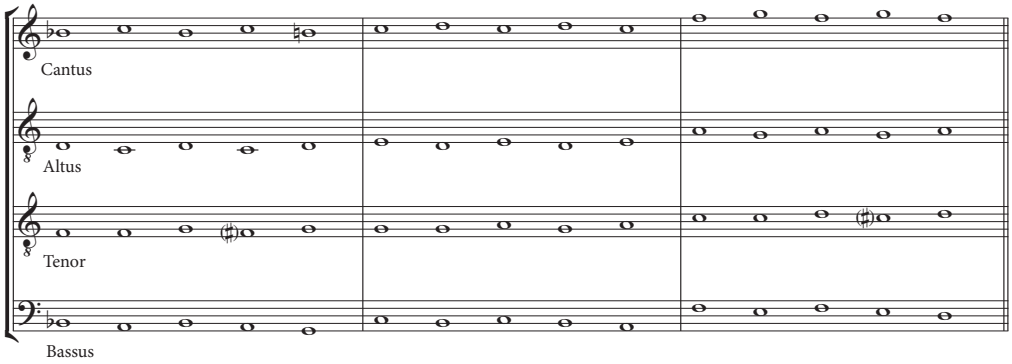
[35] Examples 10 and 11 (= CSM 11, Example 60) include two sets of examples with four voices (the first a set of three; and the second a set of four). Some emendations to the manuscript version of Example 10 are required. The accidental for the first section, and the need to preserve the same intervallic relationships, confirm that in the soprano in each section the first note should be a fourth higher, and the last four notes a third higher. The penultimate note of the

Example 10. Composition in four voices, fol. 33v; CSM 11, Example 60-1

a. Original



b. Realization



The second exception to the rules of four-voice fauxbourdon and gymel likewise occurs when the cantus firmus or cantus figuratus holds the *modus* of the soprano. Guilielmus's presentation of the second exception to the aforesaid rules is as follows:

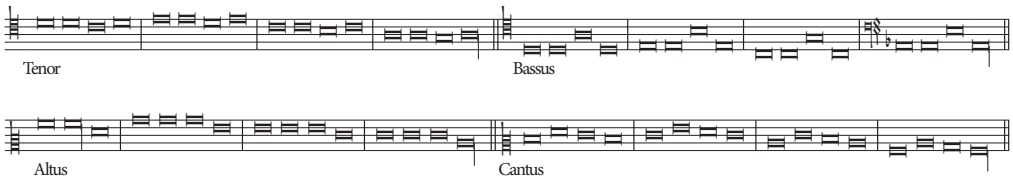
> Secunda exceptio talis est, quod si cantus firmus vel cantus figuratus teneat adhuc modum suprani, hoc est, sic faciat, *fa mi fa*, *sol fa sol*, *mi re mi*, *la sol la*, tunc contratenor bassus potest facere suam penultimam tertiam bassam subtus tenorem, ultimam vero faciendo octavam bassam subtus dictum tenorem; supranus vero faciet penultimam suam tertiam supra tenorem, ita quod unisonus sit ultima cum tenore, quae erit octava bassa cum contratenore basso. Contratenor altus faciet suam penultimam sextam supra tenorem ultimam vero suam faciendo tertiam supra tenorem, ut patebit per exempla. (VI, 62)

> The second exception is that if the cantus firmus or cantus figuratus should hold to the modus of the soprano, that is, if it should sing *fa mi fa*, *sol fa sol*, *mi re mi*, *la sol la*, then the contratenor bassus is able to make its penultimate a third below the tenor, making its last note an octave below the said tenor. The soprano should make its penultimate a third above the tenor, so that its last note might be a unison with the tenor, which will be [doubled] an octave below, in the contratenor bassus. The contratenor altus should make its penultimate a sixth above the tenor; making its last note a third above the tenor, as will be obvious in the example (see Example 11).

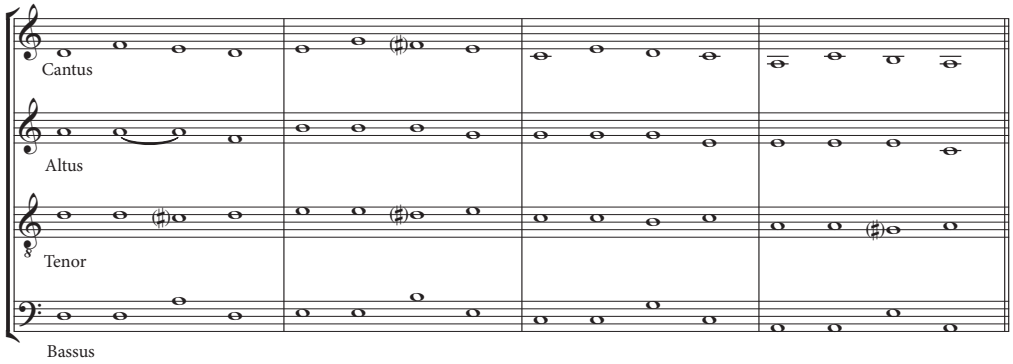
contratenor altus should be changed from *f* to *g*. And the sharp sign after the third note in the manuscript should be understood as a natural sign. Example 10 includes these emendations.

Example 11. Composition in four voices, fol. 34r; CSM 11, Example 60-2

a. Original



b. Realization



In this second exception the progression of intervals between voices is different from both the first exception and the rules for composing in four voices. Presumably, through these three different cases Guilielmus is trying to demonstrate the possible consonances between voices that can be used in the practice of fauxbourdon and gymel (see Example 11).

As mentioned at the outset, and as we have now seen, Guilielmus Monachus's treatment of fauxbourdon and gymel has created difficulties of interpretation due to the obscurity of some of its Latin phrases and the lack of proper musical examples. The most problematic passages occur in the third description of fauxbourdon. Earlier scholars presumed that Guilielmus was an Italian theorist because of his distinction of English and French practices from the Italian one by means of the phrase 'apud nos' ('by us'). This assumption arose from their understanding of the third description of fauxbourdon as being a description of continental practice. As we have seen above, however, it should be understood as a description of another manner of the English practice of fauxbourdon. One reason for this confusion is due to the fact that Guilielmus does not make any terminological distinction between French fauxbourdon and faburden in his discussion of these practices. He always uses the French term fauxbourdon for both faburden and fauxbourdon. It could be that Guilielmus uses the French term since he was writing this treatise for continental readers. It may instead suggest, however, that faburden and French fauxbourdon were considered as much the same practice in Guilielmus's time.

To conclude this investigation of Guilielmus's treatment of fauxbourdon and gymel, and the problems associated with it, let us return to the beginning. Much of the

confusion regarding Guilielmus's views on fauxbourdon and gymel seems to have been given impetus by his heading for Chapter VI: 'Incipit tractatus circa cognitionem contrapuncti, tam secundum modum Francigenorum quam Anglicorum, cum duabus et cum tribus vocibus et cum quatuor compositis' (VI, 1; 'Here begins a treatise on the theory of counterpoint composed in two, three, and four voices, according to the manner of both the French and the English'). Guilielmus's mentioning of the manner of both the French and the English in this heading has led scholars to the assumption that Guilielmus's two descriptions of the practice of fauxbourdon in the chapter imply a French and an English practice of fauxbourdon, respectively. As pointed out above, however, the two descriptions in chapter VI may be better understood as being two different descriptions of English practices. Rather than applying to fauxbourdon, the reference to the manner of both the French and the English in the heading for chapter VI probably refers to the theory of counterpoint as used in both France and England—'secundum modum Francigenorum quam Anglicorum'—just as Guilielmus himself says. Perhaps it is time we started taking Guilielmus at his word.

Abstract

Guilielmus Monachus's *De preceptis artis musicae* is a concise handbook designed to easily explain the musical practice of its time. It has long been important in music-historical writing, primarily because it is one of our most valuable sources of information on fifteenth-century fauxbourdon and gymel. The discussion of fauxbourdon and gymel appears in chapters IV and VI of the treatise. These chapters provide the most complete surviving discussion of these types of music, and include a treatment of the rules of counterpoint as well. Unfortunately, Guilielmus's extensive discussion of fauxbourdon and gymel is the most problematic part of the treatise, due to the organization of the material, the obscurity of the Latin, and the misplacement of several musical examples. These difficulties notwithstanding, a careful study of the text and examples provides a clear view of fifteenth-century fauxbourdon practices.