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Links:

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Contact Richard Freedman: rfreedma@haverford.edu

Version 3.4 December 11, 2019

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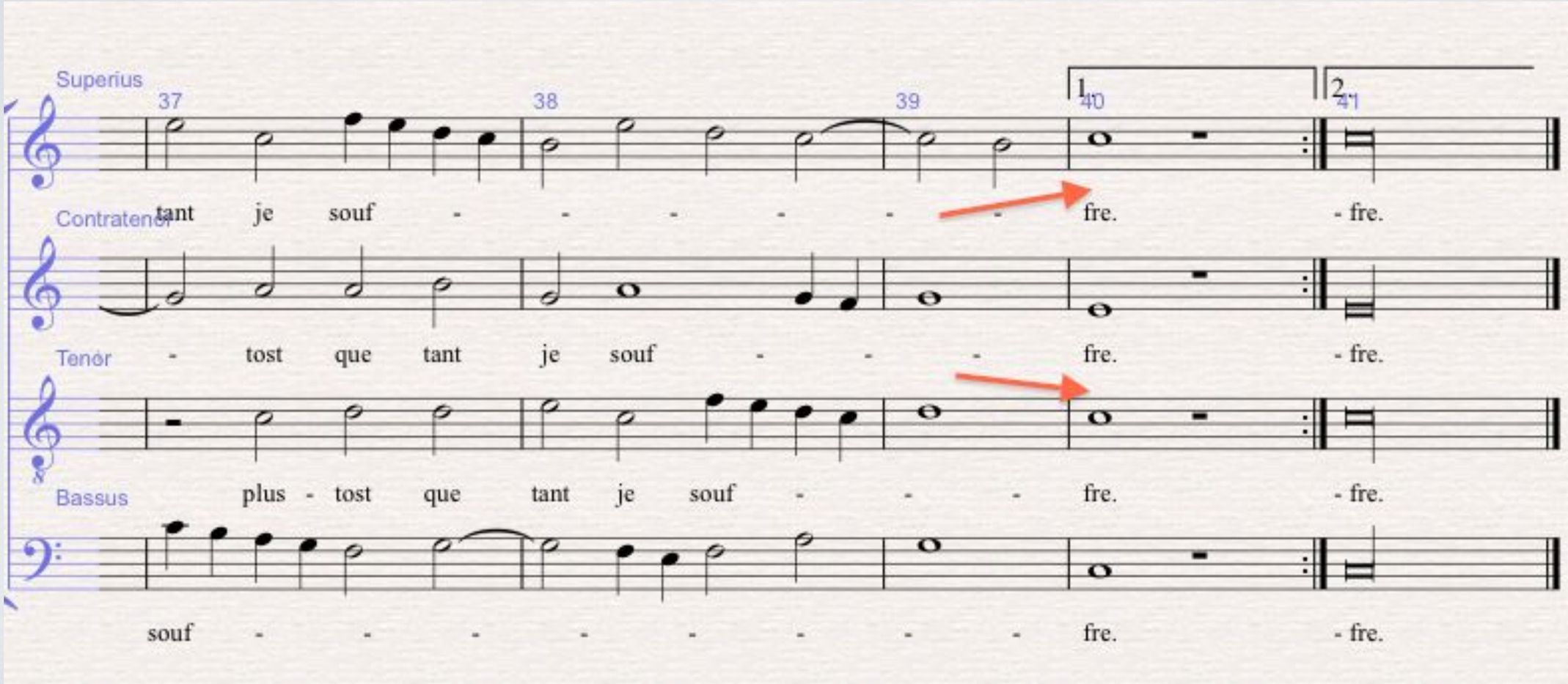
CADENCES

Cadences

L'huillier, *Si je te voy*

CAD: S/T to C

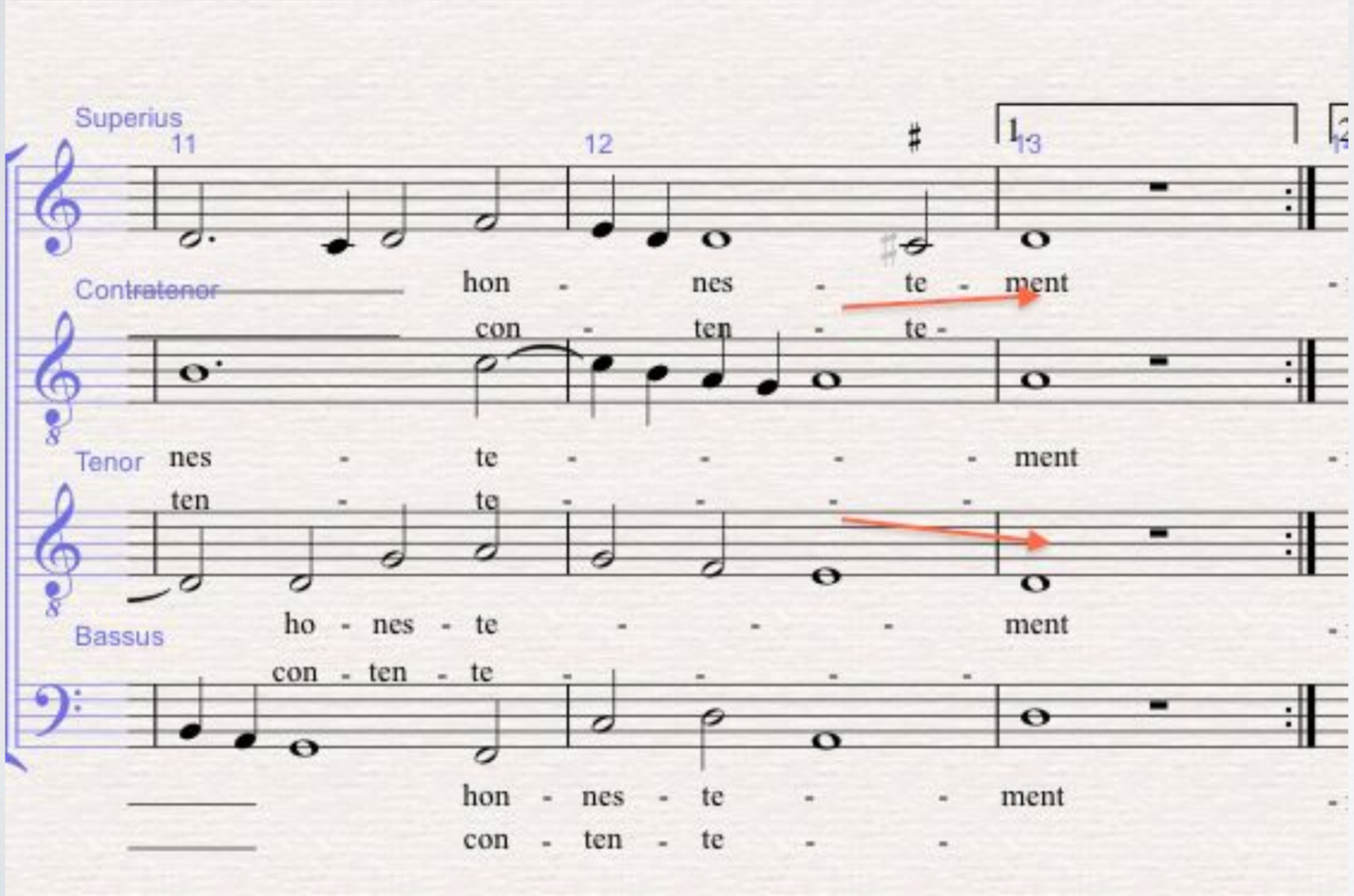


Cadences

DC0101.12-13.

Certon, *Qui souhaitez avoir*

CAD: S/T to D



Cadences

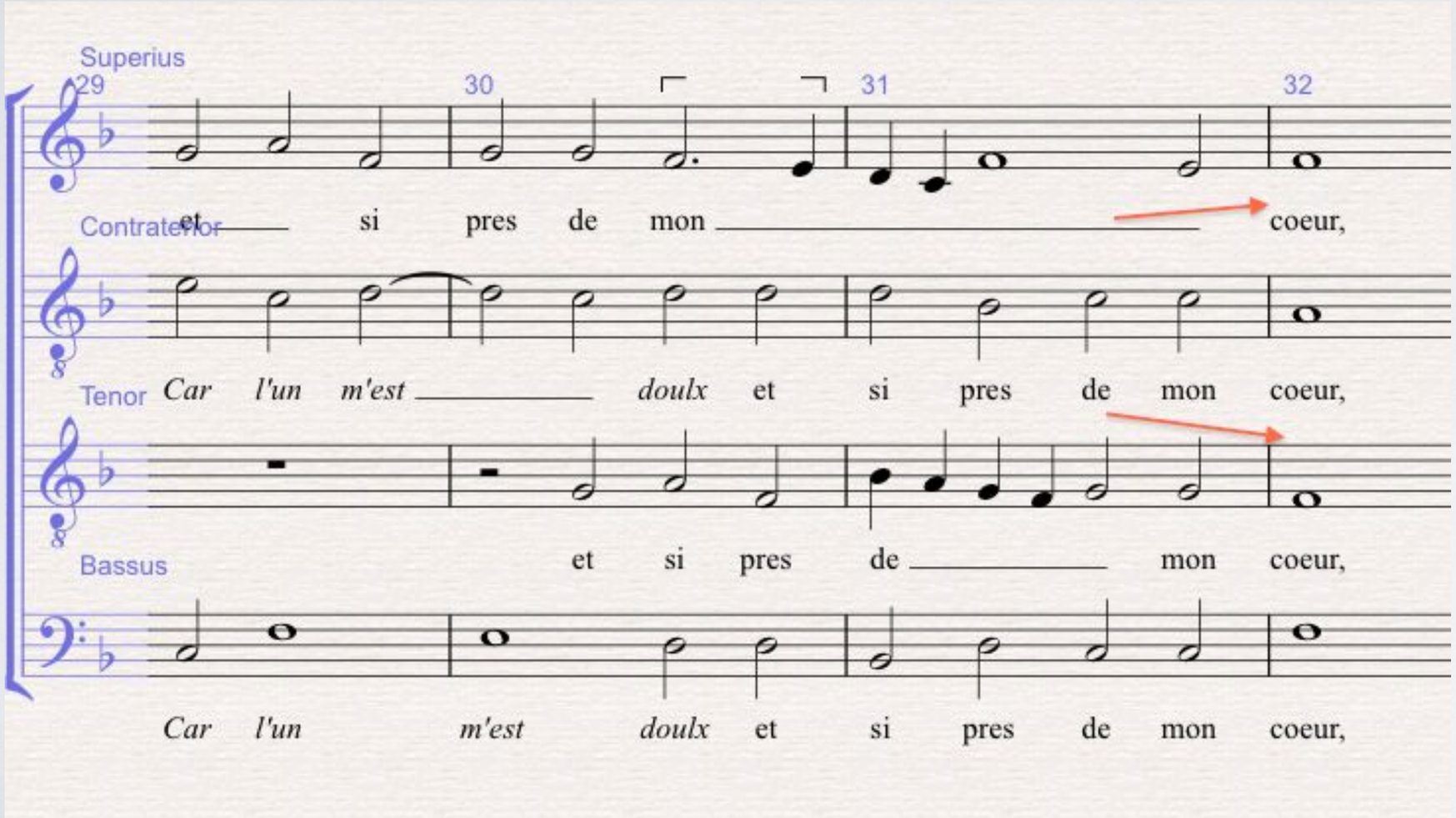
CAD: to E:

See examples for **PHRYGIAN CAD**, pages 11-17 below.

Cadences

DC0119.31-32
Du Tertre, *J'ay d'un costé*

CAD: S/T to F

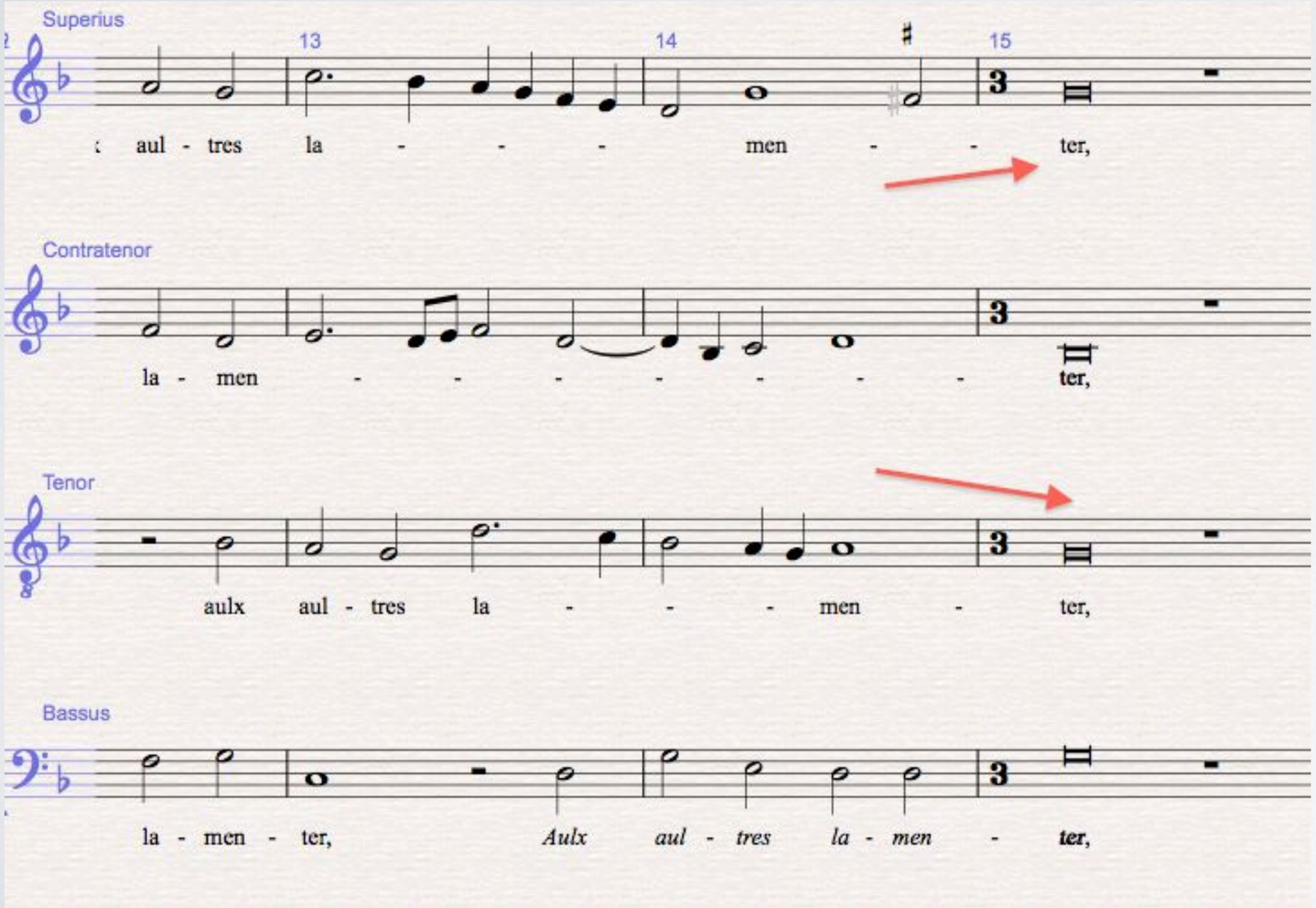


Cadences

DC0502.14-15

Godart, *J'ay le fruict desiré*

CAD: S/T to G

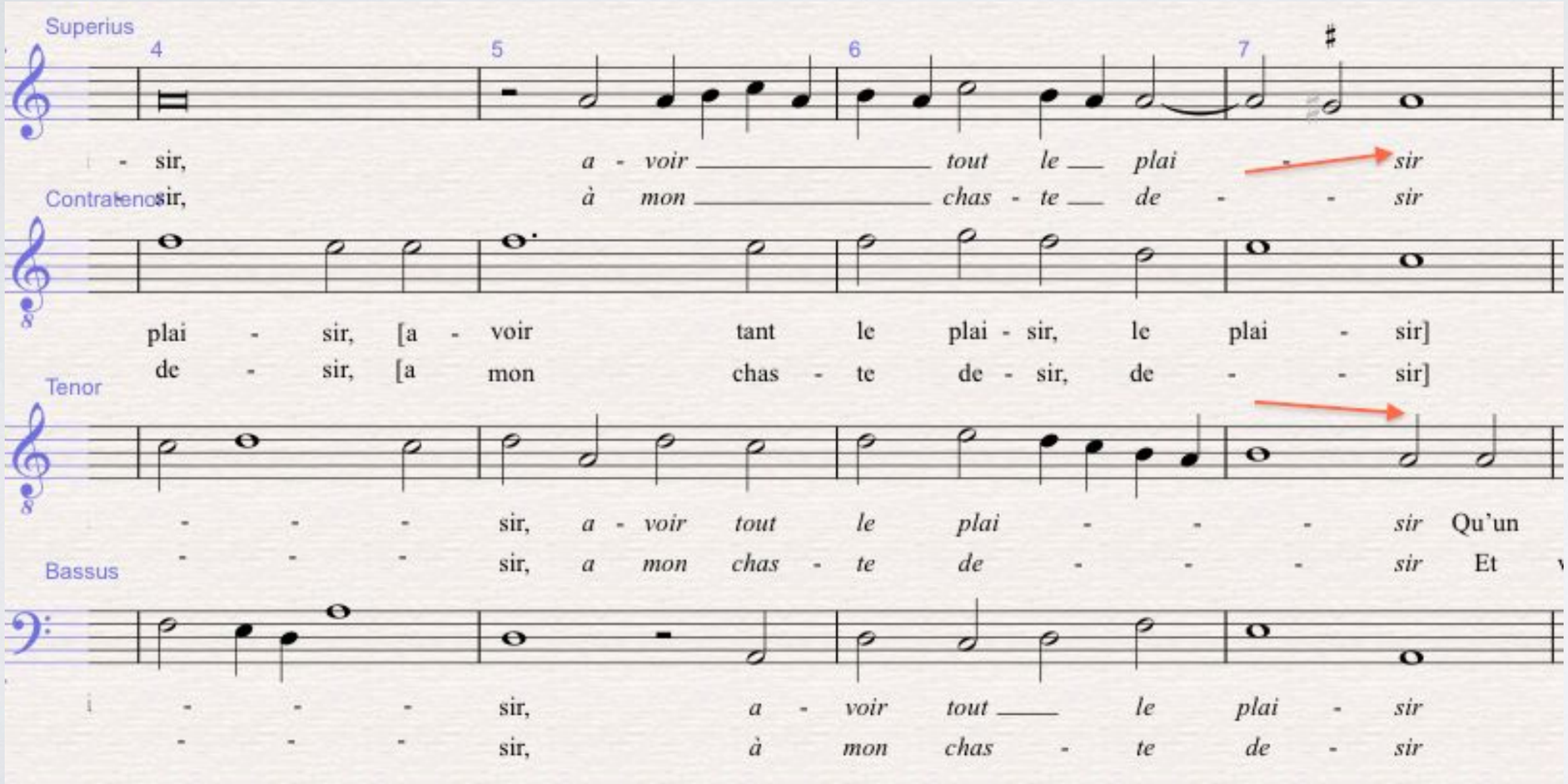


Cadences

DC0101.6-7

Certon, *Qui souhaitez avoir*

CAD: S/T to A

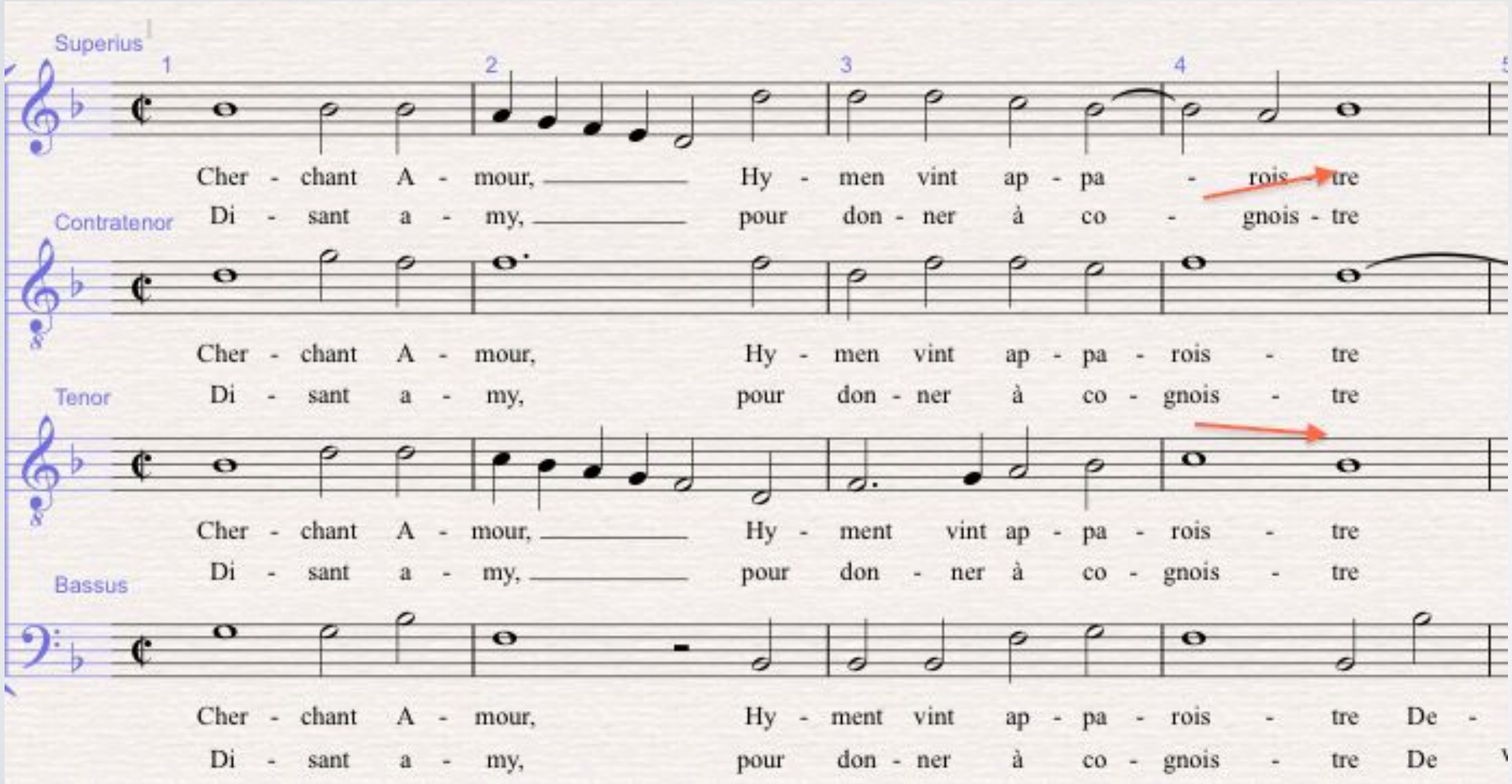


Cadences

DC0104.3-4

Le Gendre, *Cherchant amour*

CAD: S/T to B-flat

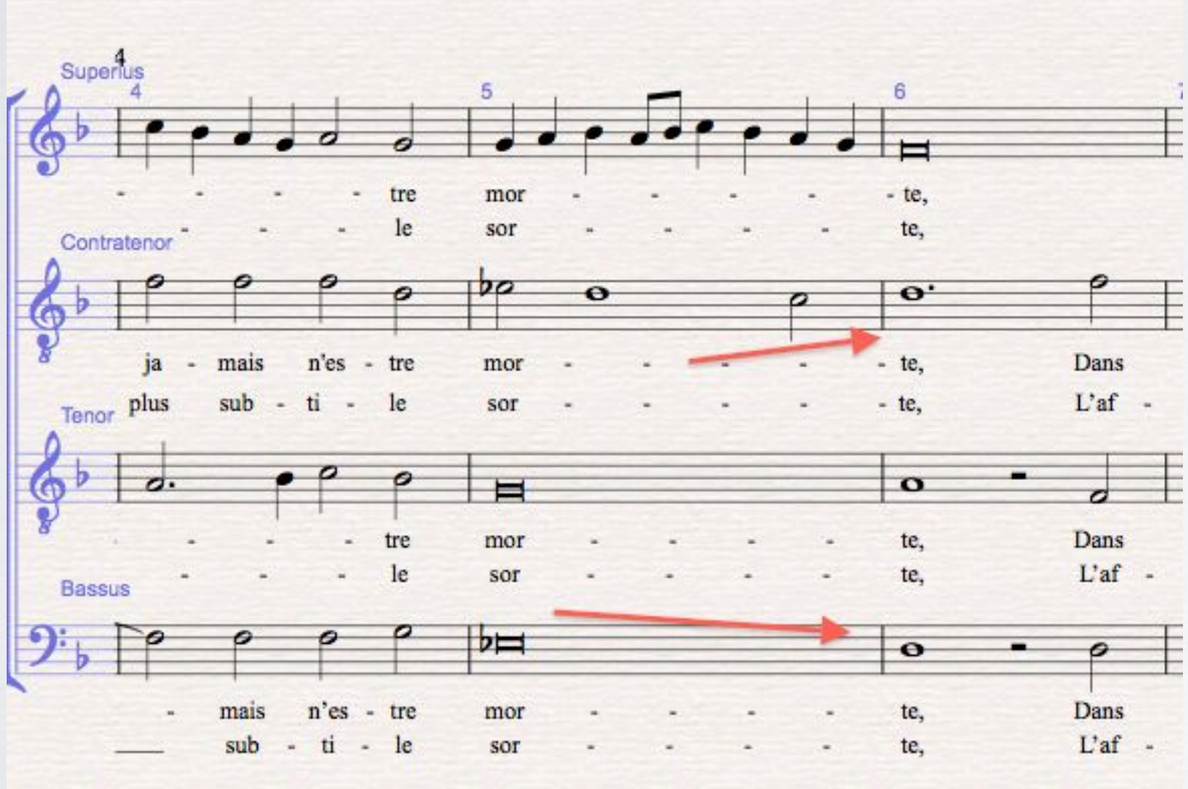


Cadences

DC0108. 4-6
De Marle, *Vivre sera*

PHRYGIAN Cad: Ct/B to D [Also DISPLACED]

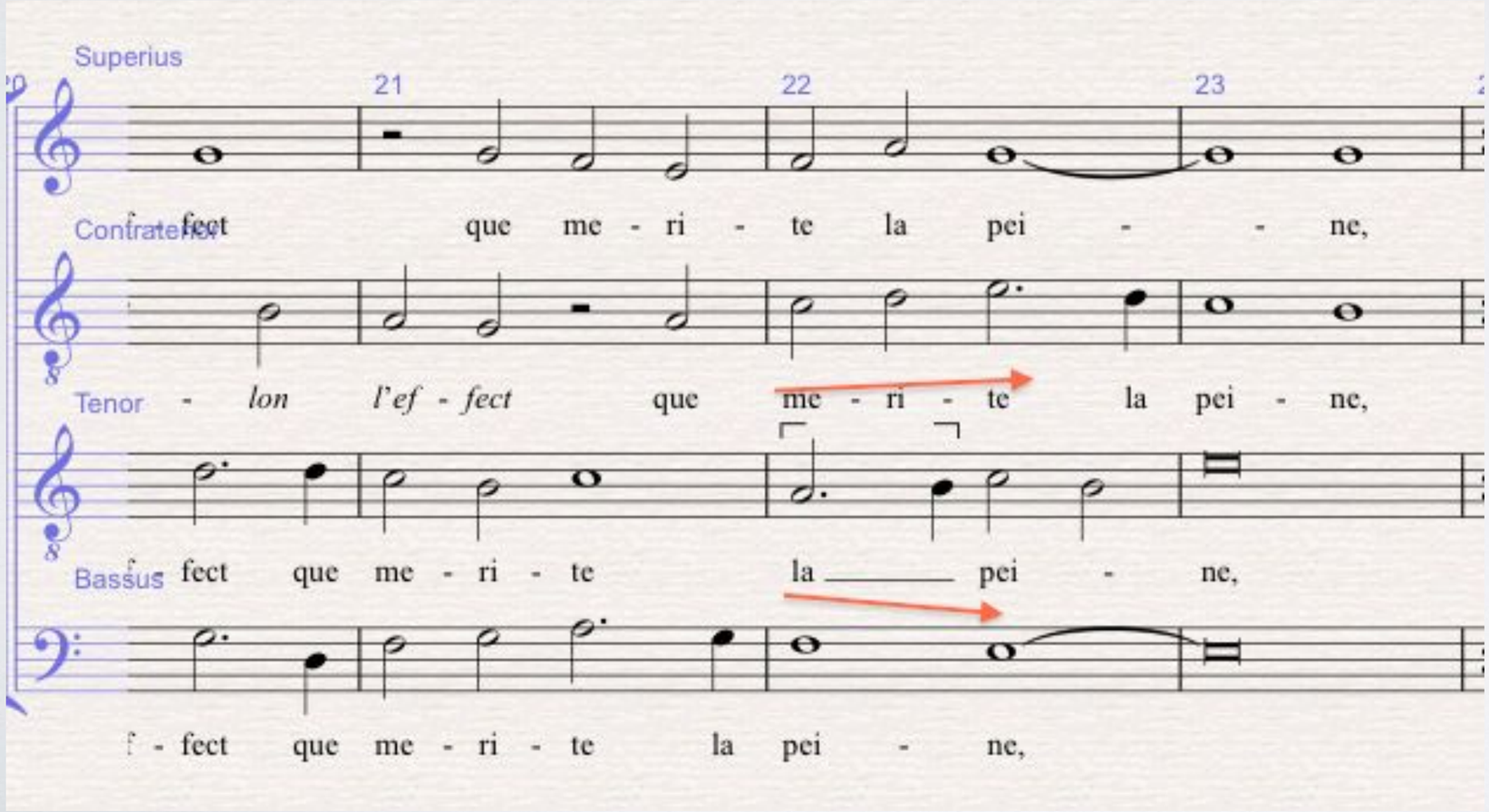
[**Text Representation**: unusual tone for this type of cadence, “morte”]



Cadences

DC0114.22-23
Pagnier, *Trop justement*

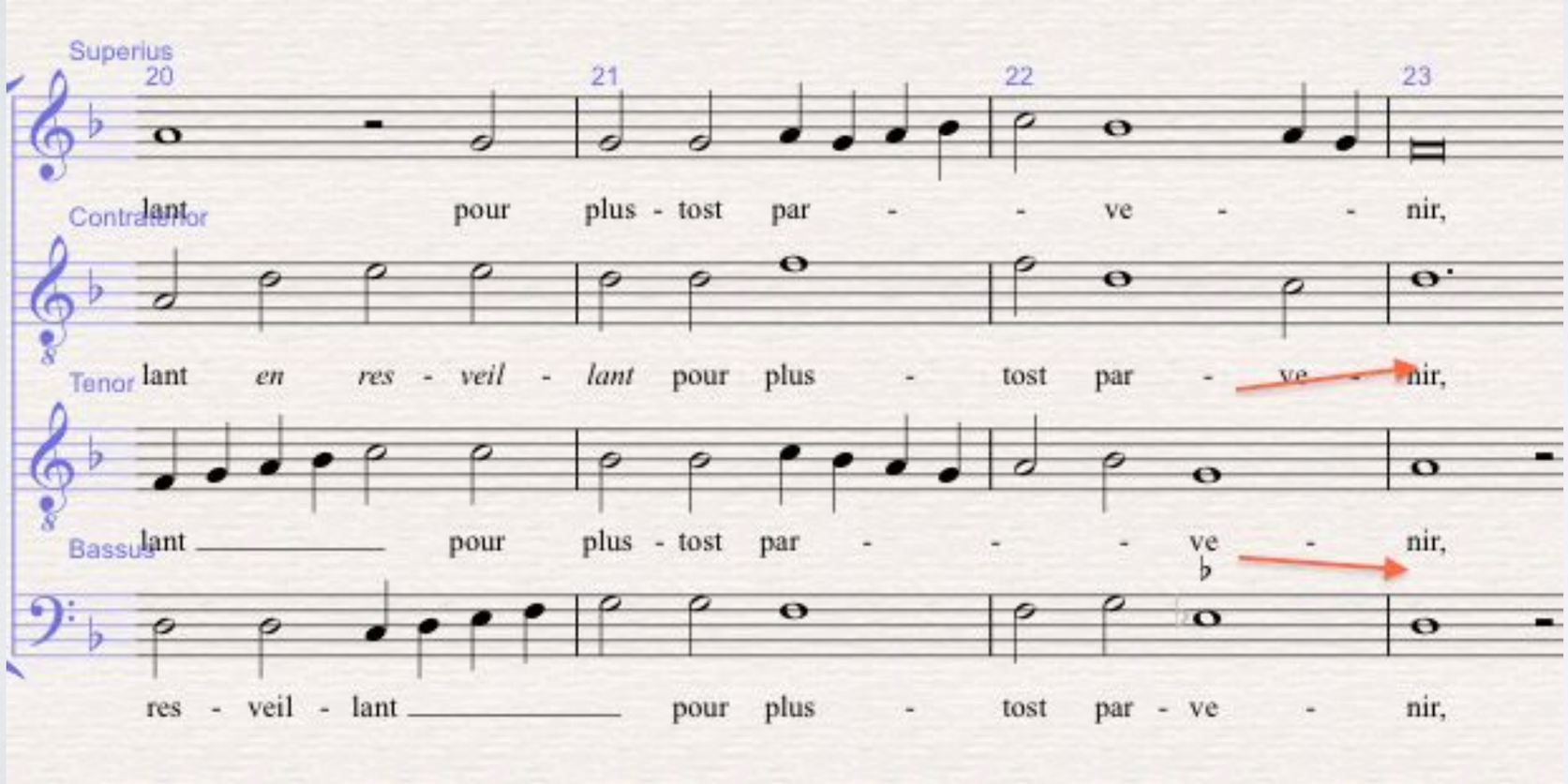
PHRYGIAN Cad: Ct/B to E
[Also **DISPLACED**]
[also **Text Representation**: “que merite la *peine*”]



Cadences

DC0108.22-23
De Marle, *Vivre sera*

PHRYGIAN Cad: Ct/B to D
[Also **DISPLACED**]

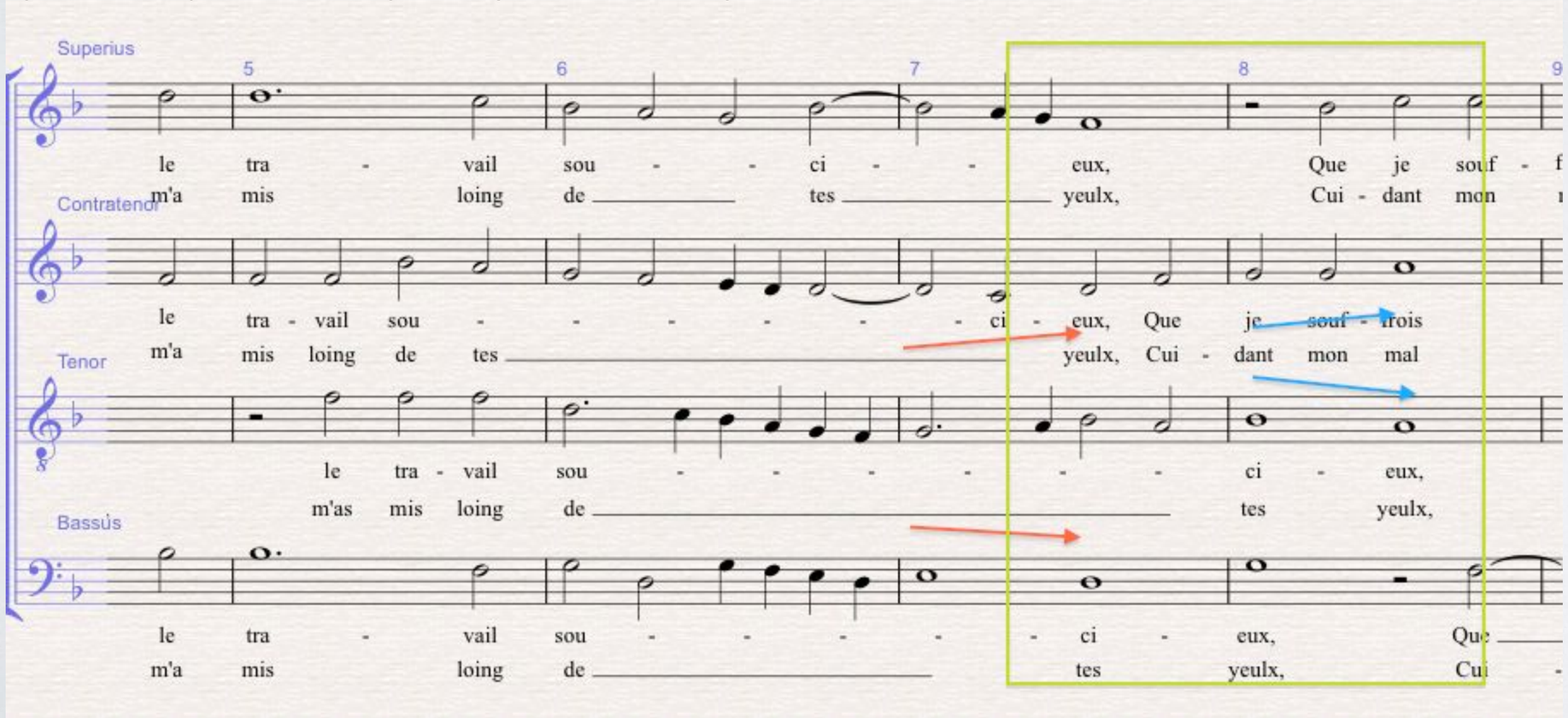


Cadences

DC0917.7-8
Bonard, *Amour voyant*

PHRYGIAN Cad: Ct/B to D (**displaced**);
[also **Text representation:** “le travail *soucieux*, Que je *souffrois*”]
[also **Text overlap**]

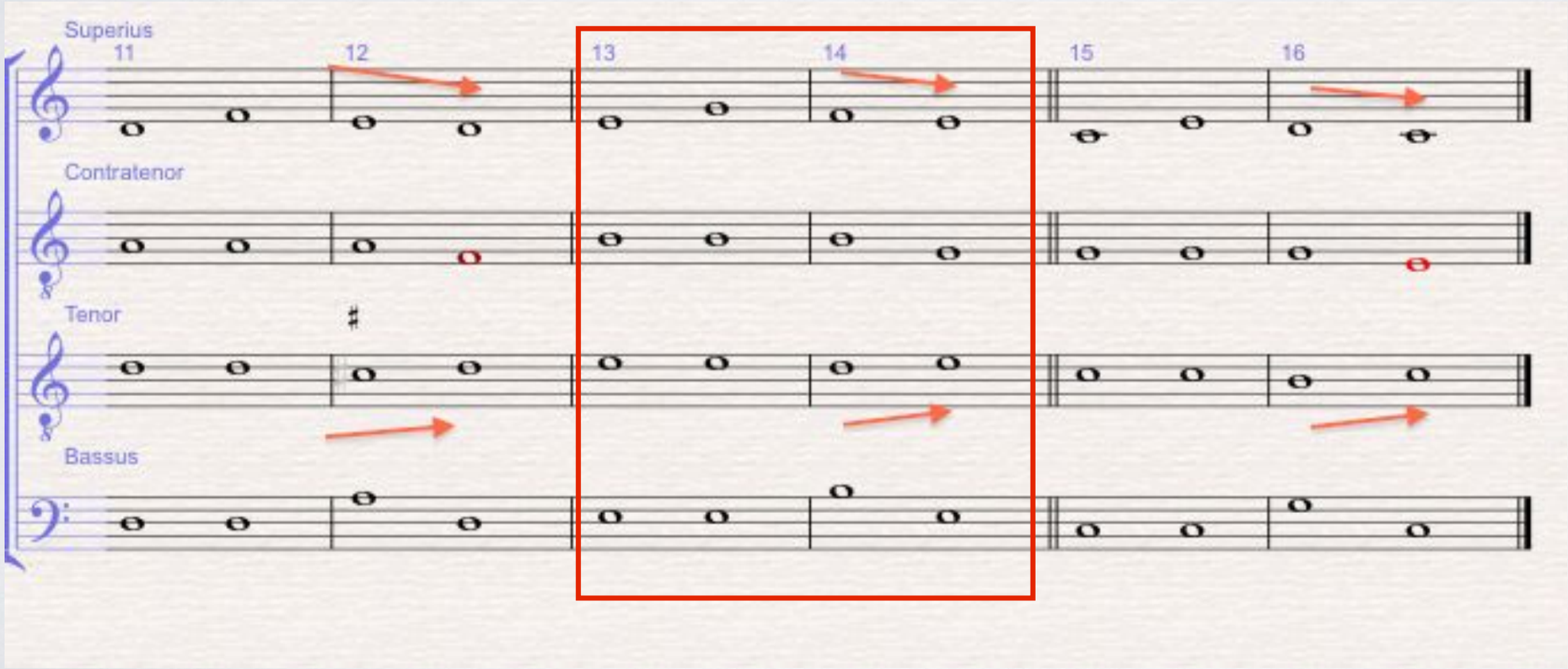
We might also consider the Ct/T to A a second displaced Phrygian cadence (although Ct now part of a new imitative point, and so this is questionable, and so this is probably NOT **CadInCad**).



Cadences

Monachus, *De preceptis artis musicae*, Ex 60-2 [ed. Park, p. 191]

PHRYGIAN Cad: S/T to E [also **Inverted**]

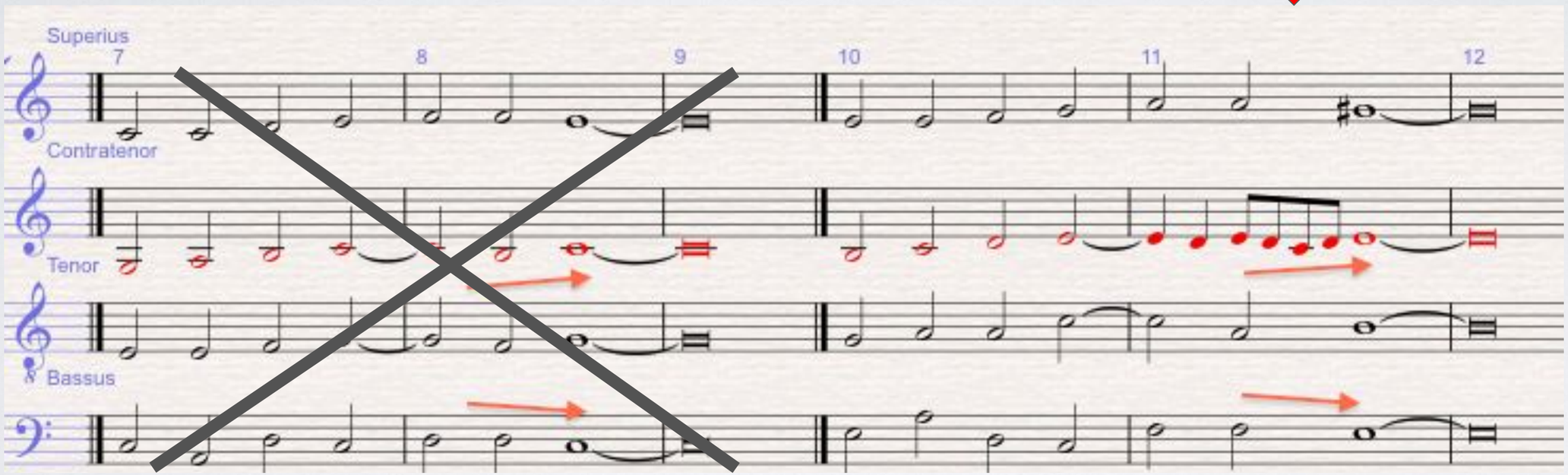


Cadences

Sancta Maria, *Le Arte de Tañer Fantasia,* Ch 26 Ex 199

PHRYGIAN Cad:

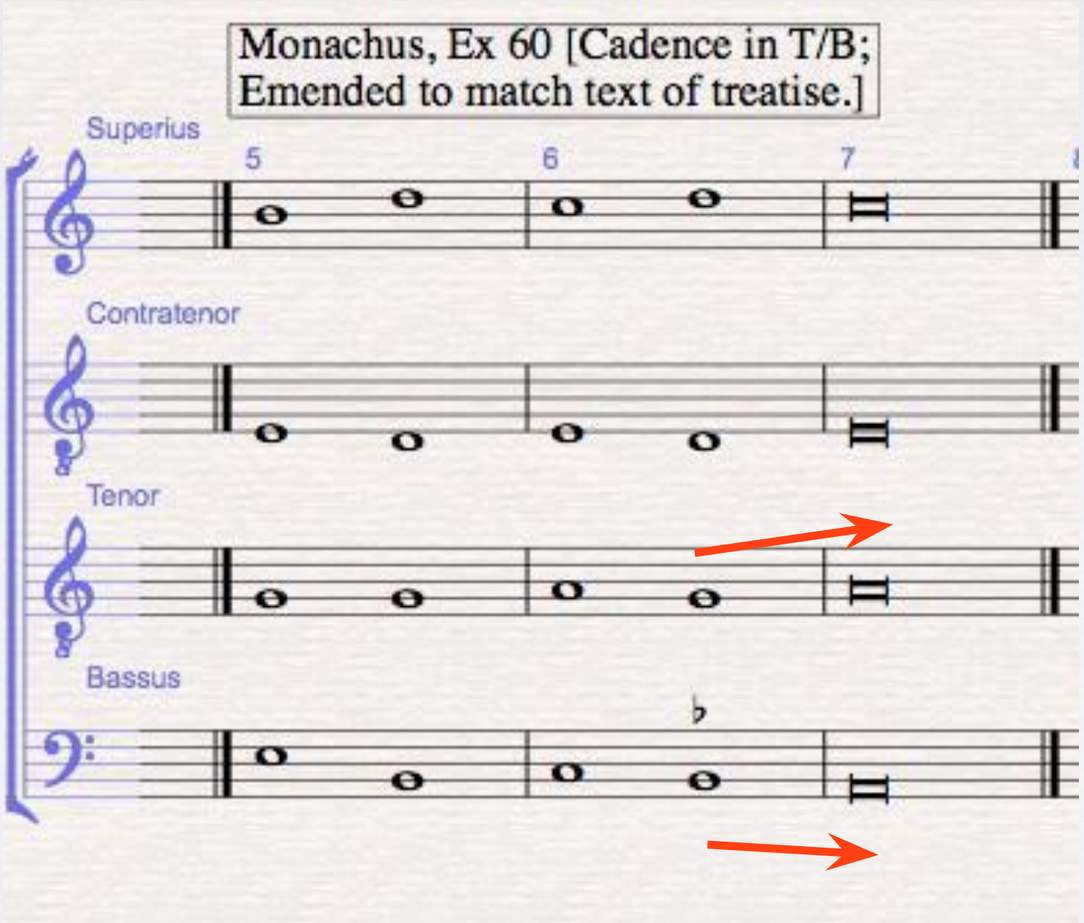
Ct/B to E [Displaced]



Cadences

Monachus, *De preceptis artis musicae,* [Park p. 191, Ex 60-1, emended to correct clef error.]

PHRYGIAN Cad: T/B to A [also **Displaced**]

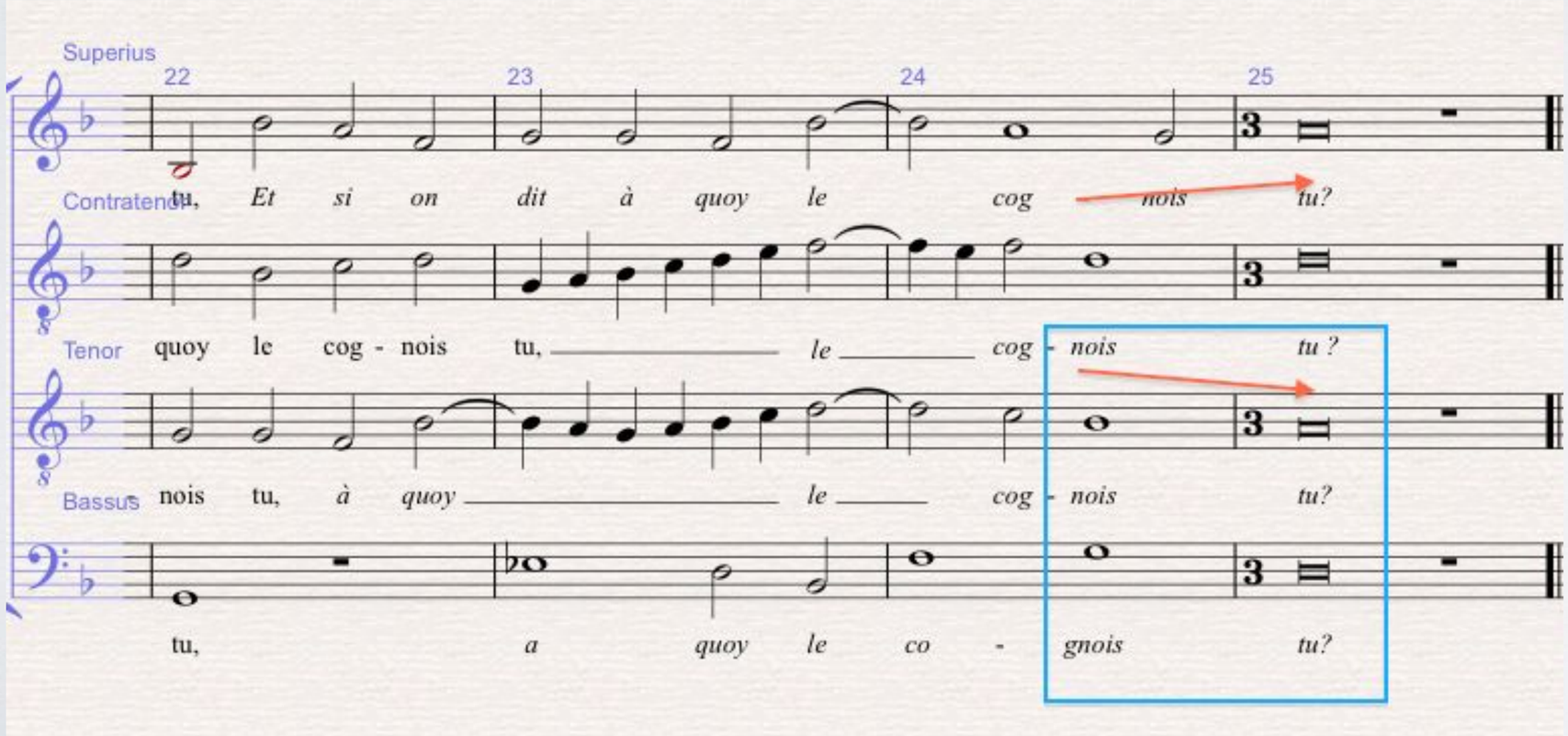


Cadences

DC0106.24-25
Certon, *L'enfant amour*

Phrygian Cad: S/T to A

Comment:
Phrygian cadences in this position are almost always harmonized by bassus motion of falling fourth.
We would **not** mark this as a Plagal Cadence to D!

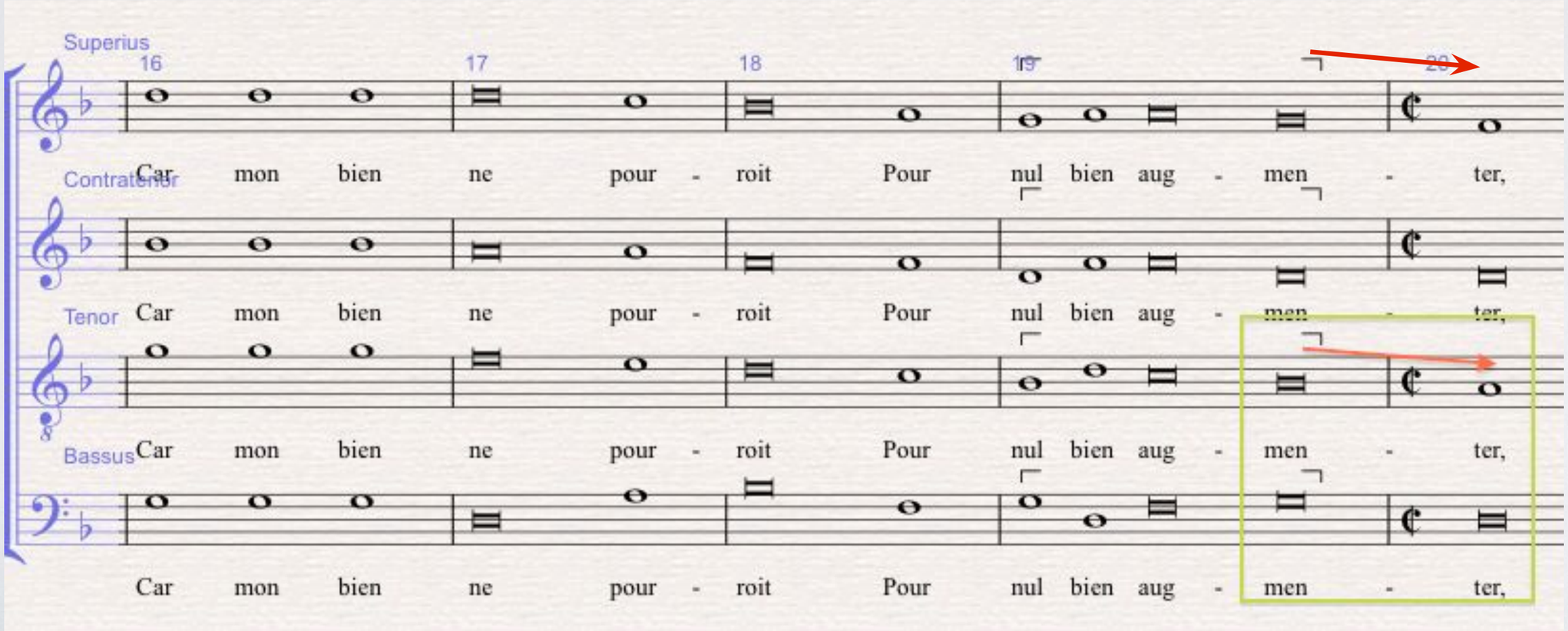


Cadences

DC0502.19-20
Godart, *J'ay le fruict desiré*

PLAGAL CADENCE to D [=lowest tone of final sonority]

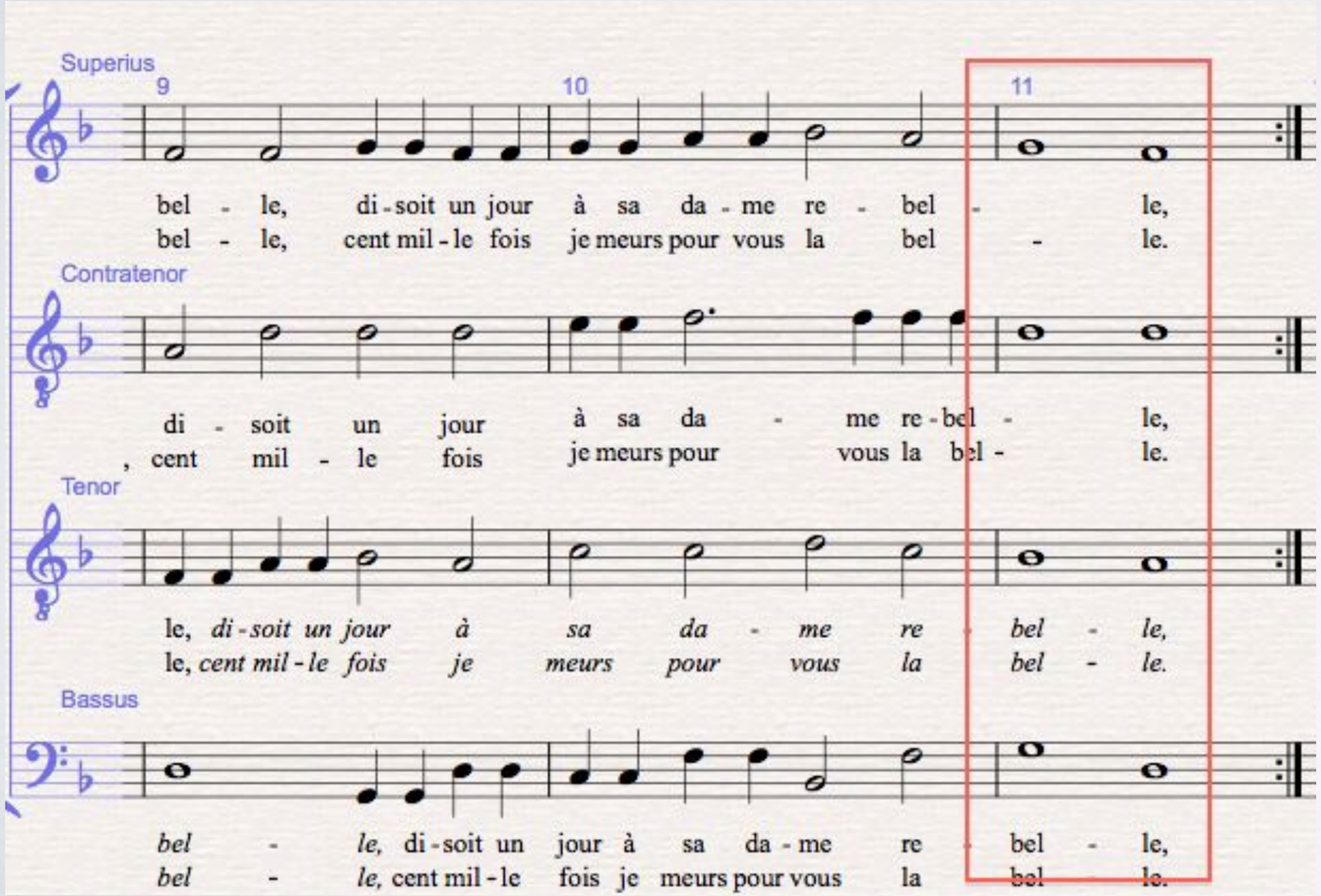
In contrast to previous example: this is **not** a Phrygian cadence (since there is no suspension formula and no approach to final octave)



Cadences

DC0307.9-11
Goudimel, *Du jeu d'aymer*

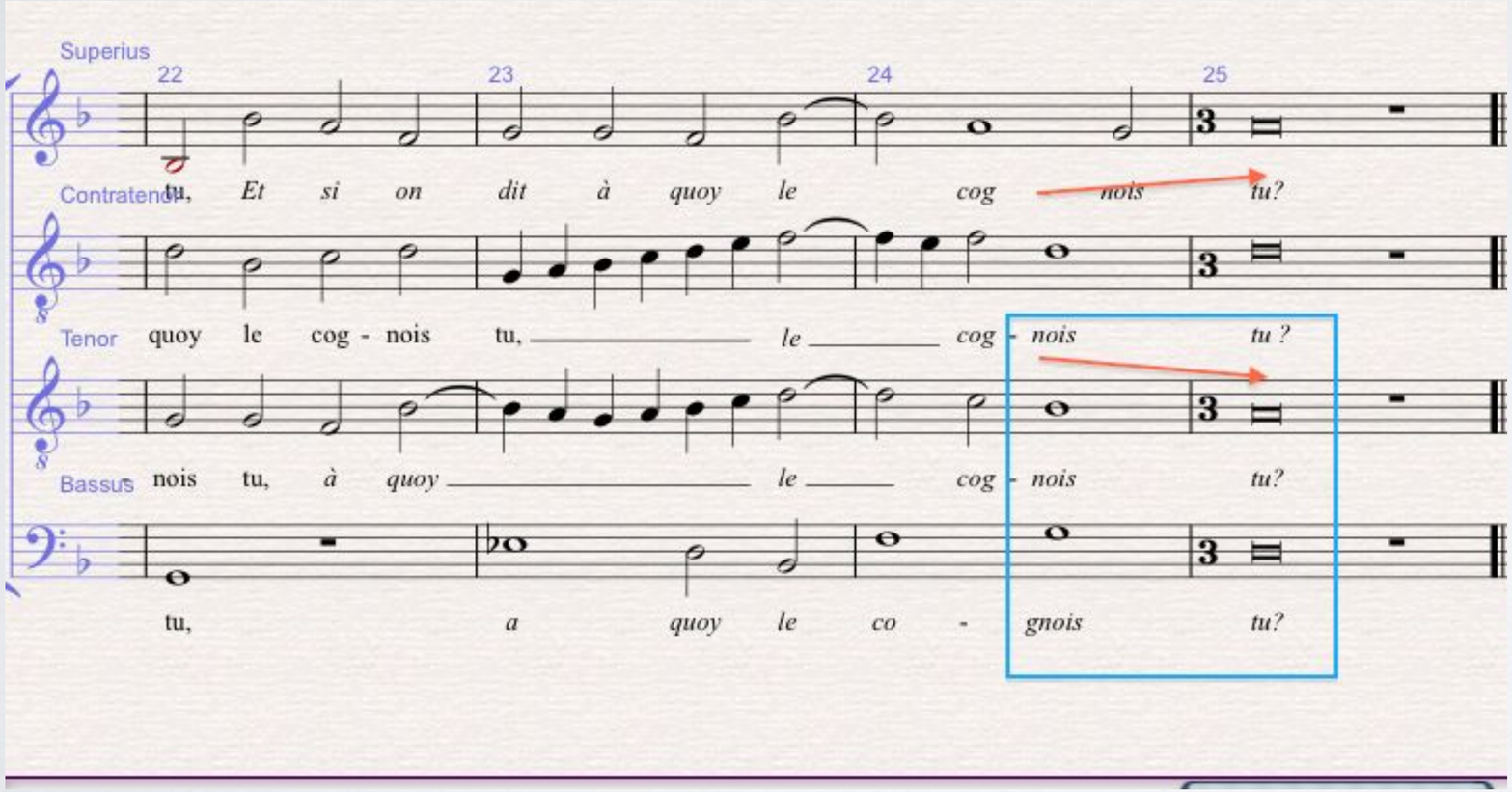
PLAGAL to D



Cadences

DC0106.24-25
Certon, *L'enfant amour*

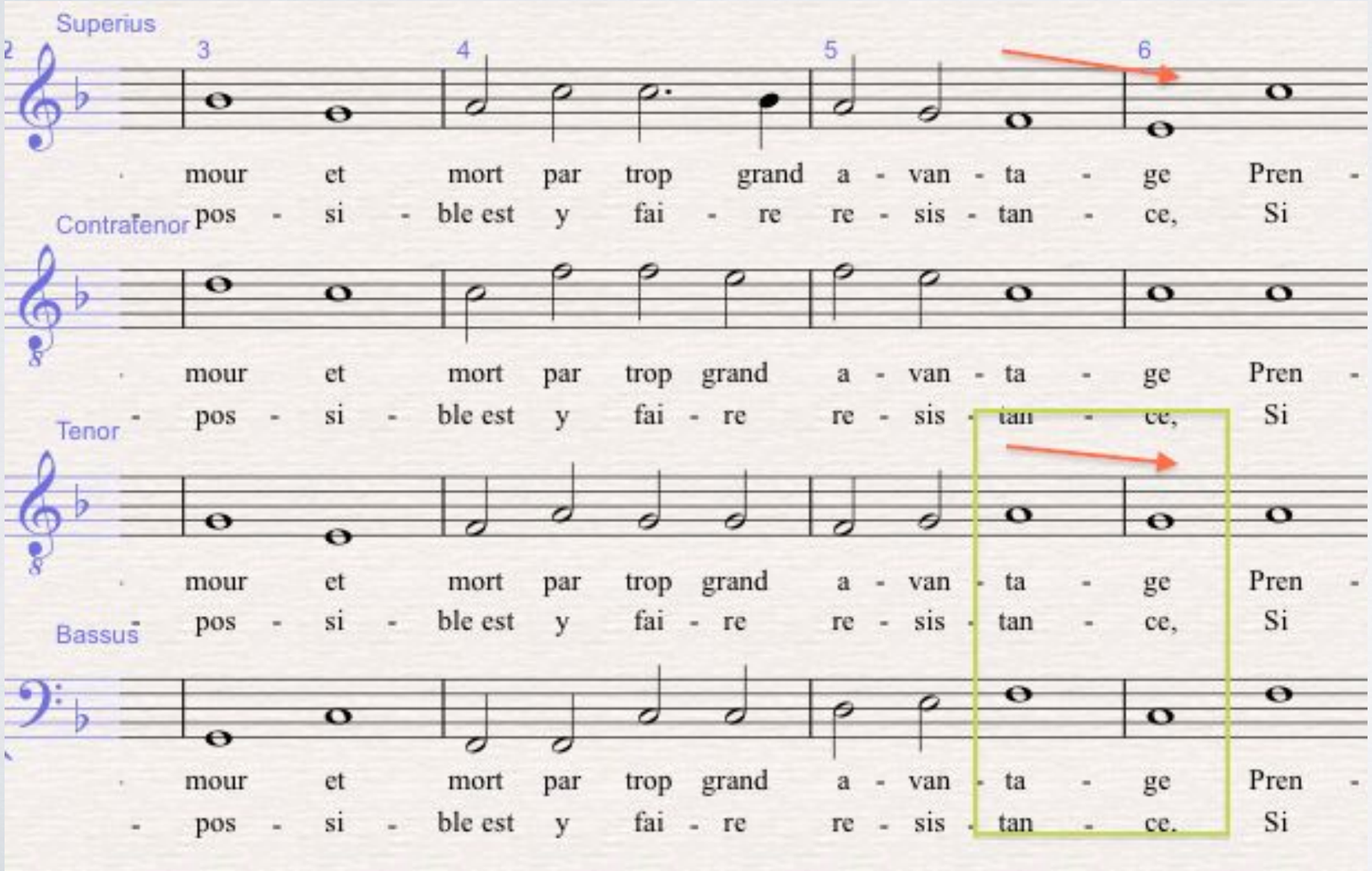
Reminder: this is ***NOT*** *to be marked as a* PLAGAL CADENCE**.**
It is a **Phrygian Cad:** S/T to A, because there is a **Suspension Formula!**



Cadences

DC0122.4
de Villiers, *Amour et mort*

PLAGAL CADENCE to C [=lowest tone of final sonority]

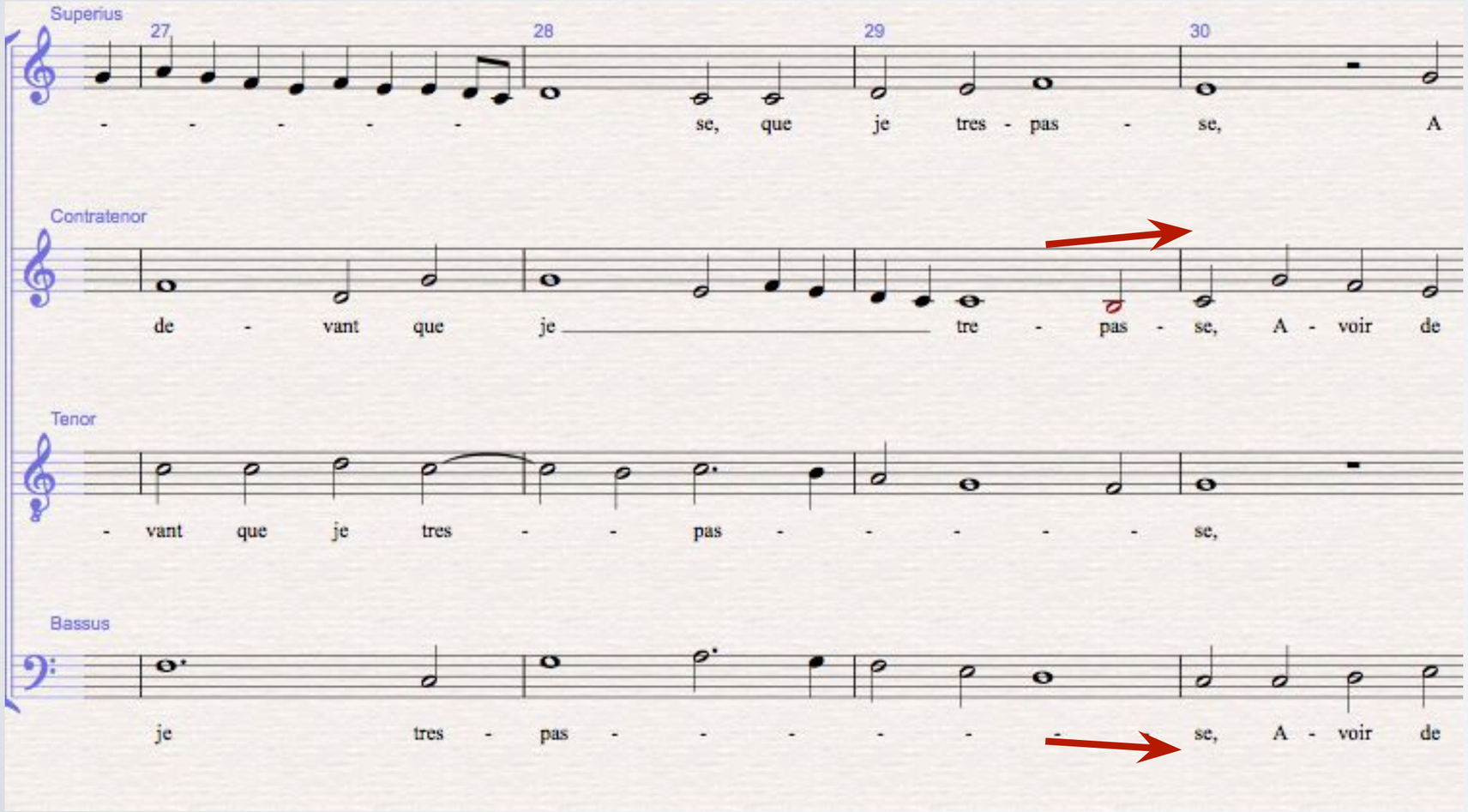


Cadences

DC0920.29-30.
De Boulland, *Dame excellente*

***Non*-Double Leading Tone CAD:** Ct/B to C [also **DISPLACED** CAD]

TEXT REPRESENT: “devant que je *trespasse*”

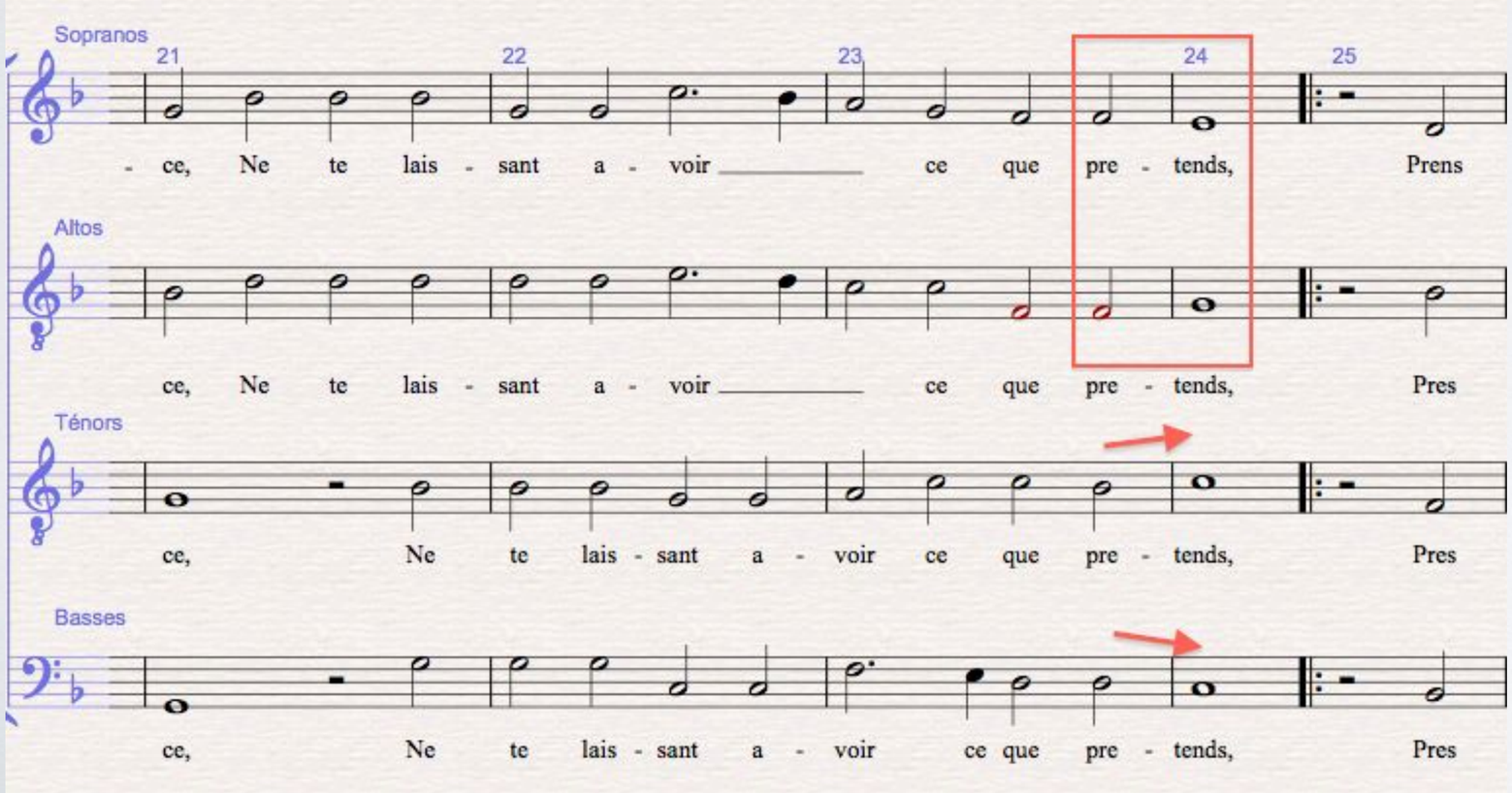


Cadences

DC 0307. 23-24.
Goudimel, *Du jeu d'aymer*

***Non*-Double Leading Tone Cadence** (= **NDLT CAD, also DISPLACED)**: T/B to C

Comment: B must be sung as B-natural, making dissonance with F.

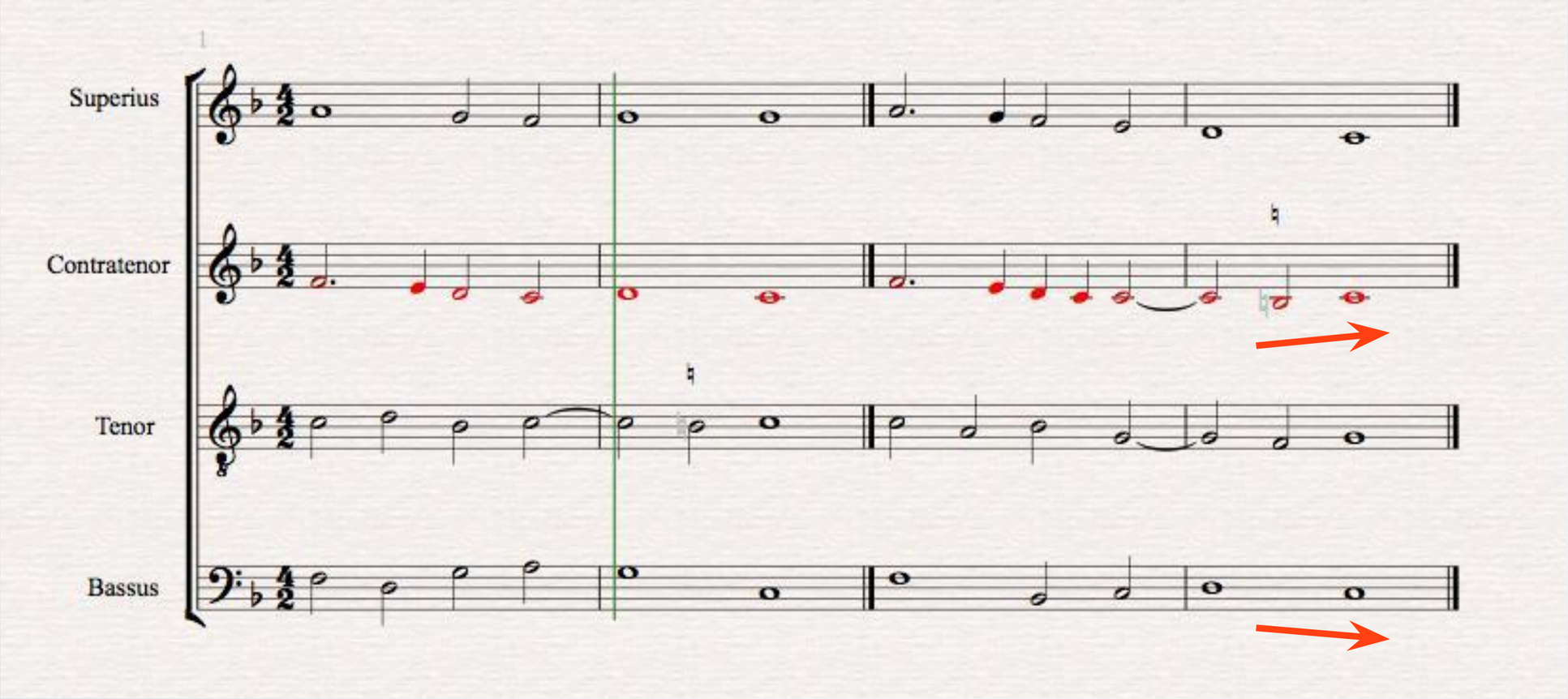


Cadences

Menehou, *Nouvelle instruction,* Chap 25 Ex B

***Non*-Double Leading Tone Cadence:** Ct/B to C [**Displaced**].

Comment: The Ct must be sung as B-natural, but the Fs in the T *cannot* be sharp.
Menehou calls this “fort harmonieux”. The “mauvais accords” between some of the parts are “saved” by the succeeding consonance.
The dissonances are thus rendered “doux, et harmonieux”.

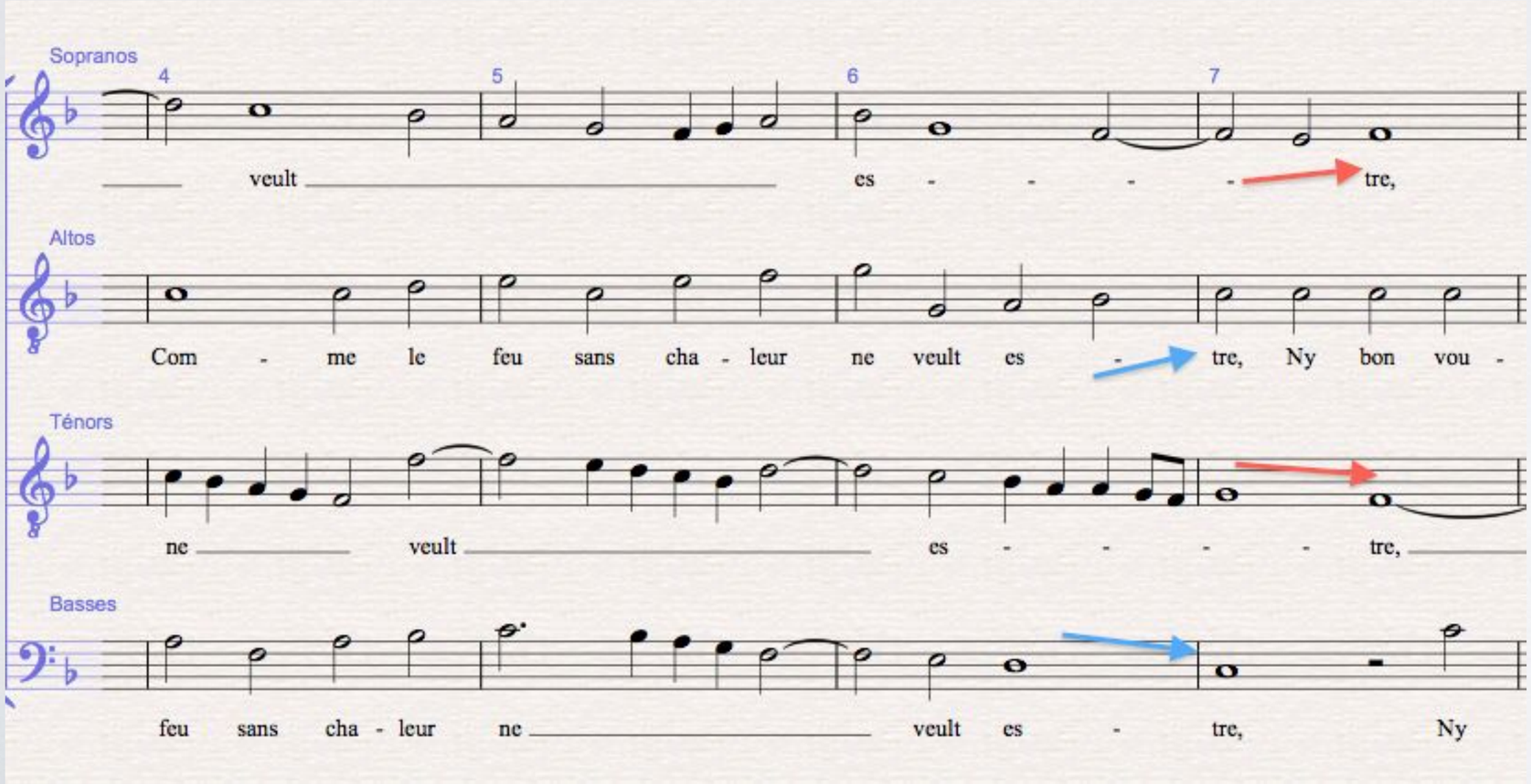


Cadences

DC0316. 4-7.
Goudimel, *Comme le feu*

CADinCAD: Ct/B to C, then S/T to F.

Such ‘double’ cadences are normally between two pairs of voices, and normally with final tones a fifth apart. This one also overlaps with the start of a new imitative entry, which begins on the fifth above the final tone of the cadence in m. 7.



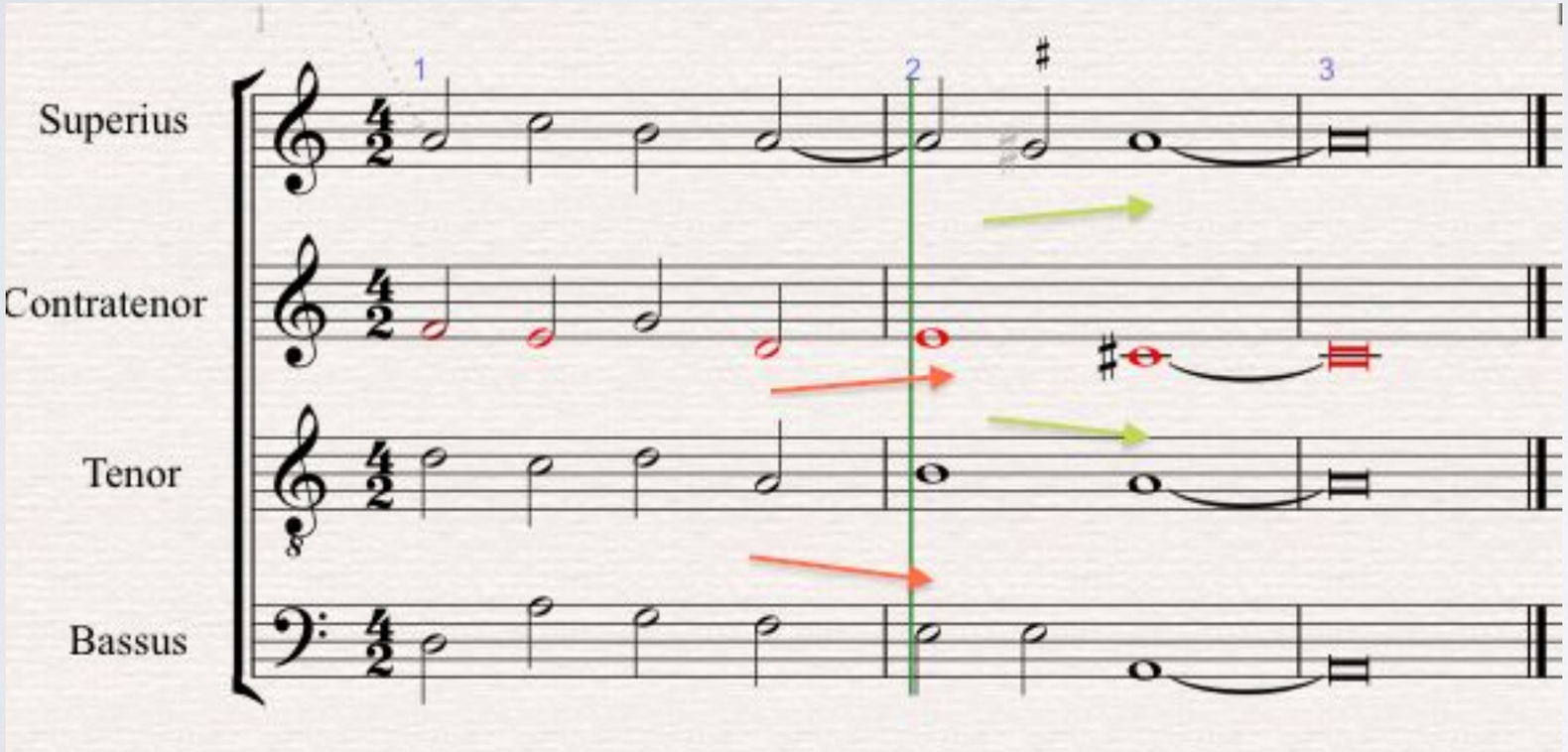
NB: each pair of voices must reach end of line of text!

Cadences

Sancta Maria, *Le Arte de Tañer Fantasia*, Ch 26 Ex 181

This is **NOT** a CADinCAD.

We could simply call this a phrygian preparation for a cadence, which requires no special mark up.

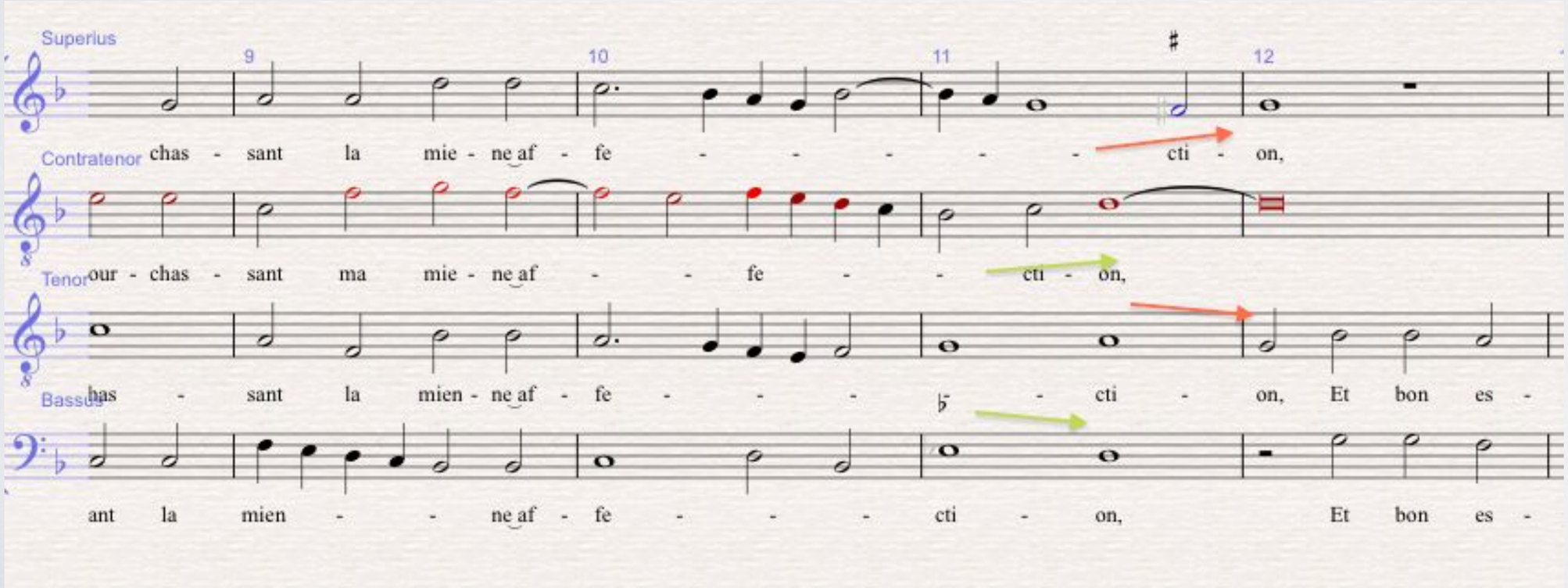


Cadences

DC0922. 11-12
Le Rat, *O cruaulté*

CADinCAD: Ct/B Phrygian to D, then S/T to G.

It resembles a “phrygian preparation” in terms of counterpoint. But the presentation of the literary text shows that there are in fact **two** cadences (the first between Ct and B, then another between S and T), as each pair reaches the end of the text independently.

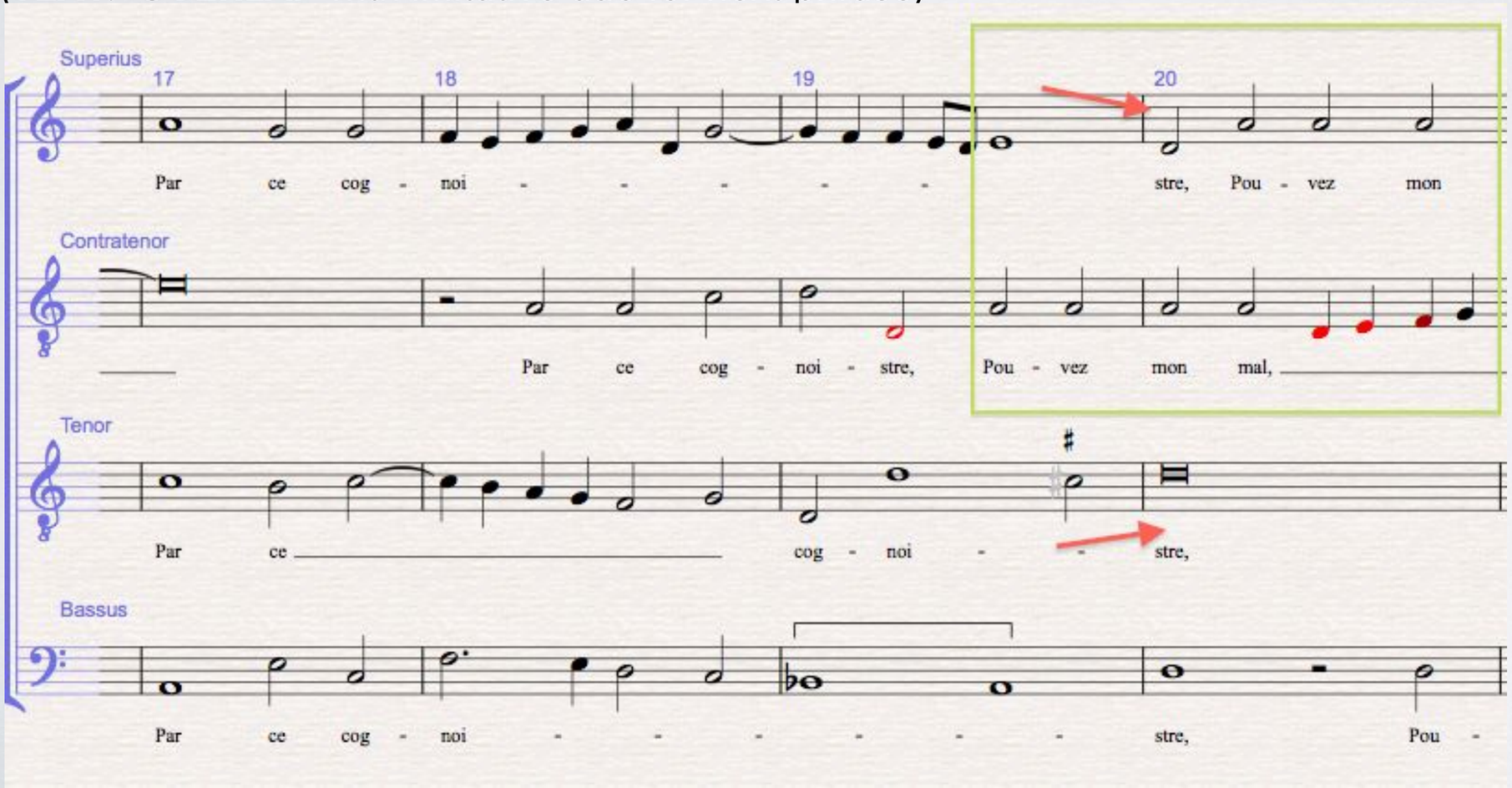


Cadences

DC0303. 19-20
Guilliaud, *Si mon grand mal*

INVERTED CAD: S/T to D

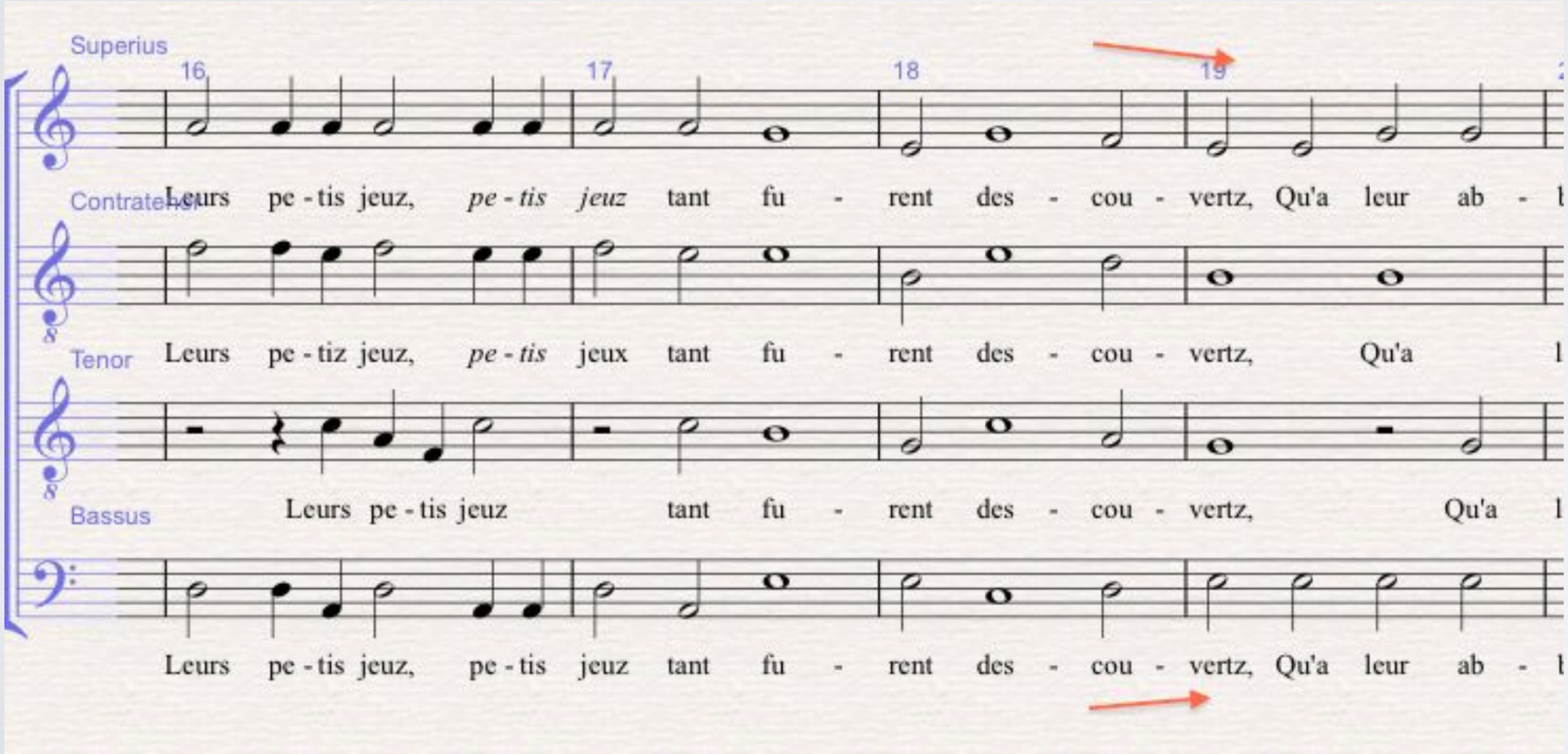
(**TEXT: OVERLAP** with imitative duo for next phrase)



Cadences

DC0116.18-19
Janequin, *Maistre Ambrelin*

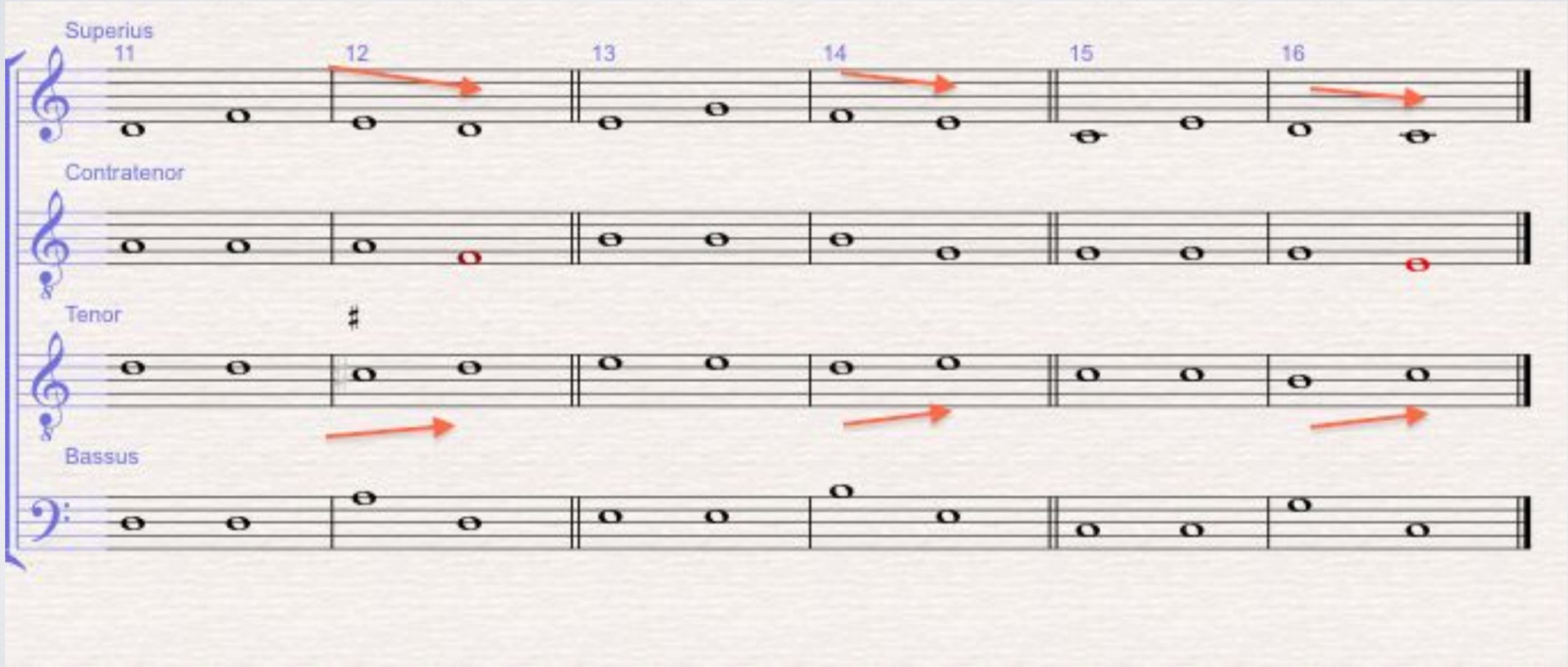
INVERTED CAD: S/B to E



Cadences

Monachus *De preceptis artis musicae,* Example 60

INVERTED CAD: S/T to D; S/T to E, S/T to C

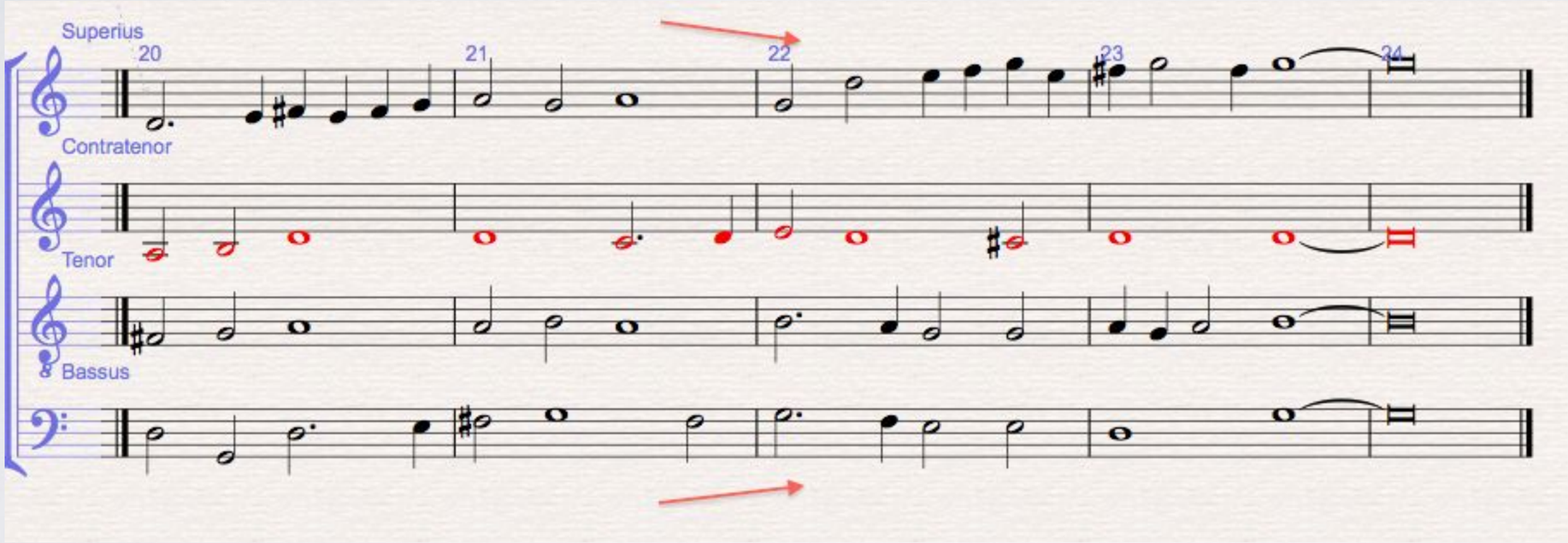


Cadences

Sancta Maria, *Arte de Tañer Fantasia*, Ch 26 Ex 211

INVERTED CAD: S/B to G

COMMENT: According to Santa Maria, inverted cadences involving bassus can only occur in a medial position within a phrase.

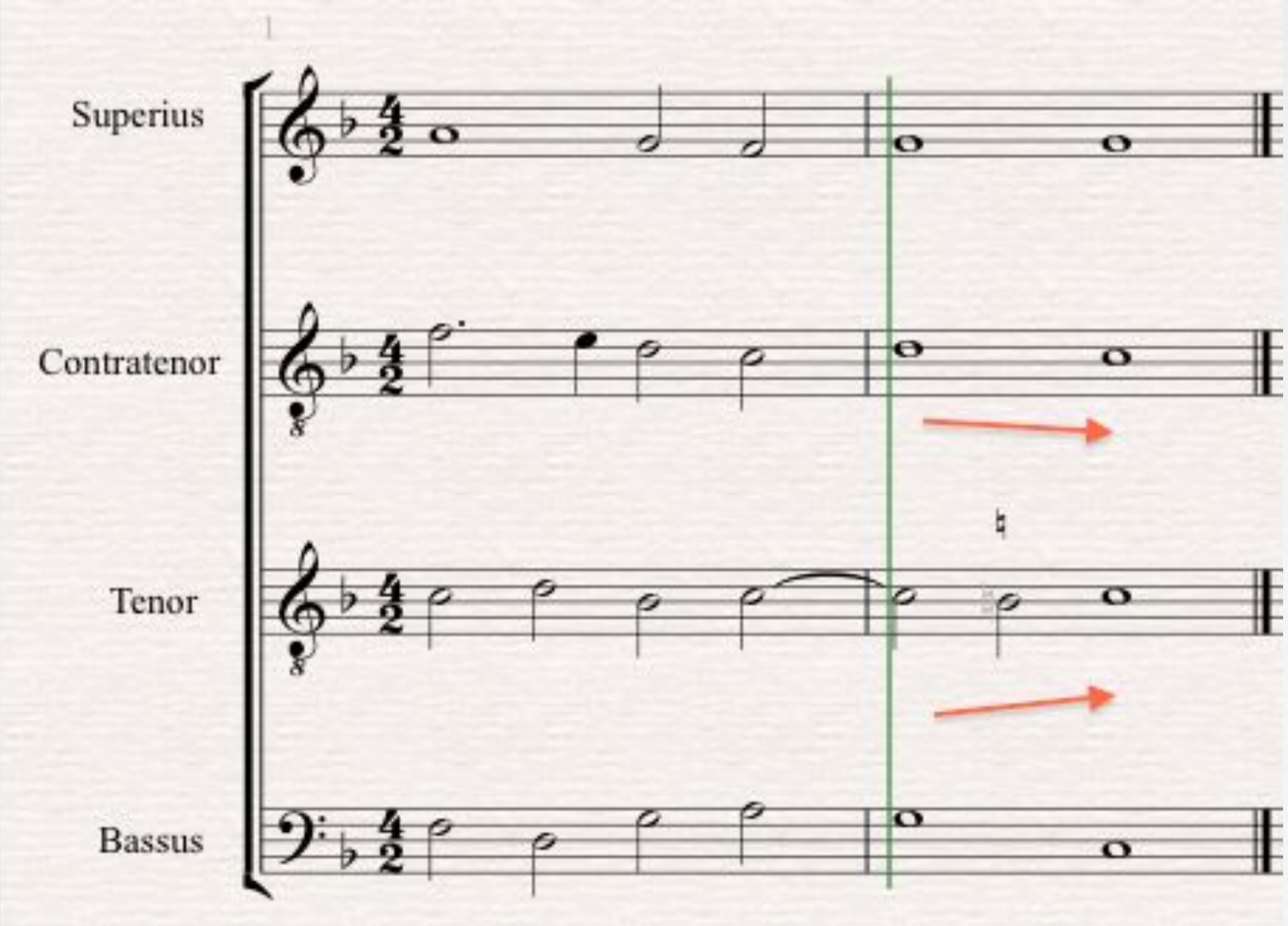


Cadences

Menehou, *Nouvelle instruction,* Chap 25 Ex A

INVERTED CAD: Ct/T to C

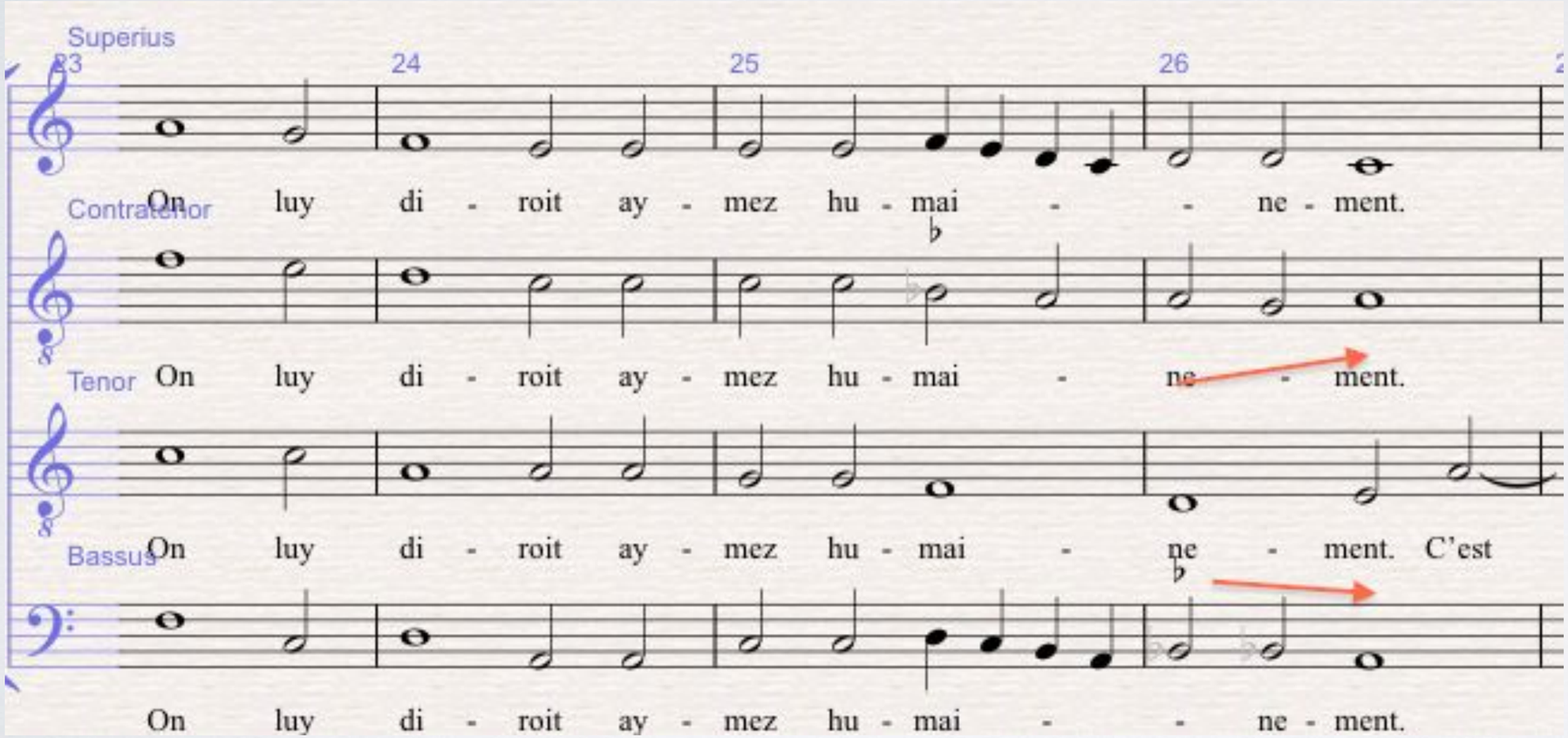
(Also: **DISPLACED CAD**)



Cadences

DC0101.25-26
Certon, *Qui souhaitez avoir*

DISPLACED CAD Ct/B to A

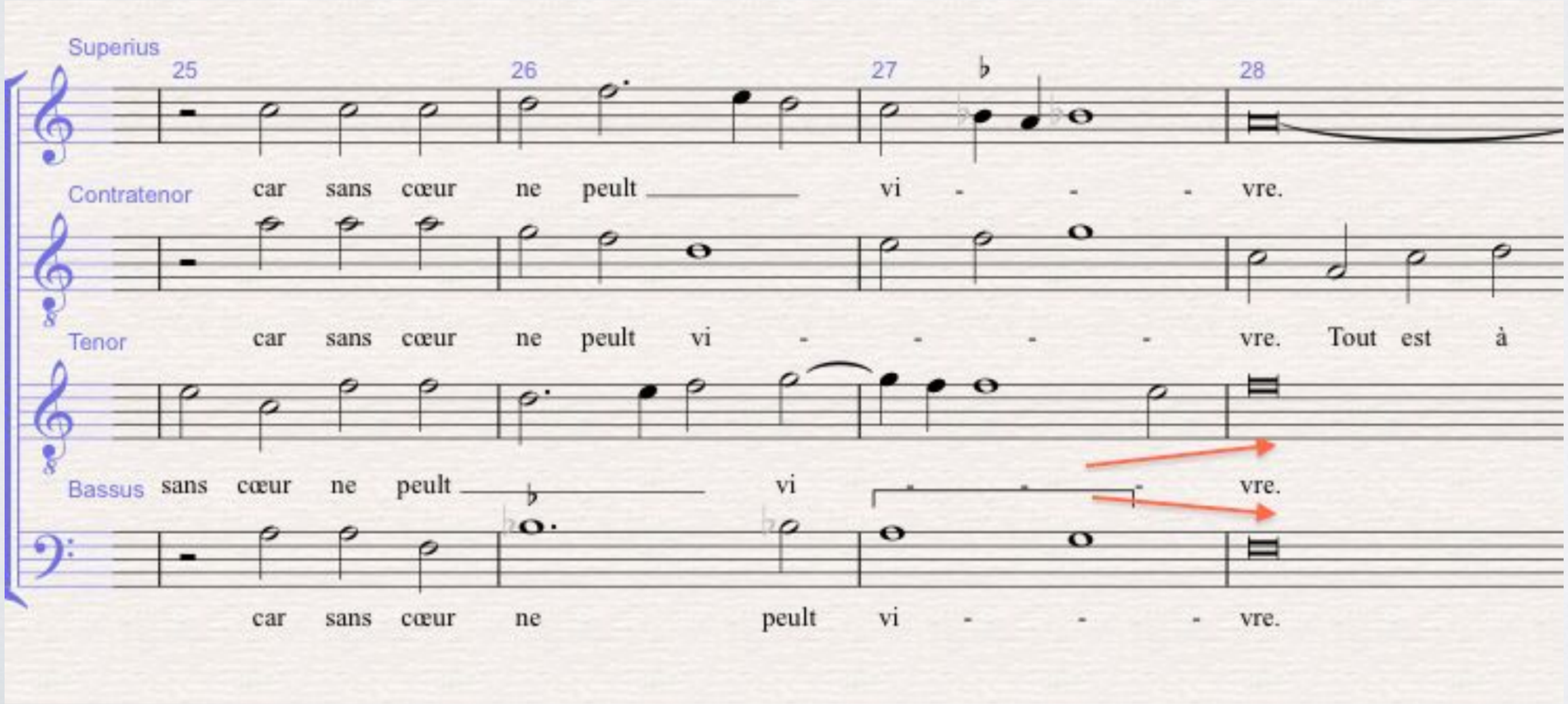


Cadences

DC0112.27-28
James, *Comme l'aymant*

DISPLACED CAD T/B to F

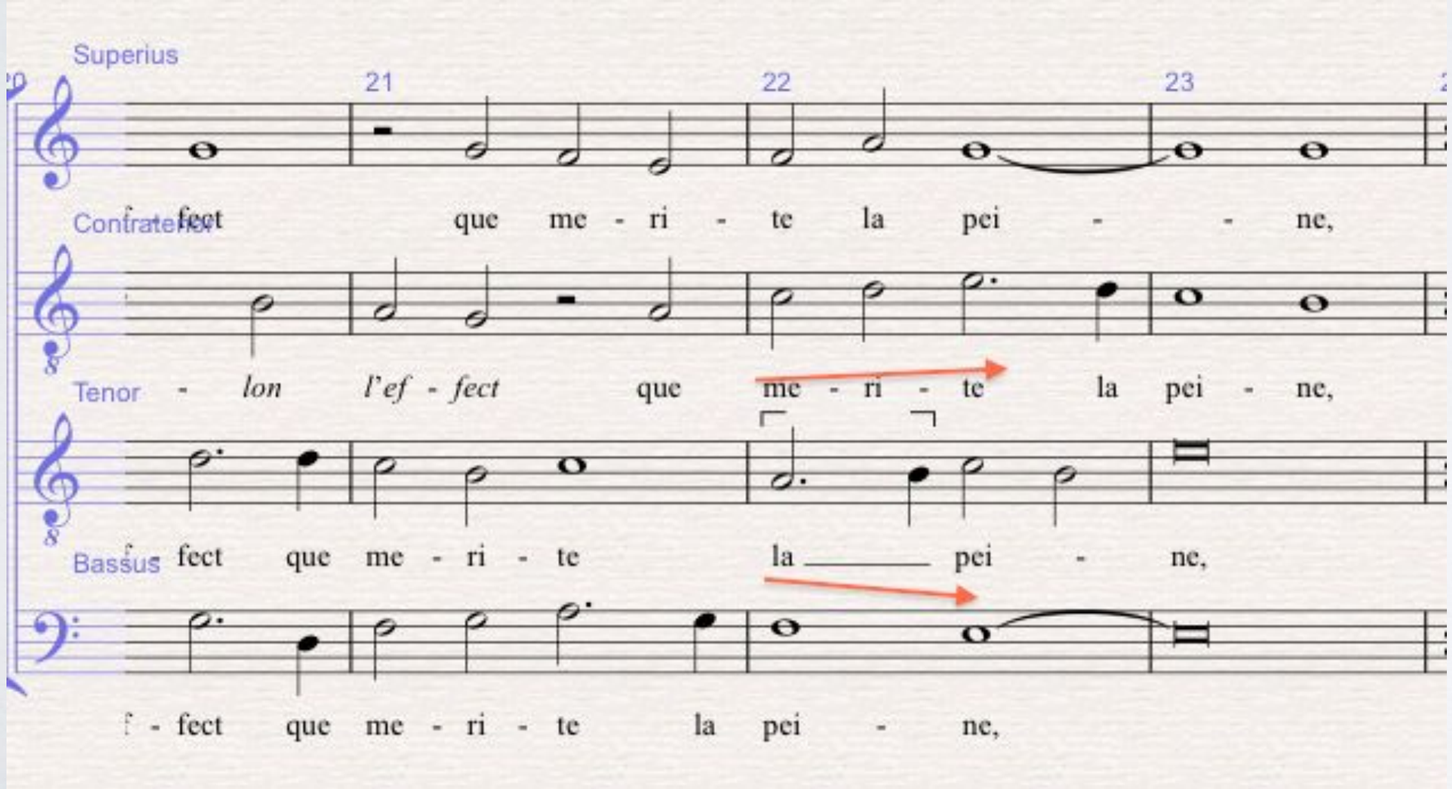
(Also **TEXT REPRESENT)**



Cadences

DC0114.21-23
Pagnier, *Trop justement*

DISPLACED CAD Ct/B to E?
Comment: an unusual case, since it lacks a suspension formula, and the bassus reaches the end of the phrase before the other parts.
Text Representation: prolongation of phyrgian formula at “que merite la peine”.
(Also **TEXT REPRESENT)**

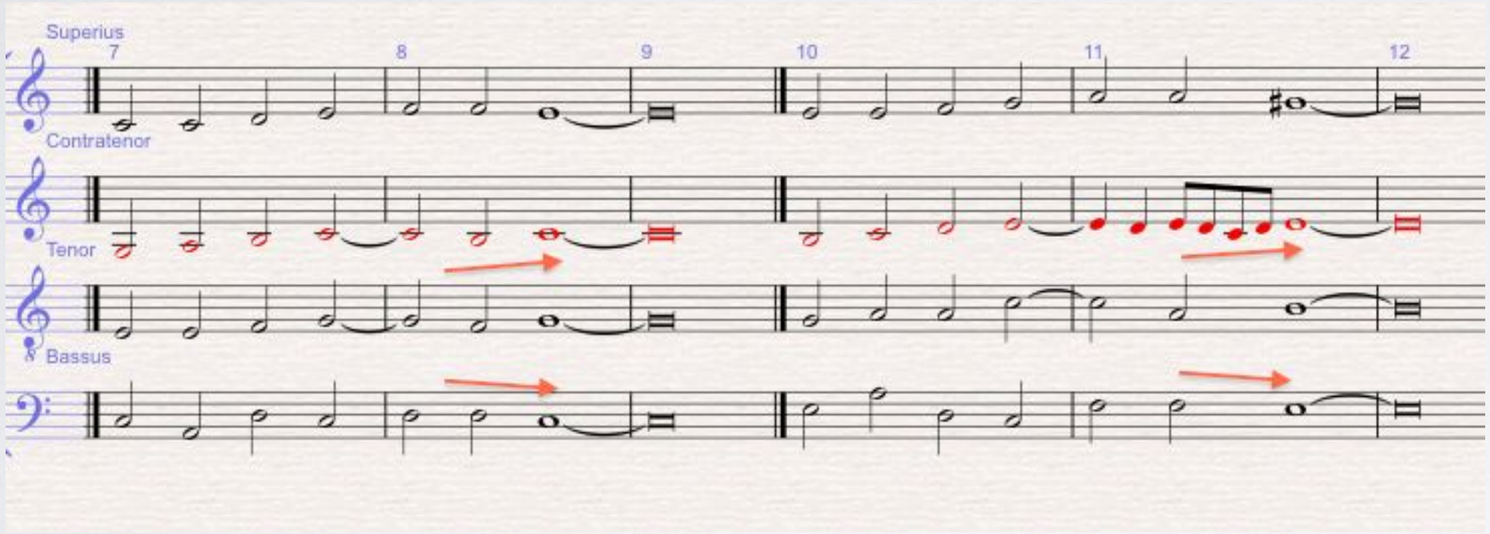


Cadences

Sancta Maria, *Arte de Tañer Fantasia*, Ch26 Ex199

DISPLACED CAD Ct/B to C

Ct/B to E [Also PHRYGIAN]



Cadences

Sancta Maria, *Arte de Tañer Fantasia,* Ch26 Ex208

DISPLACED CAD T/B to G T/B to G

Cadences

Vicentino, *Ancient Music*, Ch 33

DISPLACED CAD

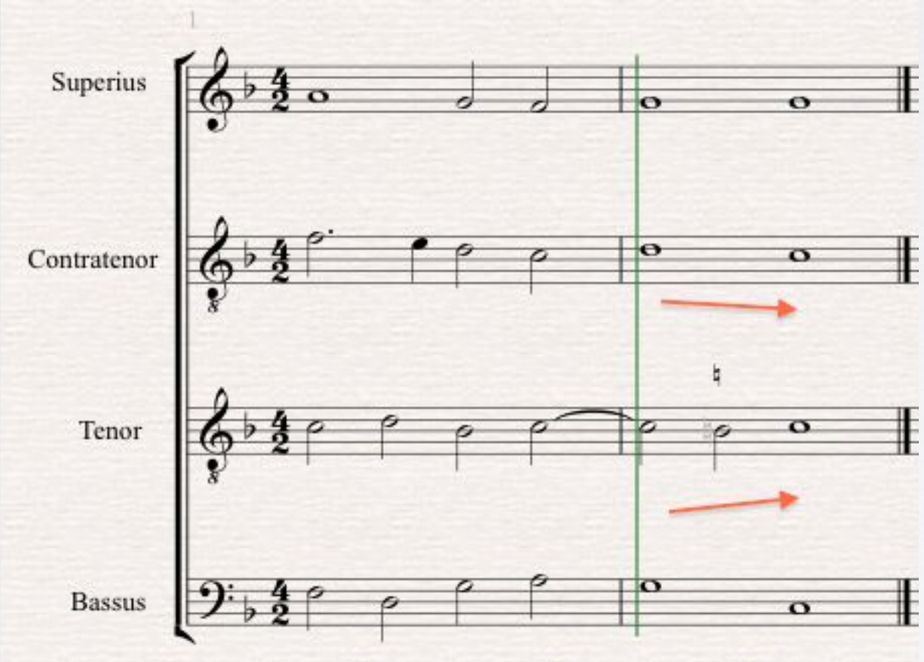
"Demonstration of the Soprano Cadence Placed in the Alto, Tenor, and Bass of Tempered and Mixed Music, and Five Kinds of Varied Cadences as Made by the Bass with All the Other Parts"

"Sometimes a composer needs to move cadential actions from one part to another for the sake of variety. Every time a part takes over the technique of making a cadence from another part, the former adopts the cadential action of the latter. For instance, should the contralto make cadential action of the soprano, the latter makes the cadential action of the contralto; and should the tenor make the cadential action of the soprano, the soprano makes the cadence of the tenor; the the same occurs in the bass when the soprano makes its cadence." [Quoted in Maniates, ed, p. 180]

Cadences

Menehou. *Nouvelle instruction*, Ch 25 Ex A

DISPLACED CAD Ct/T to C [Also INV]

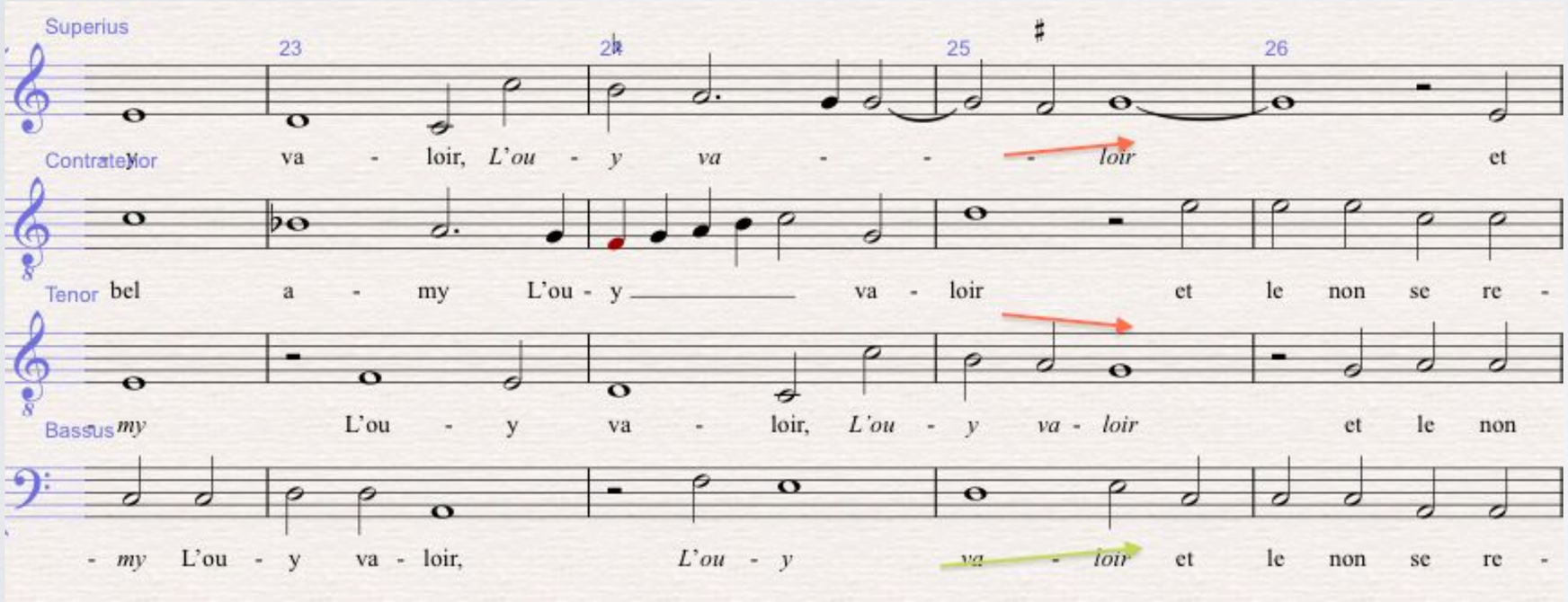


Cadences

DC0102.24-25
Regnes, *Venons au poinct*

EVADED CAD: S/T to D; B up2

Here the cadential motion is complete in the S/T. But the bassus undermines the closure of that movement.

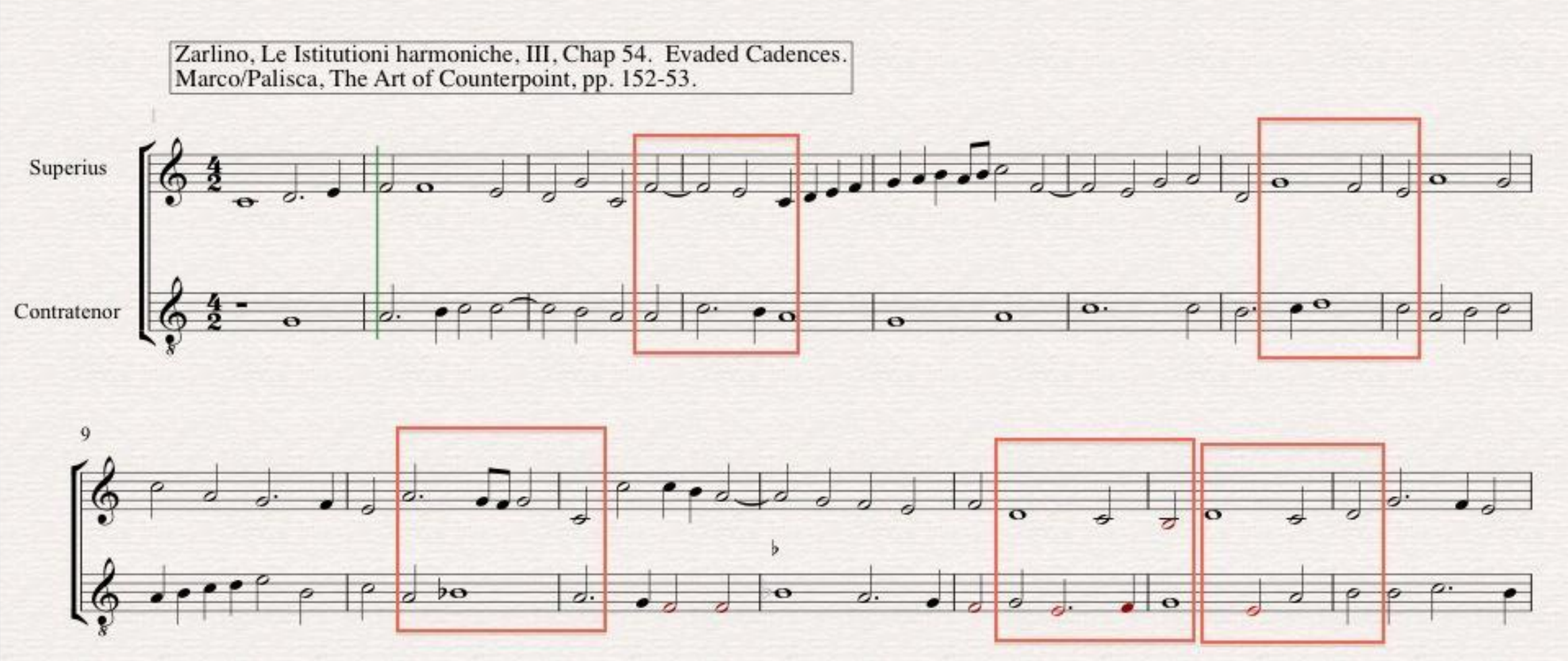


Cadences

Zarlino

EVADED CAD:

COMMENT: NO EXPLANATION OF WHICH CONSTITUTE THE EVADED CADENCES, BUT THE EXAMPLE CONTAINS MANY PASSAGES IN WHICH A CADENCE IS IMPLIED, THEN AVOIDED! SEE THE BOXED EXCERPTS! **ONLY THOSE WITH 7-6 SUSPENSIONS ARE BEST CONSIDERED CADENCES.**

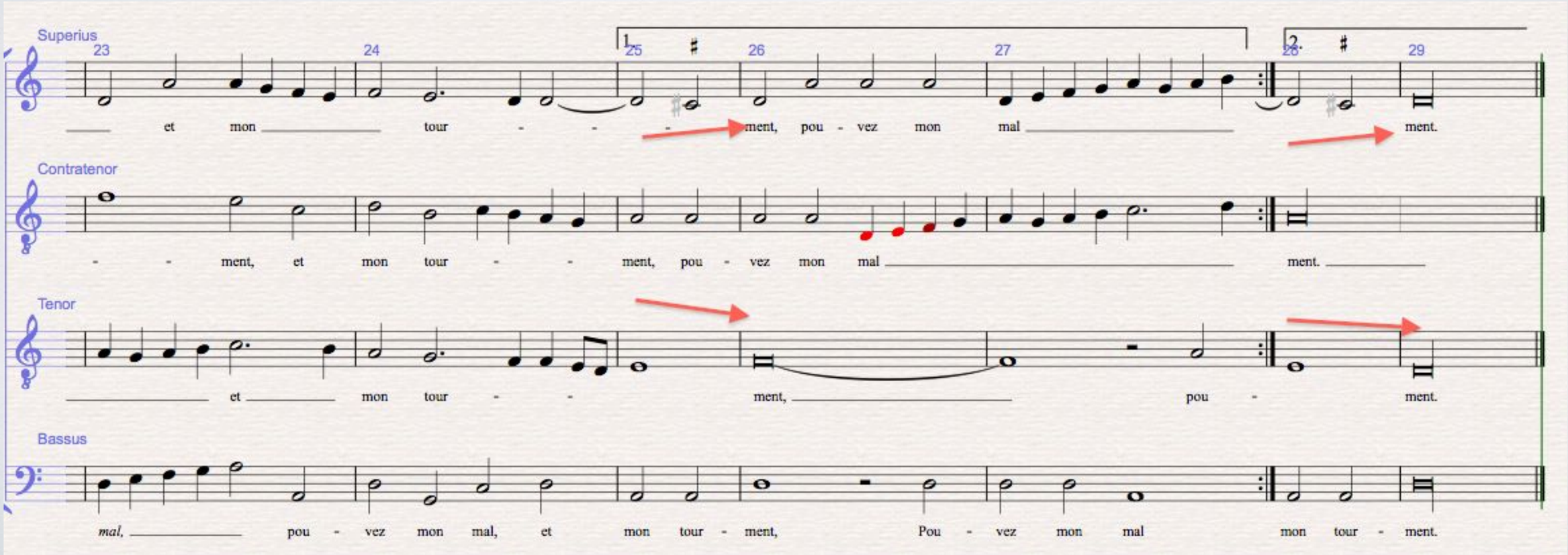


Cadences

DC0303.23-28
Guilliaud, *Si mon grand mal*

Evaded CAD: S/T to D (first ending). Here the closure of the suspension formula is undermined by the tenor, which ascends.

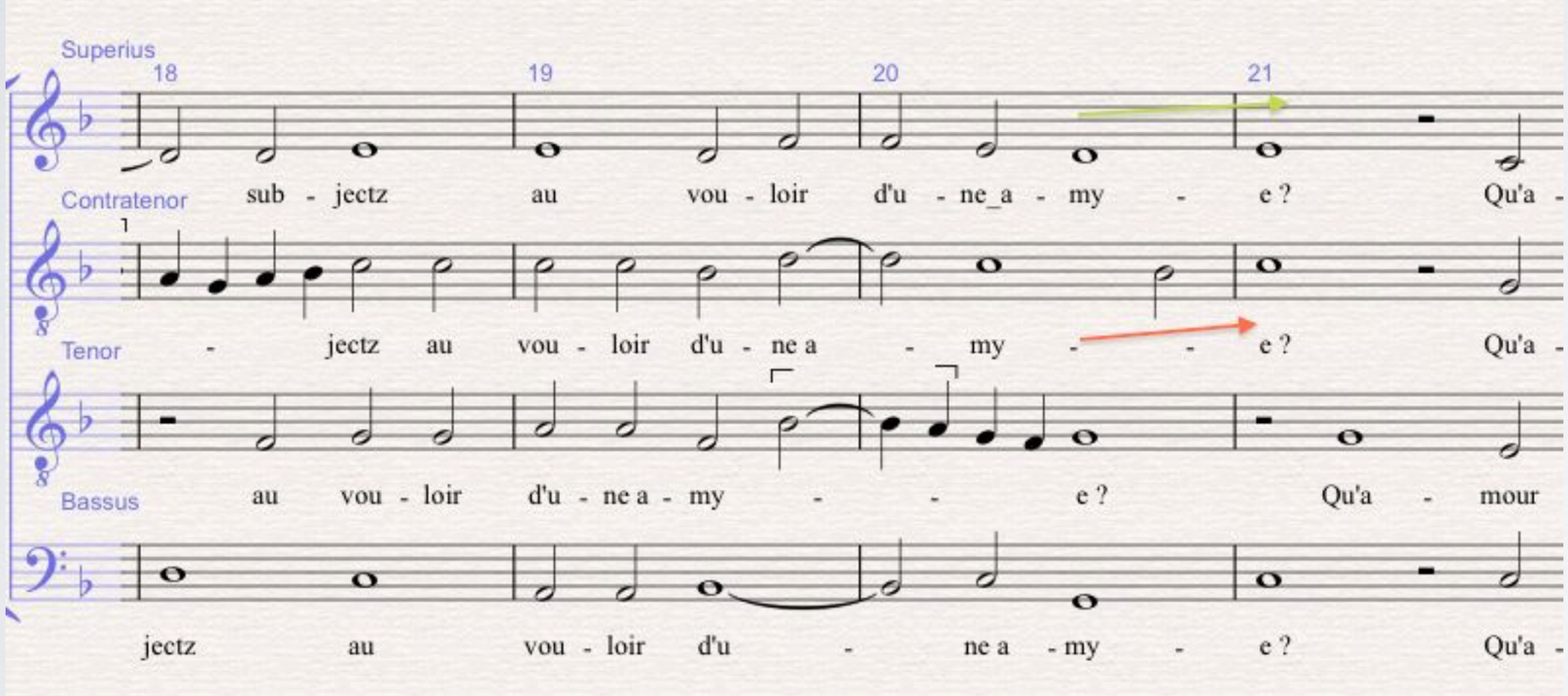
CAD: S/T to D (complete; second ending). Here the cadence is complete.



Cadences

DC0121.20-21
Certon, *Mauldict soit-il*

Evaded CAD: Ct to C (=7>8; *no* 2>1) [Also INV and TEXT REPRESENTATION]

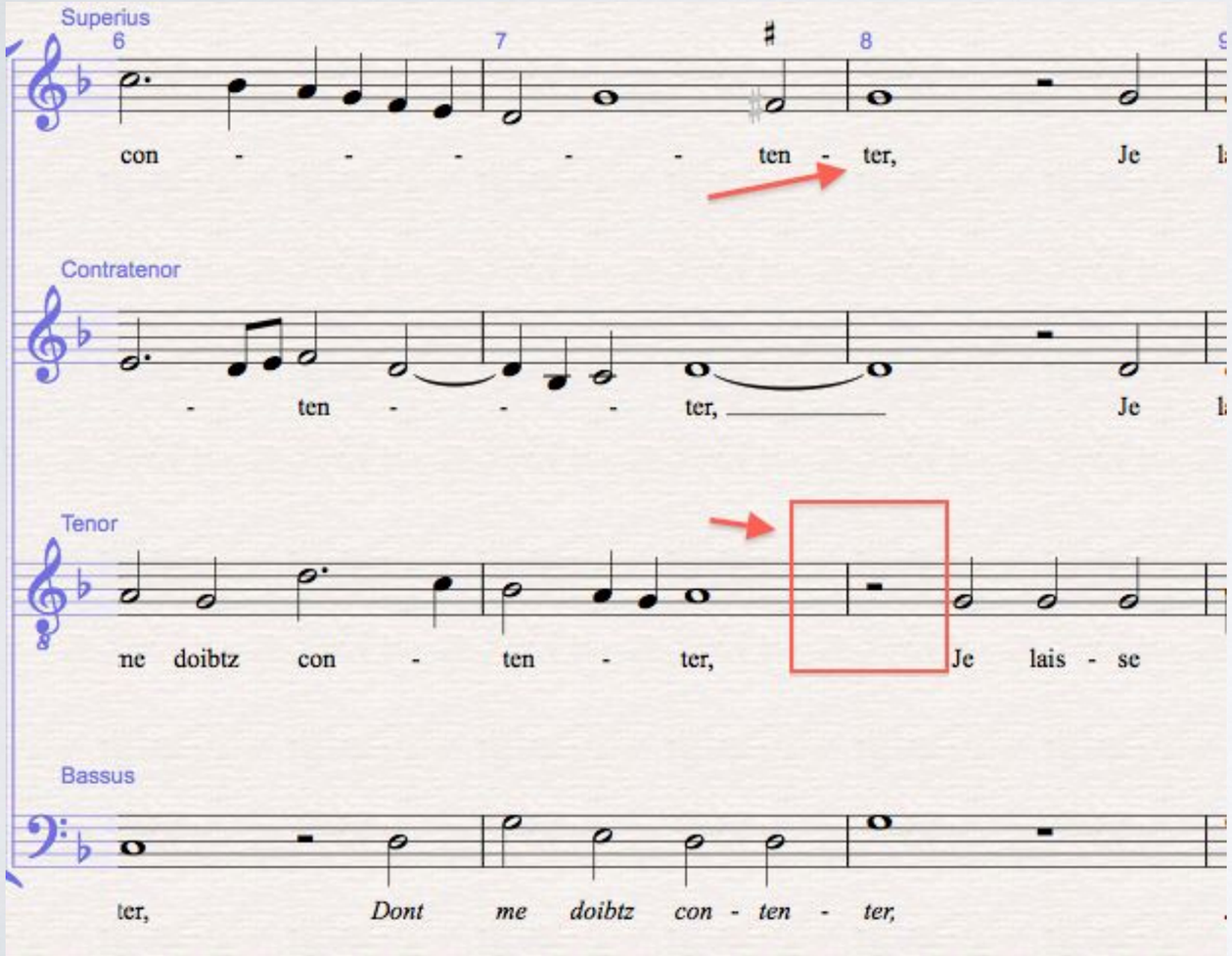


Cadences

DC0502.6-8.

Godart, *J'ay le fruict desiré*

INCOMPLETE CAD: S to G (=7>8) *no* 2>1



INTERVAL PATTERNS

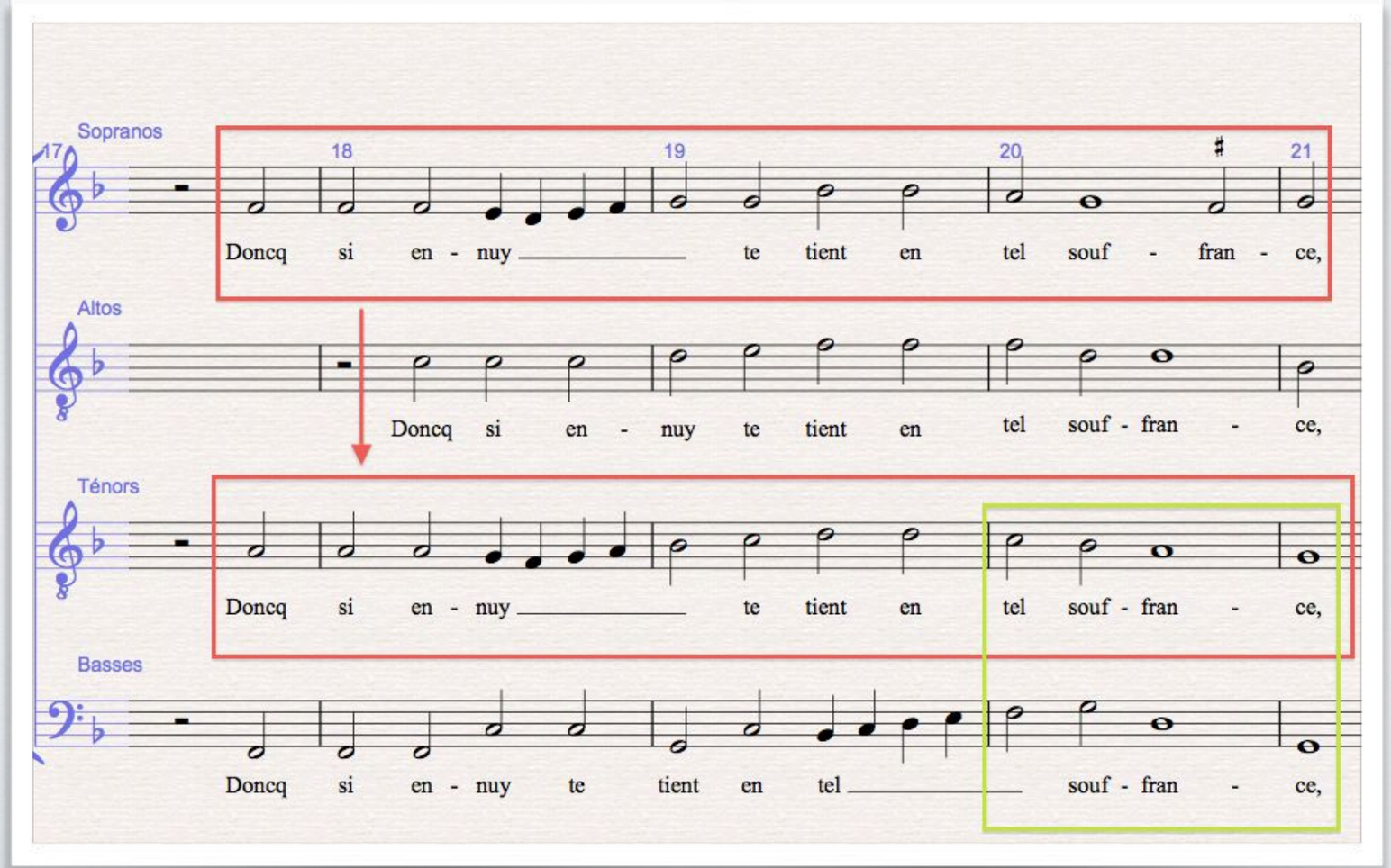
Interval Patterns

DC 0317. 18-21

Le Gendre, *En l'eau*

Parallel 6ths: S/T

Also **Alternating 5/3**: B/T



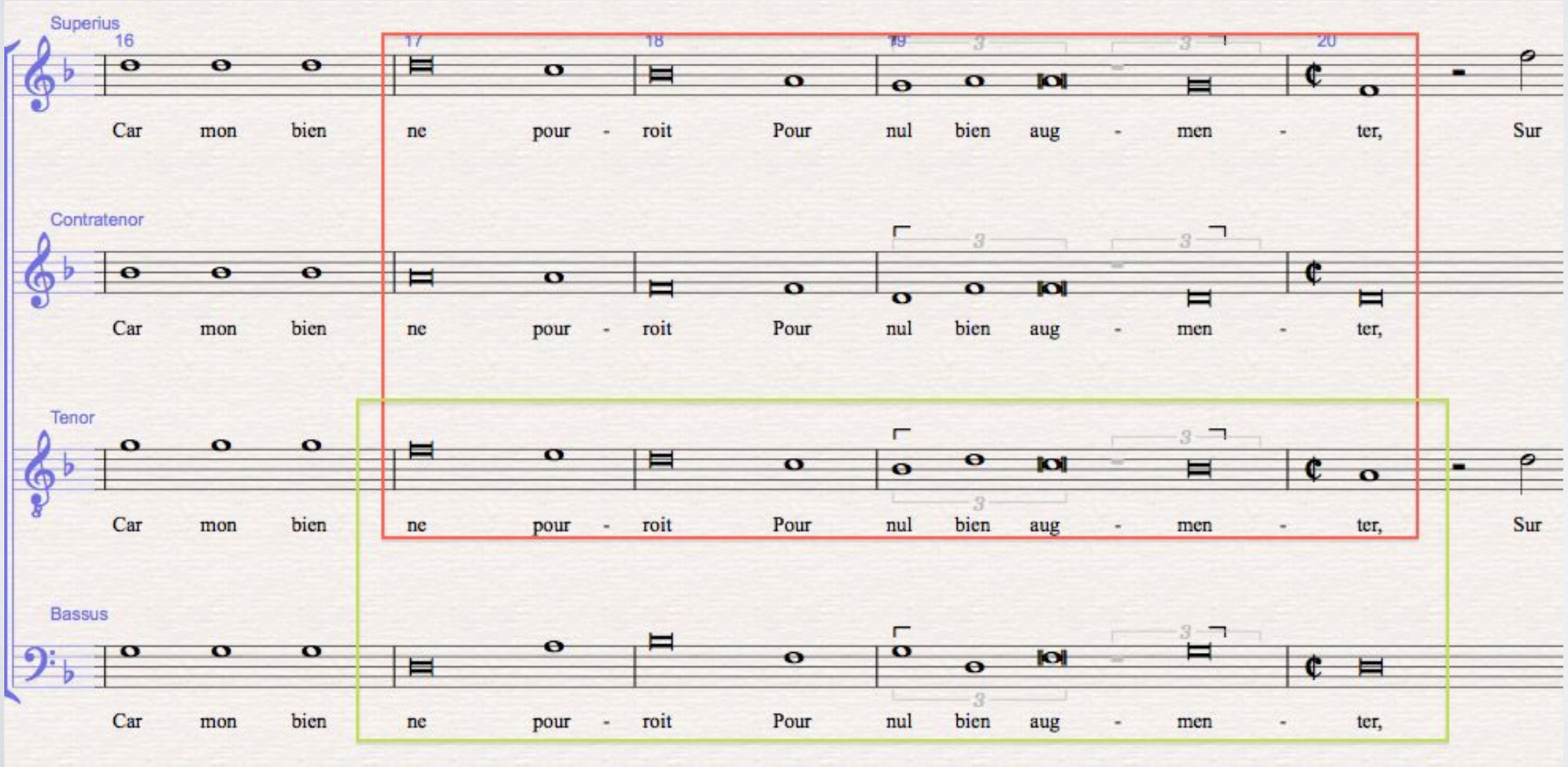
Interval Patterns

DC0502.17-20

Godart, *J'ay le fruict desiré*

Parallel 6ths: S/T

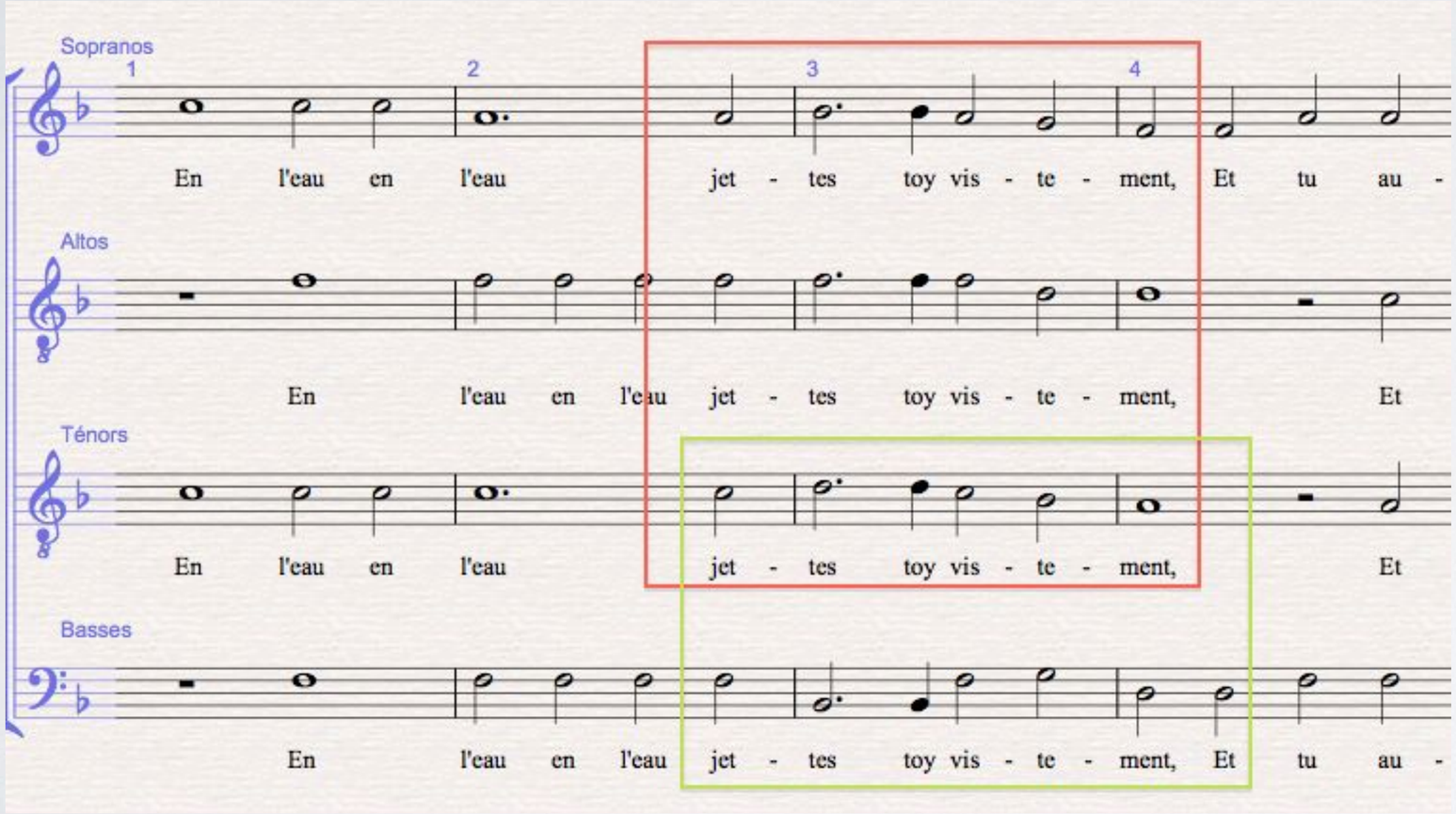
(also **Romanesca:** B/T; it's also an example of **HR DANCE** see below)



Interval Patterns

DC0317. 1-4.
Le Gendre, *En l'eau*

Parallel 6ths: S/T
(also **Romanesca:** T/B)

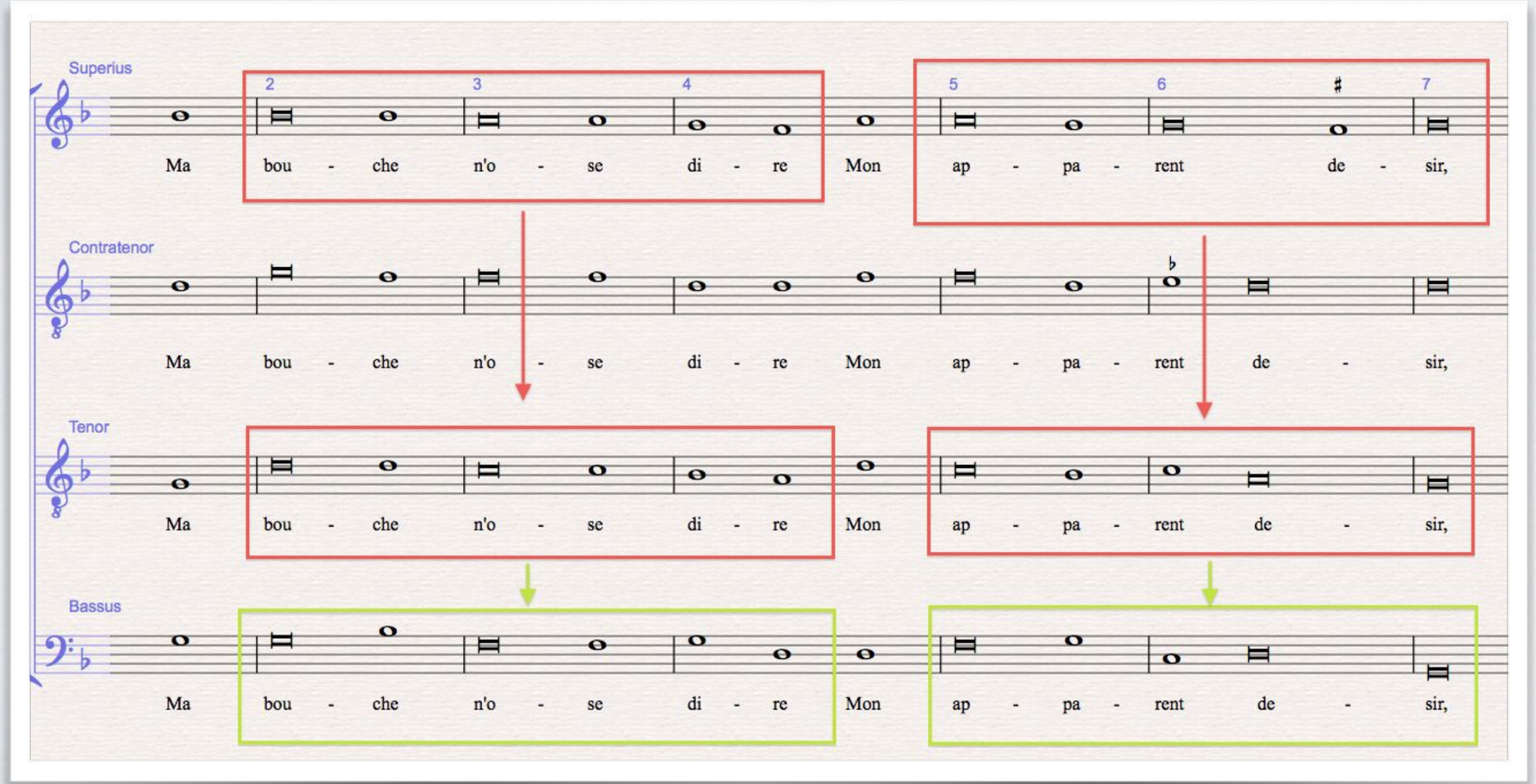


Interval Patterns

DC0314. 2-7
Le Gendre, *Ma bouche*

Parallel 6ths: S /T

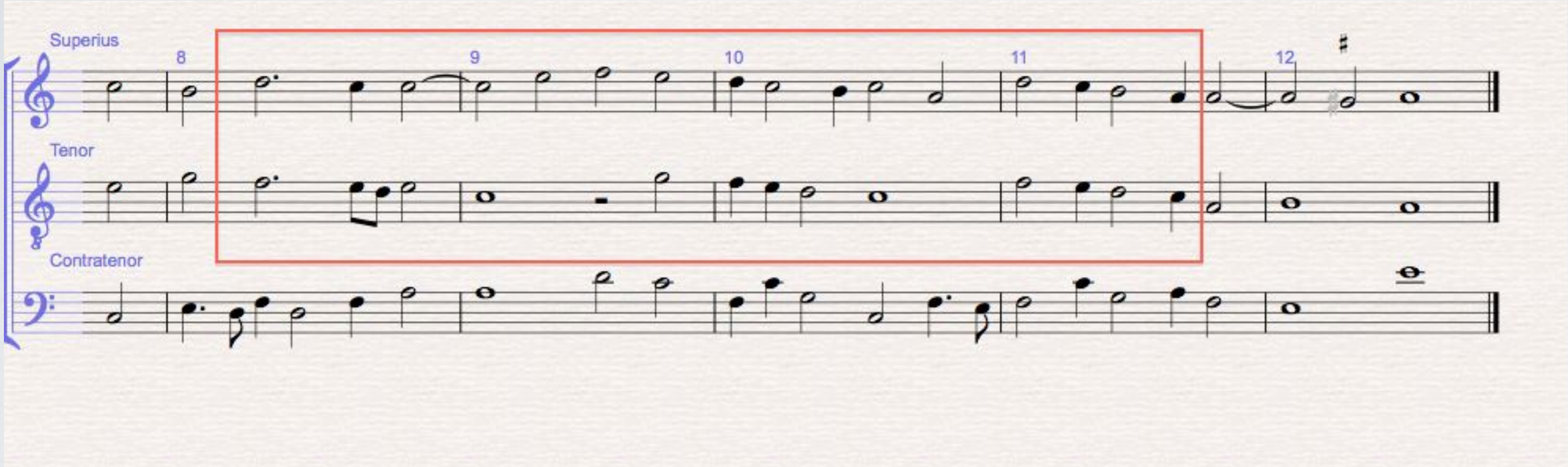
also **Romanesca**: T/B



Interval Patterns

Burtius, *Musices Opusculum*, Chap 5 Ex A

Parallel 6ths: S /T



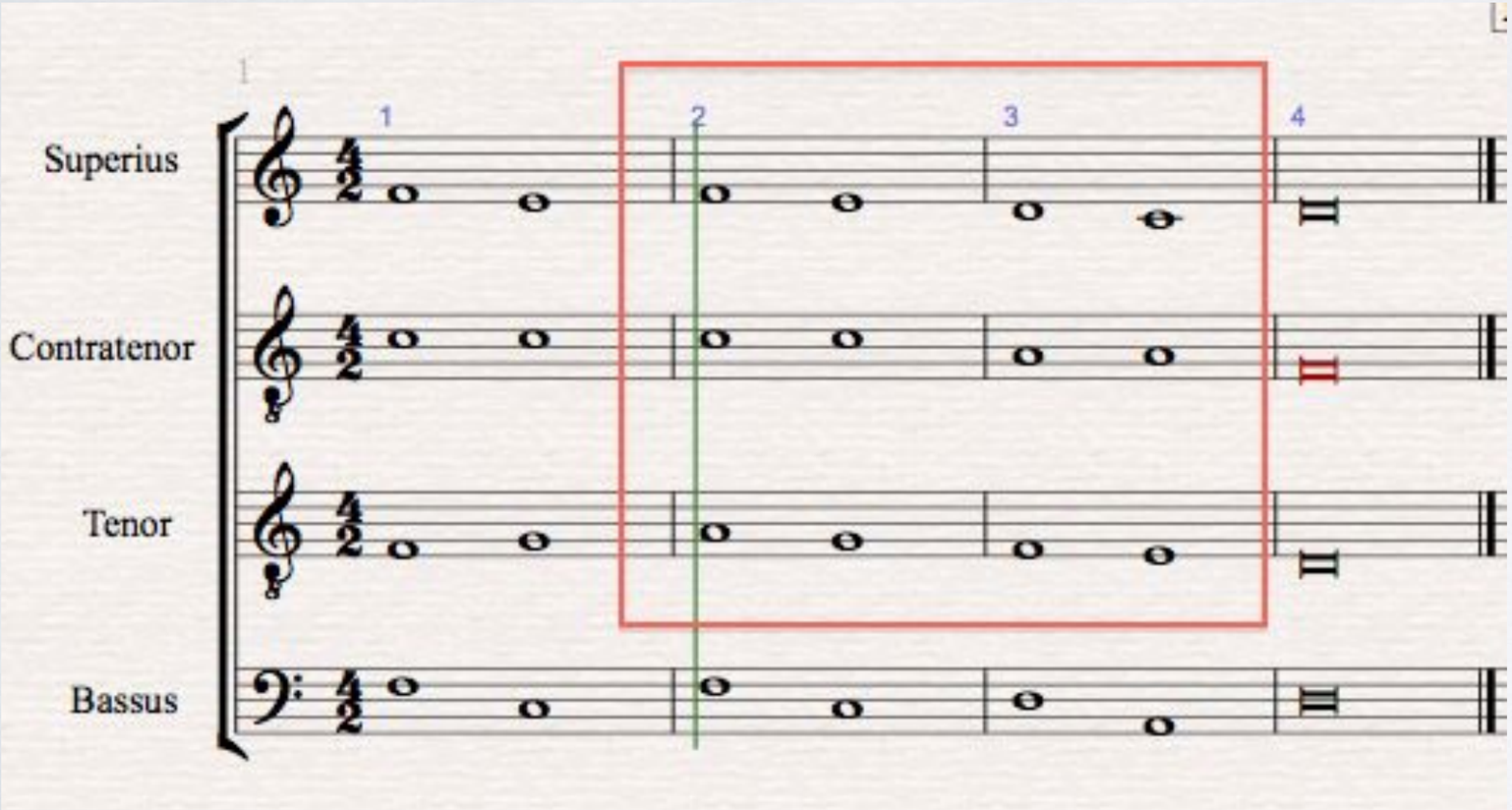
Interval Patterns

Monachus, *De Preceptis artis musicae*, Ex 59

Parallel 6ths: S /T

(also **Alternating 3/5**: T/B)

(**Comment**: In such textures, the Ct normally moves in 3/4 with S or T)



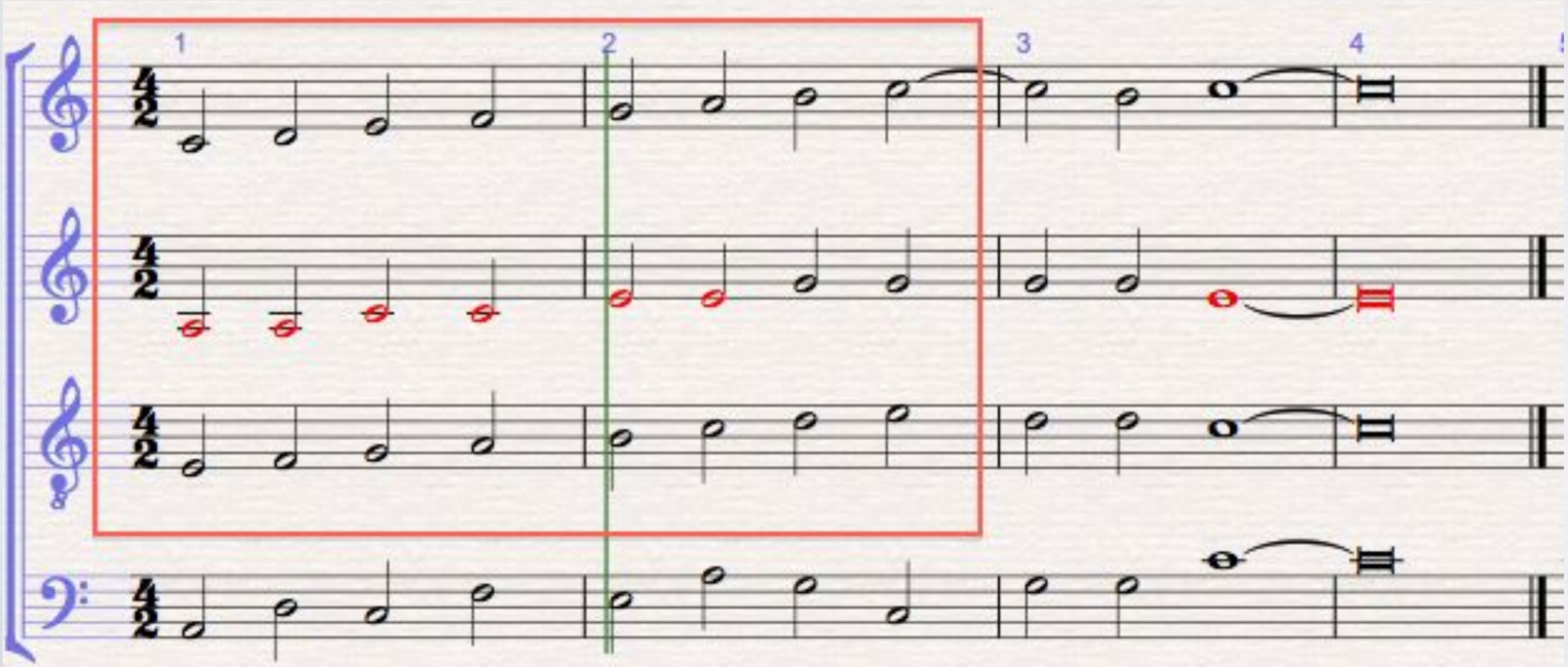
Interval Patterns

Sancta Maria, *Le Arte de Tañer Fantasia,* Ch 11 Ex 267a

Parallel 6ths: S /T

(also **Alternating 3/5**: T/B)

(**Comment**: Normally the Ct moves in 3/4 with either S and T)



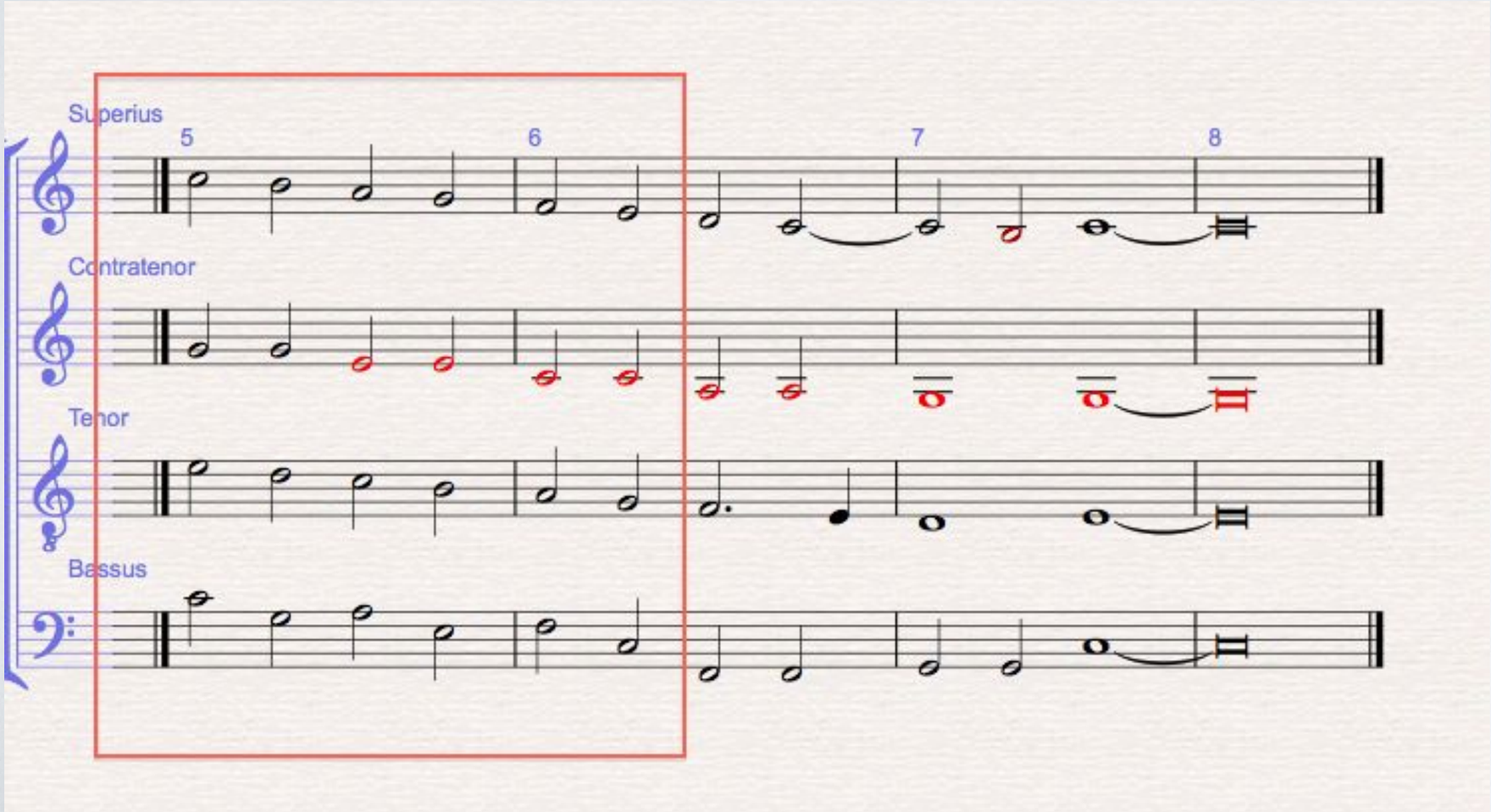
Interval Patterns

Sancta Maria, *Le Arte de Tañer Fantasia,* Ch 11 Ex 267b

Parallel 6ths: S /T

(also **Alternating 3/5**: T/B)

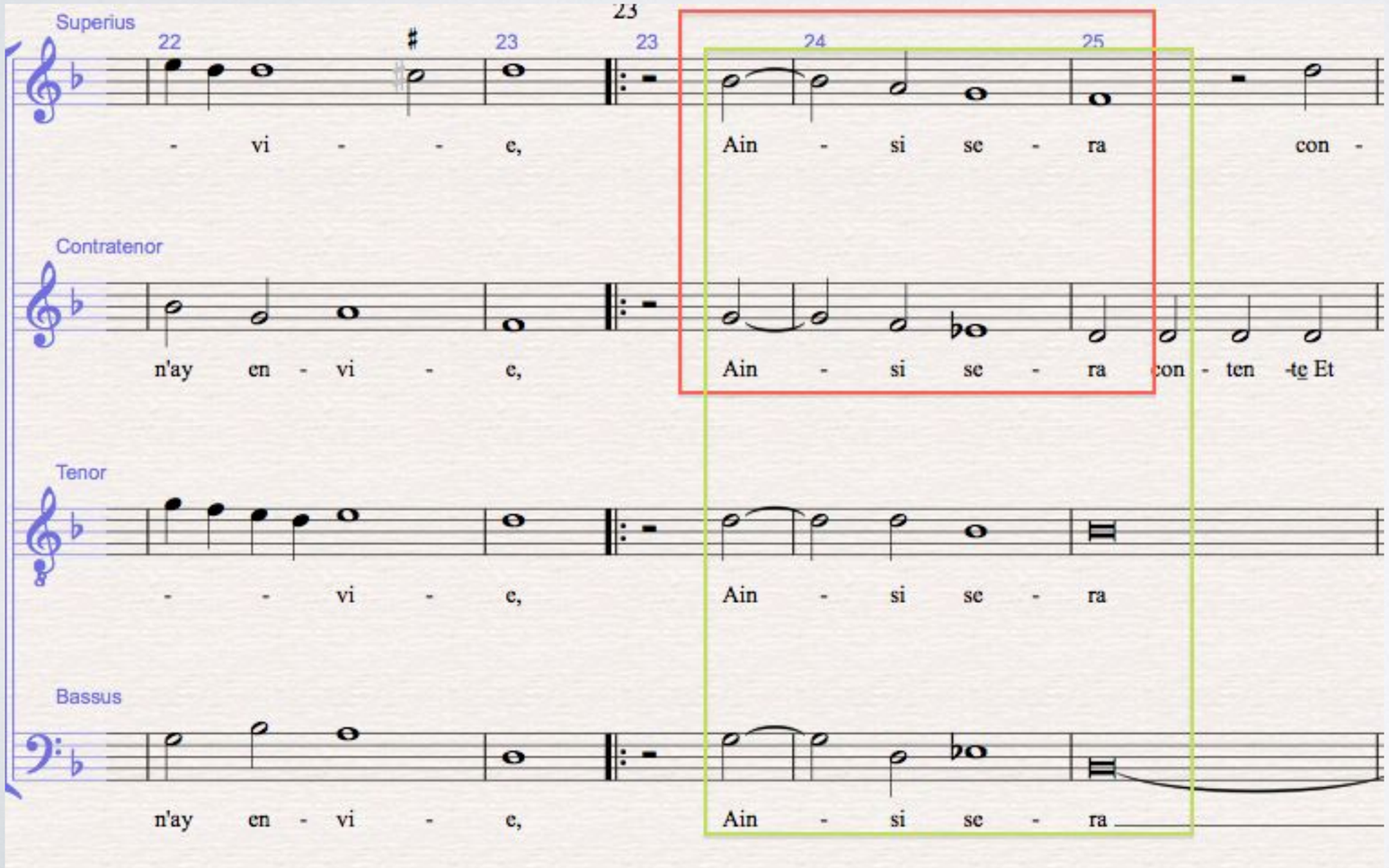
(**Comment**: Ct moves in 3/4 with either S or T)



Interval Patterns

DC0502.23-25
Godart, *J'ay le fruict desiré*

Parallel 3rds*:* S/Ct
(also: **Romanesca**: S/B; **NB**: T makes 3rd or 4th with Ct)

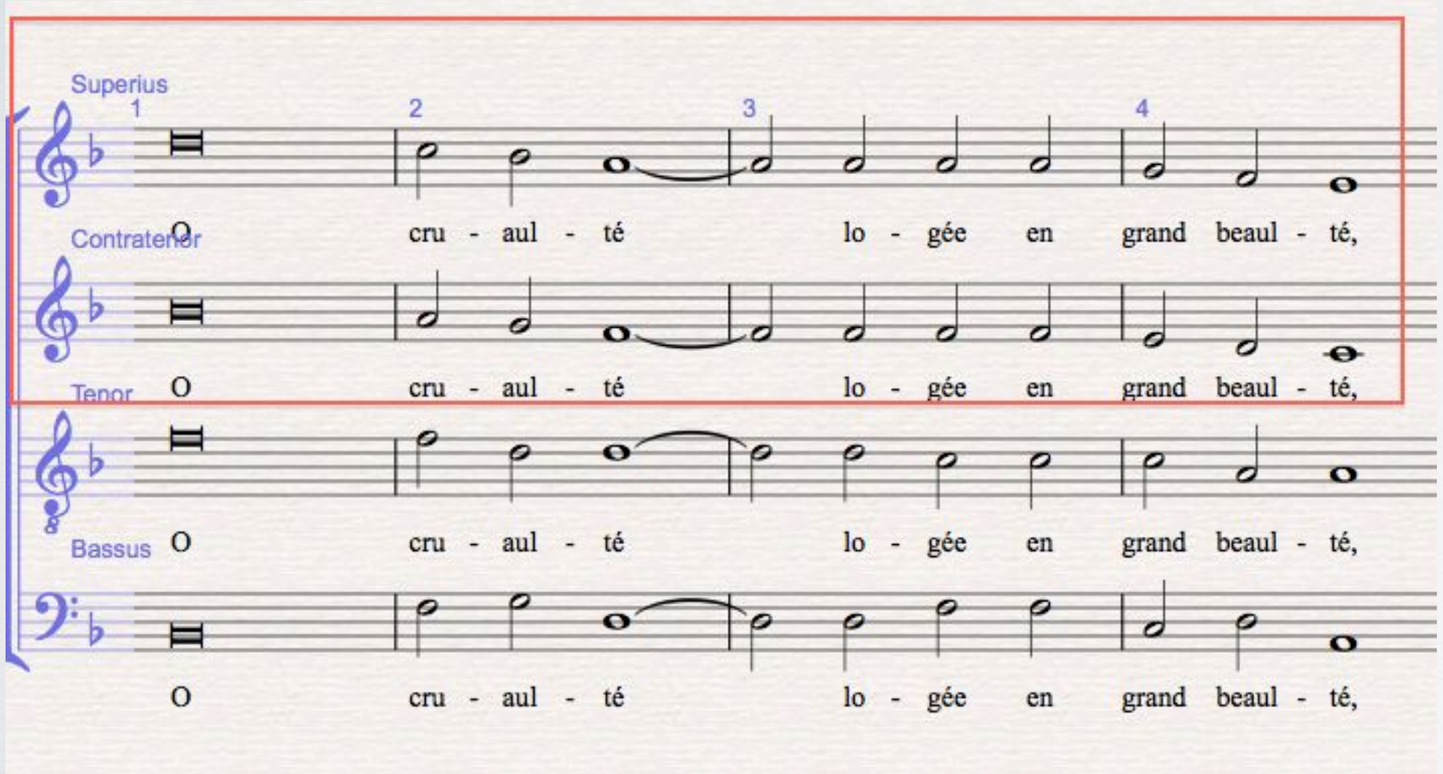


Interval Patterns

DC0922.1-4
Le Rat, *O cruaulté*

Parallel 3rds*:* S/Ct

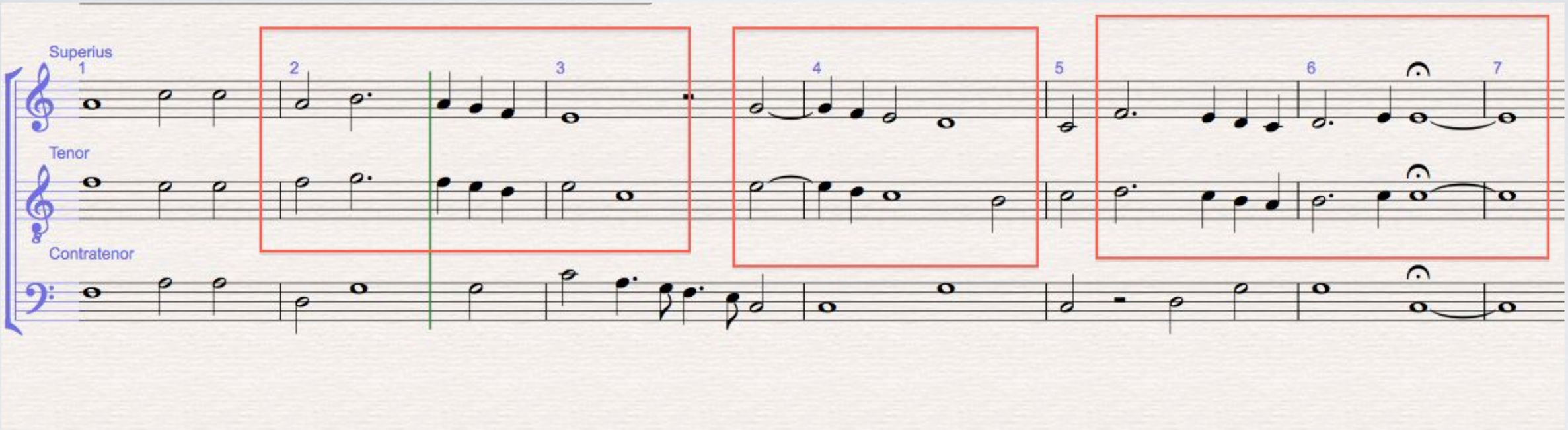
(also: **Romanesca**: S/B; **NB** : T makes 4/3 with Ct)



Interval Patterns

Burtius, *Musices Opusculum*, Chap 5 Ex A

Parallel 3rds: S /T

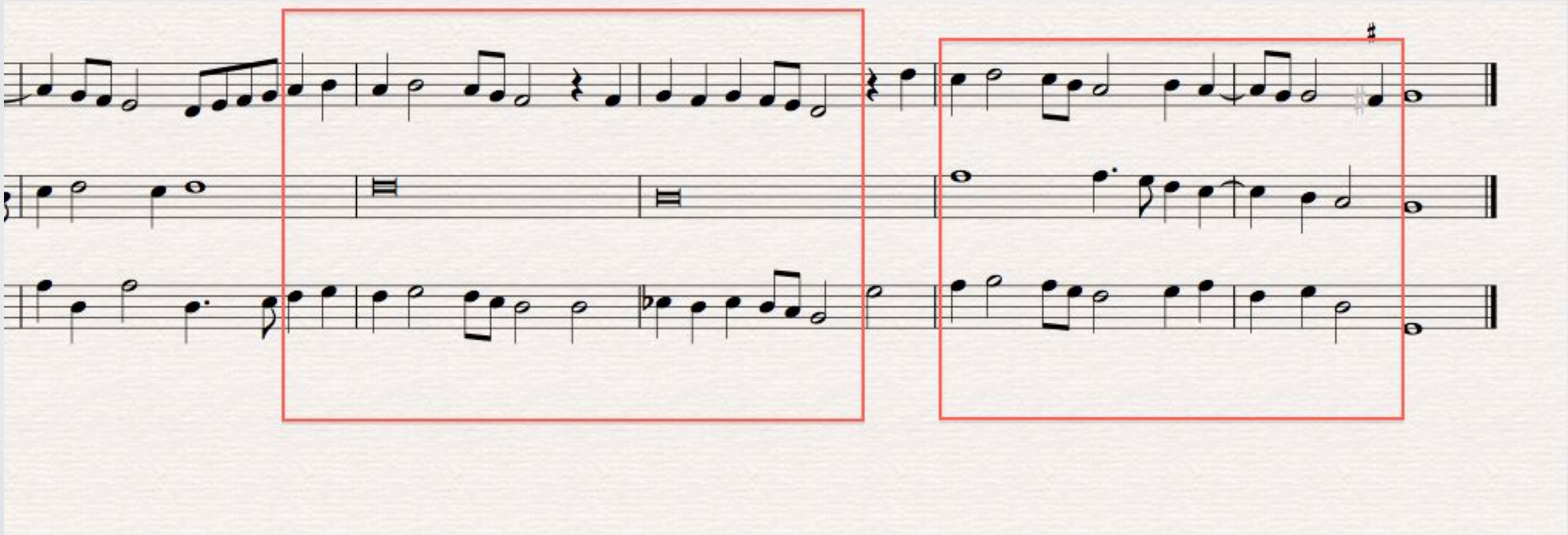


Interval Patterns

Gafori, Practica musicae, Chap 12

Parallel 3rds: S/T

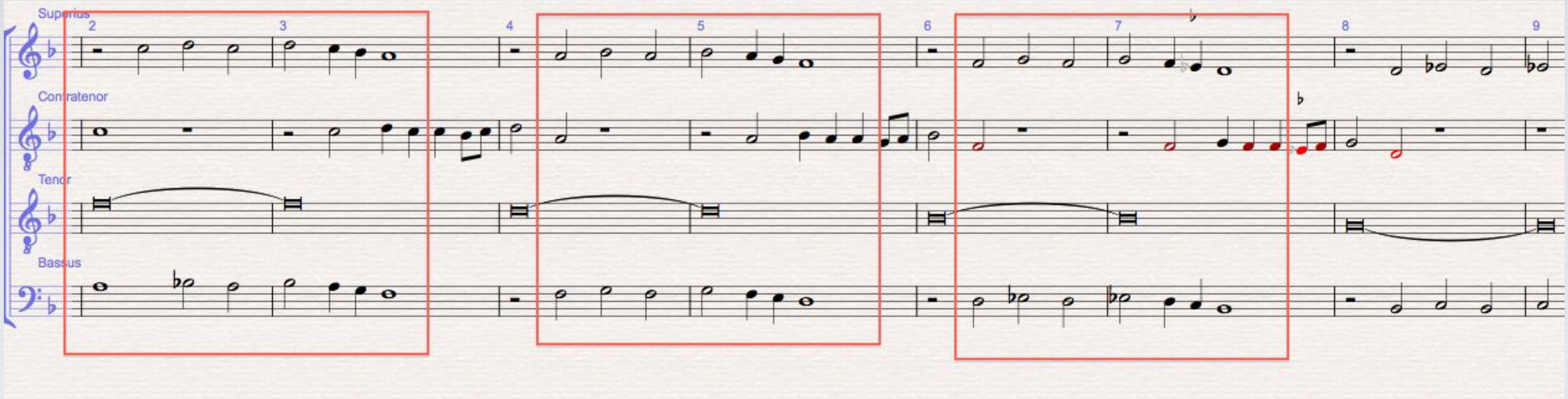
Comment: Described by Gaffurius as "A certain very famous procedure has been instituted in counterpoint in which notes of the baritonans p roceed in parallel tenths with those of the cantus, the tenor moving in concord with both." Cited in C. Miller, MSD 40, Chapter 12.



Interval Patterns

Heinrich Isaac, *La morra*, mm. 36-42 (after Isaac, *Werken*, DTO/28, pp. 90-91).

Parallel 3rds: S/B

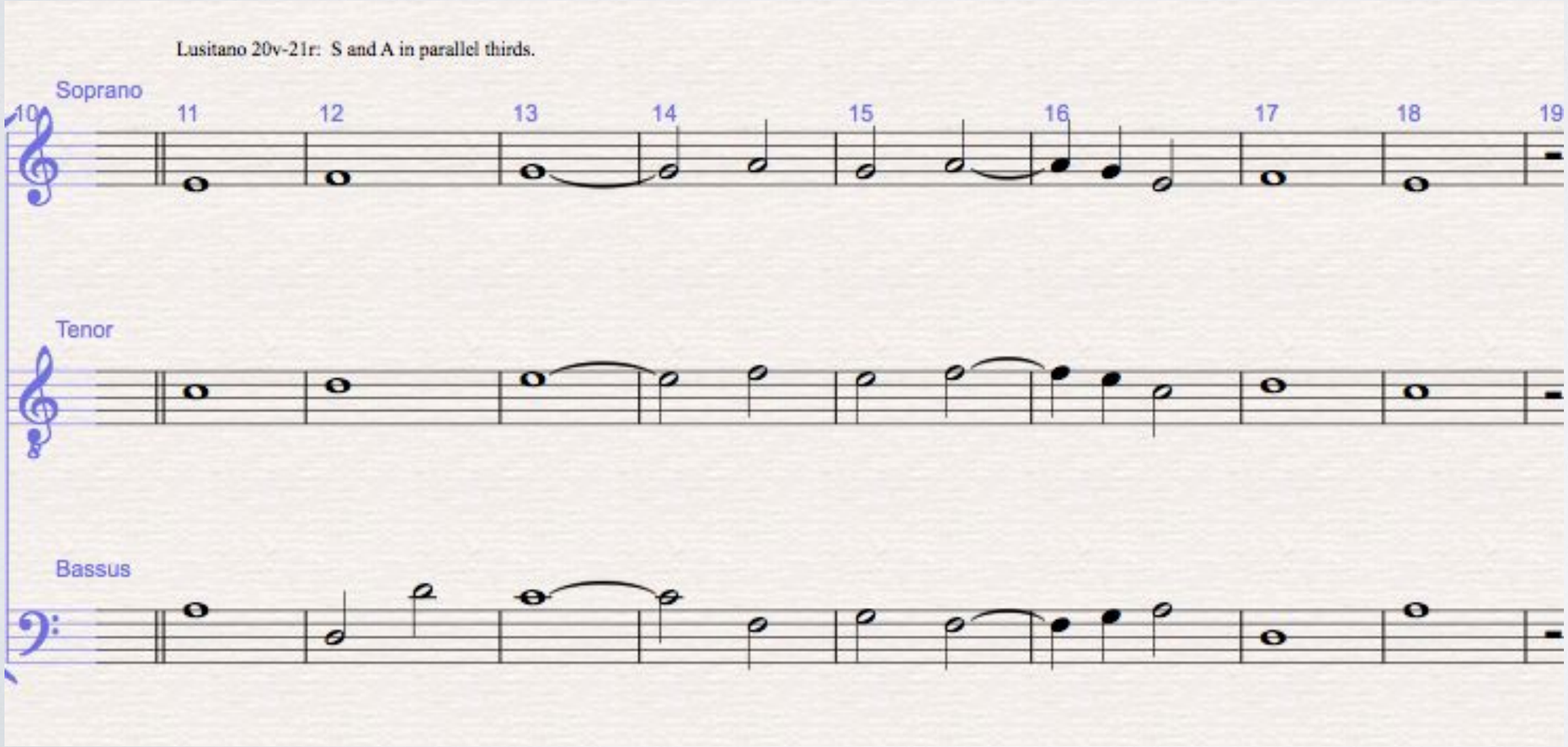


Interval Patterns

Vicente Lusitano, *Trattado,* fols. 20v-21r. Model for improvised counterpoint:

Parallel 3rds: S/T

(also: **Alternating 3/5**: S/B)

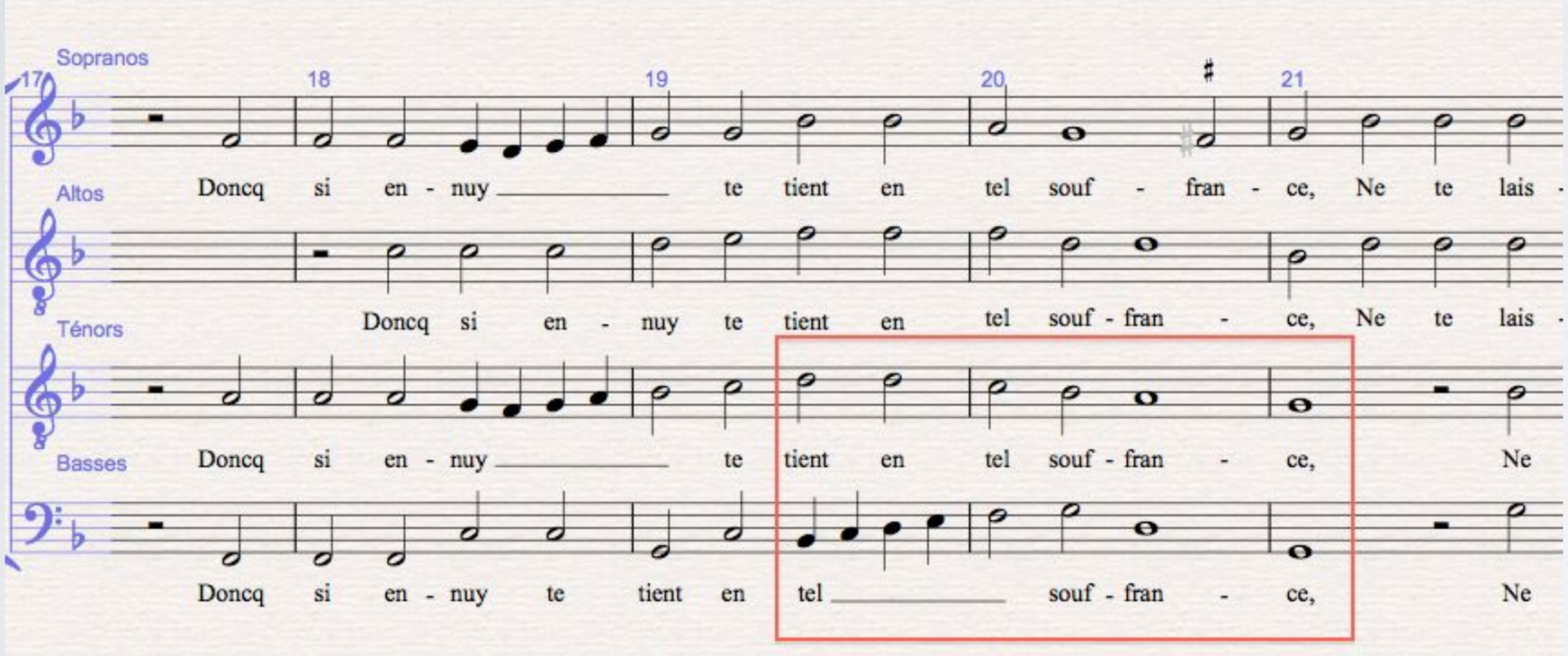


Interval Patterns

DC0317.20
Le Gendre, *En l'eau jettes*

Alternating 3/5 (sometimes 3/8): T/B

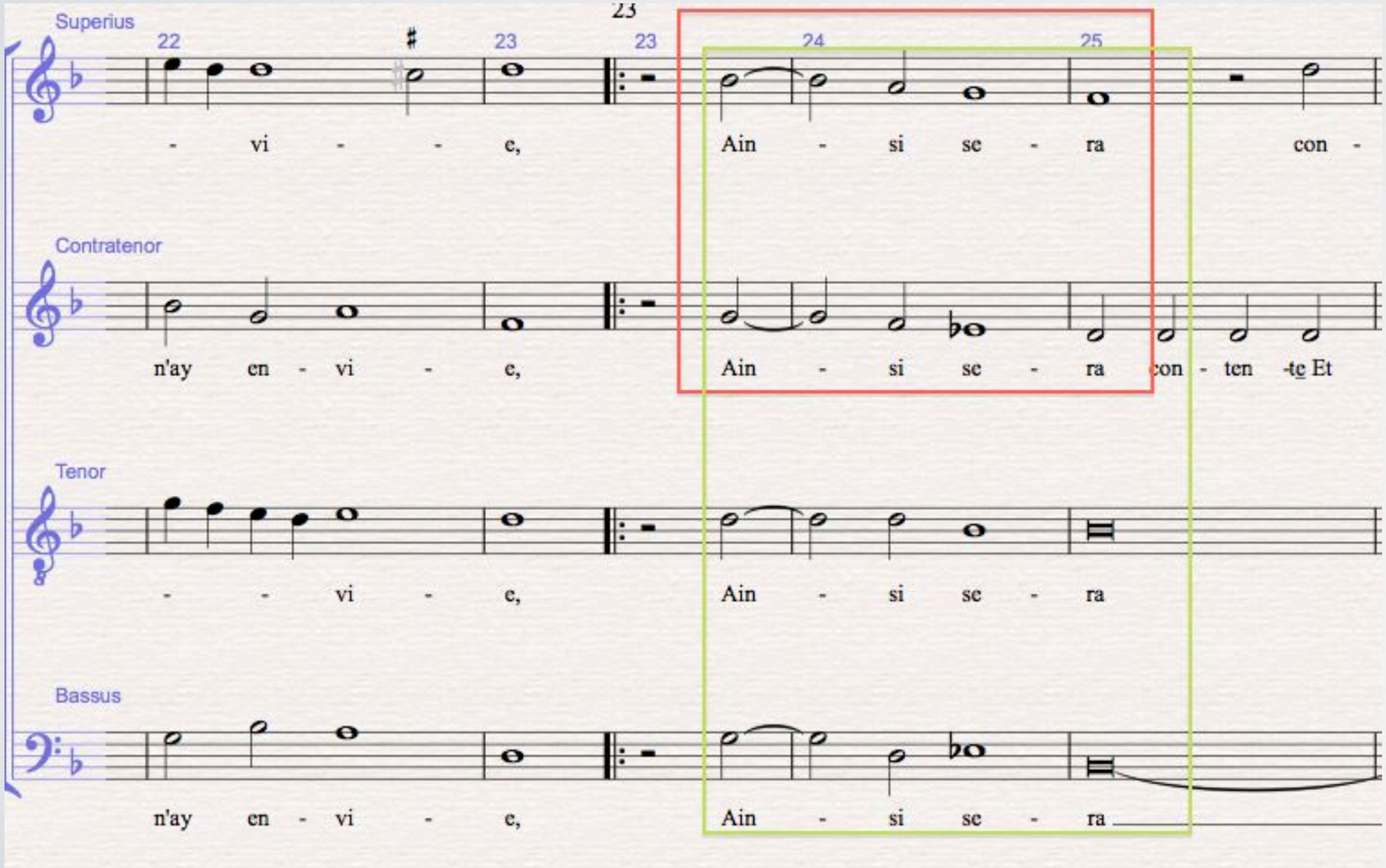
(Also Parallel 6ths: S/T; Meanwhile Ct moves 4/3 with S and T)



Interval Patterns

DC0502.23-25
Godart, *J'ay le fruict desiré*

Alternating 3/5*:* S/B (also: **Romanesca**: S/B; T makes 4/3 with Ct)

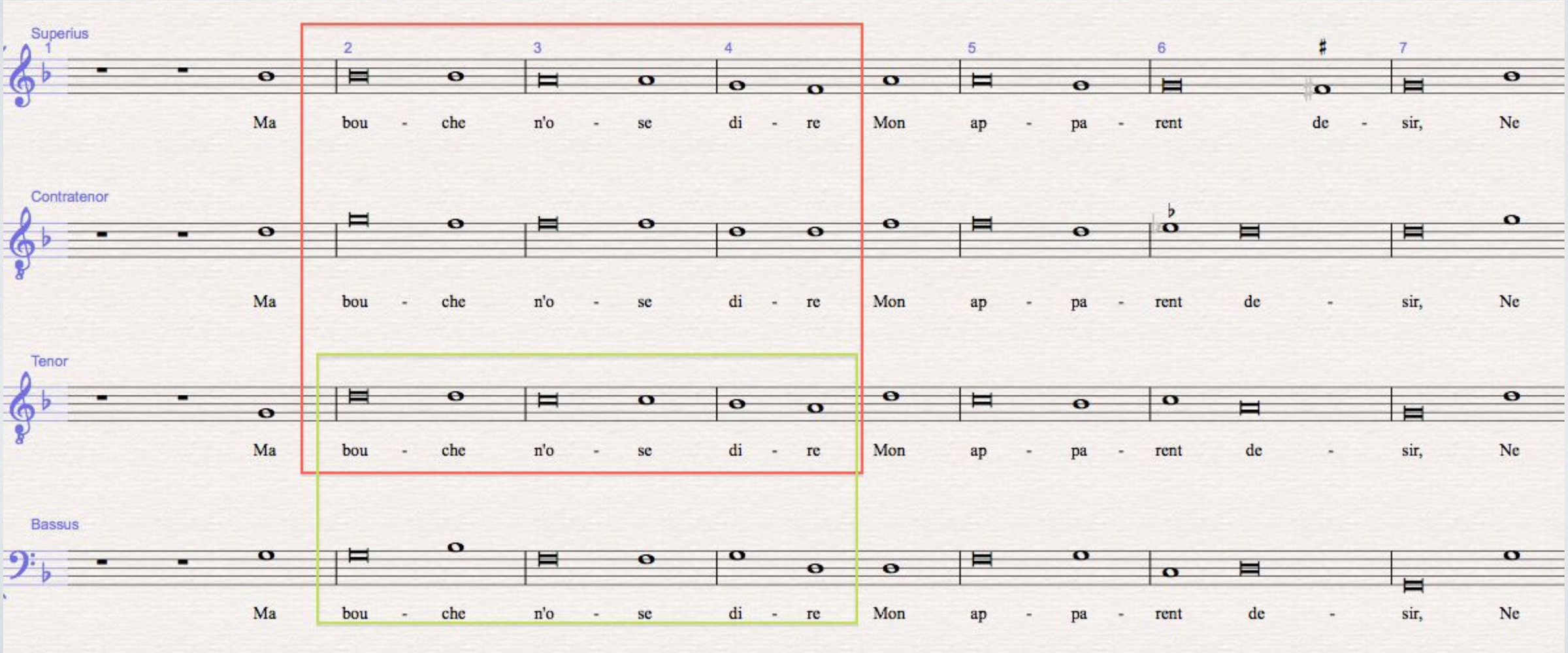


Interval Patterns

DC0314.1-7
Le Gendre, *Ma bouche n'ose dire*

Alternating 3/5: T/B

(also Romanesca T/B, Parallel 6ths S/T, and HR DANCE presentation type)

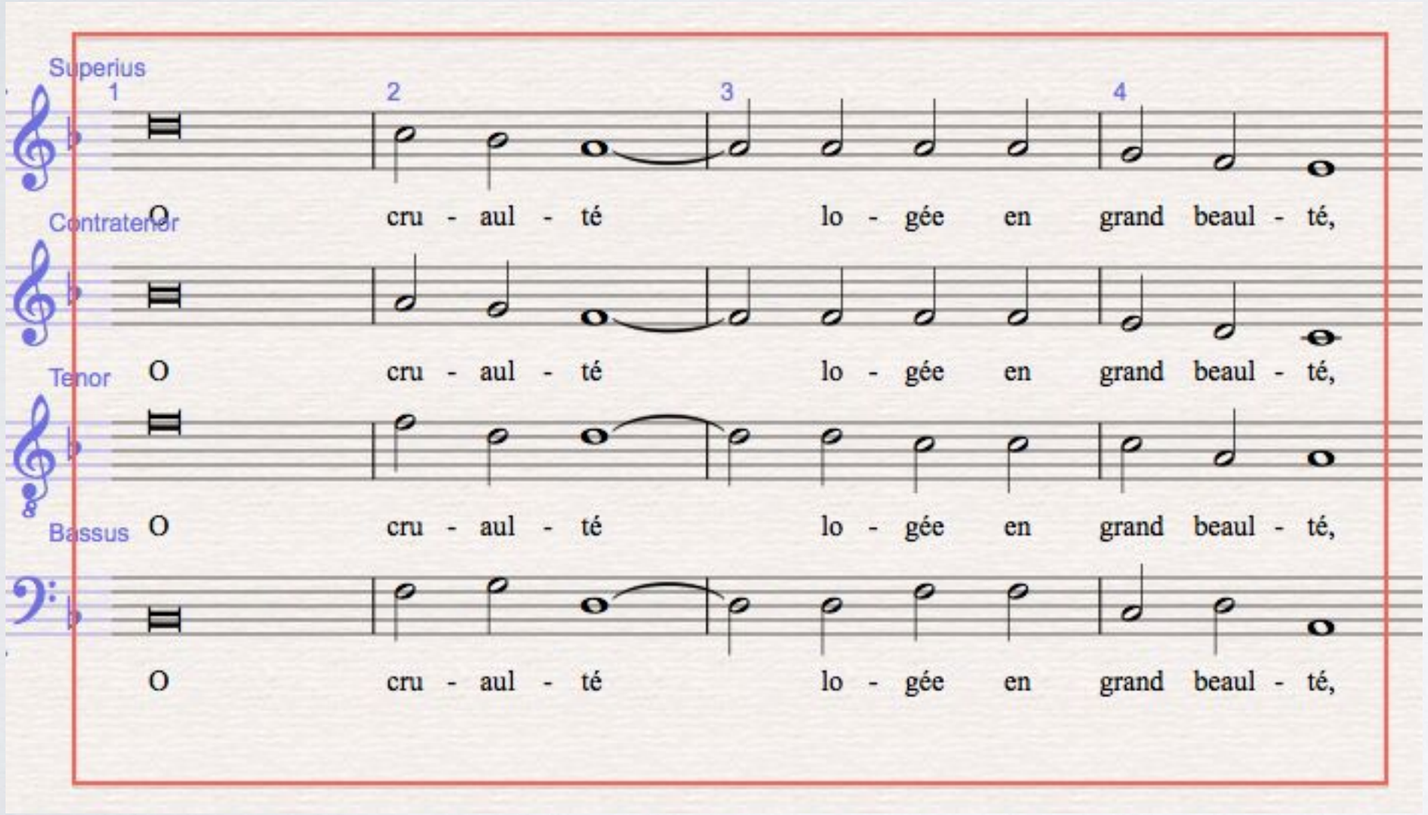


Interval Patterns

DC0922.1-4
Le Rat, *O cruaulté*

Alternating 3/5*:* S/B

(also: **Parallel 3rds:** S/Ct; T makes 4/3 with Ct)

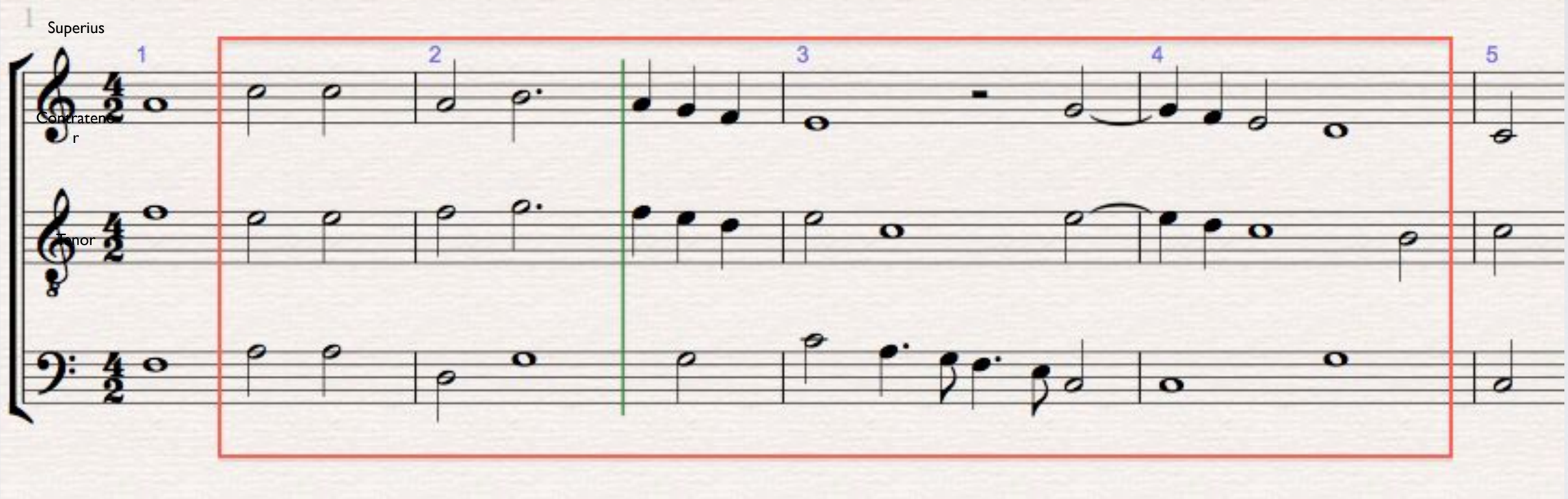


Interval Patterns

Burtius, *Musices Opusculum*, Chapter 5

Alternating 3/5: S/T

(also: **Parallel 3rds:** S/Ct)

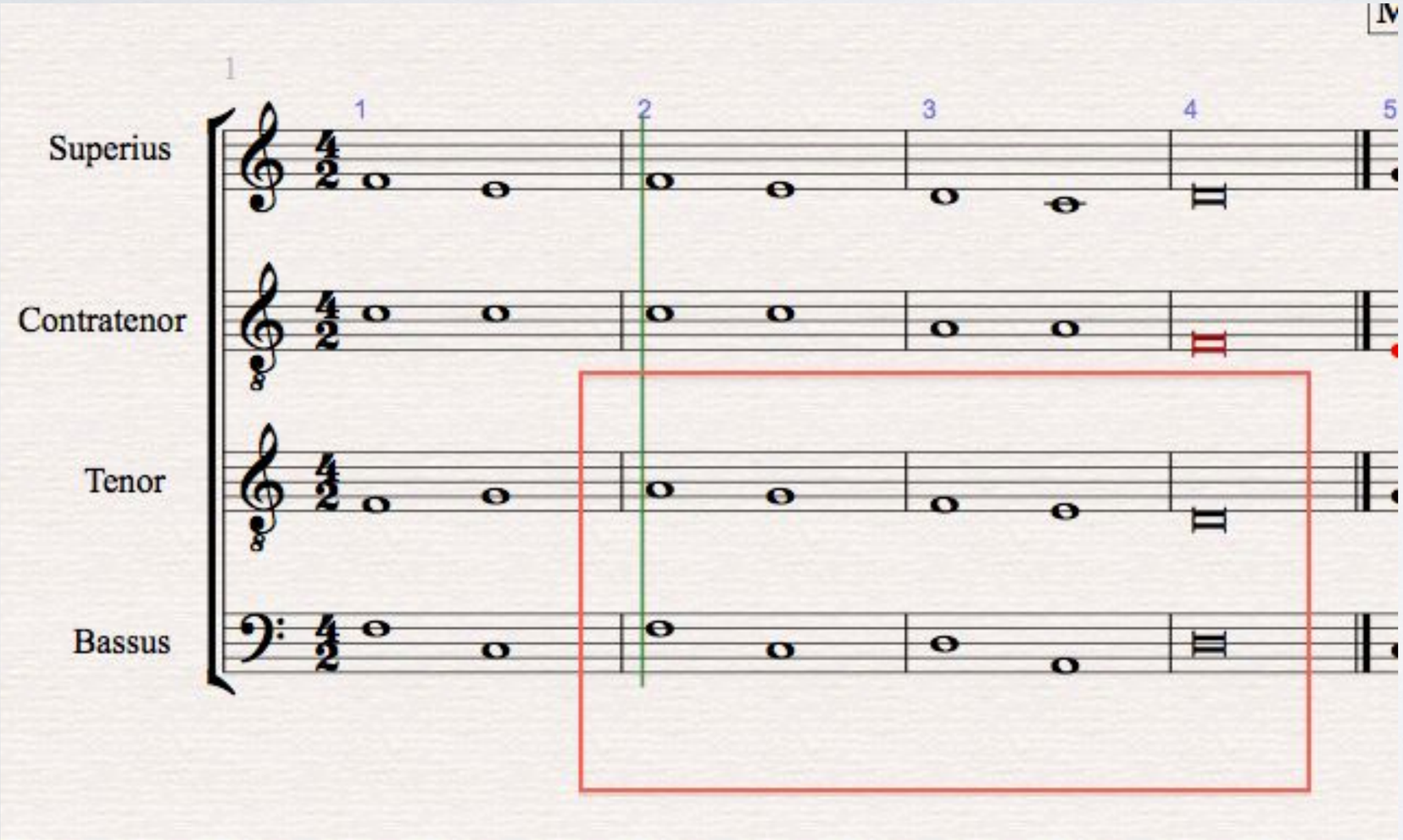


Interval Patterns

Monachus, *De Preceptis artis musicae*, Ex 59

Alternating 3/5*:* T/B

(also: **Parallel 6ths:** S/T; Ct makes 4/3 with S and T)

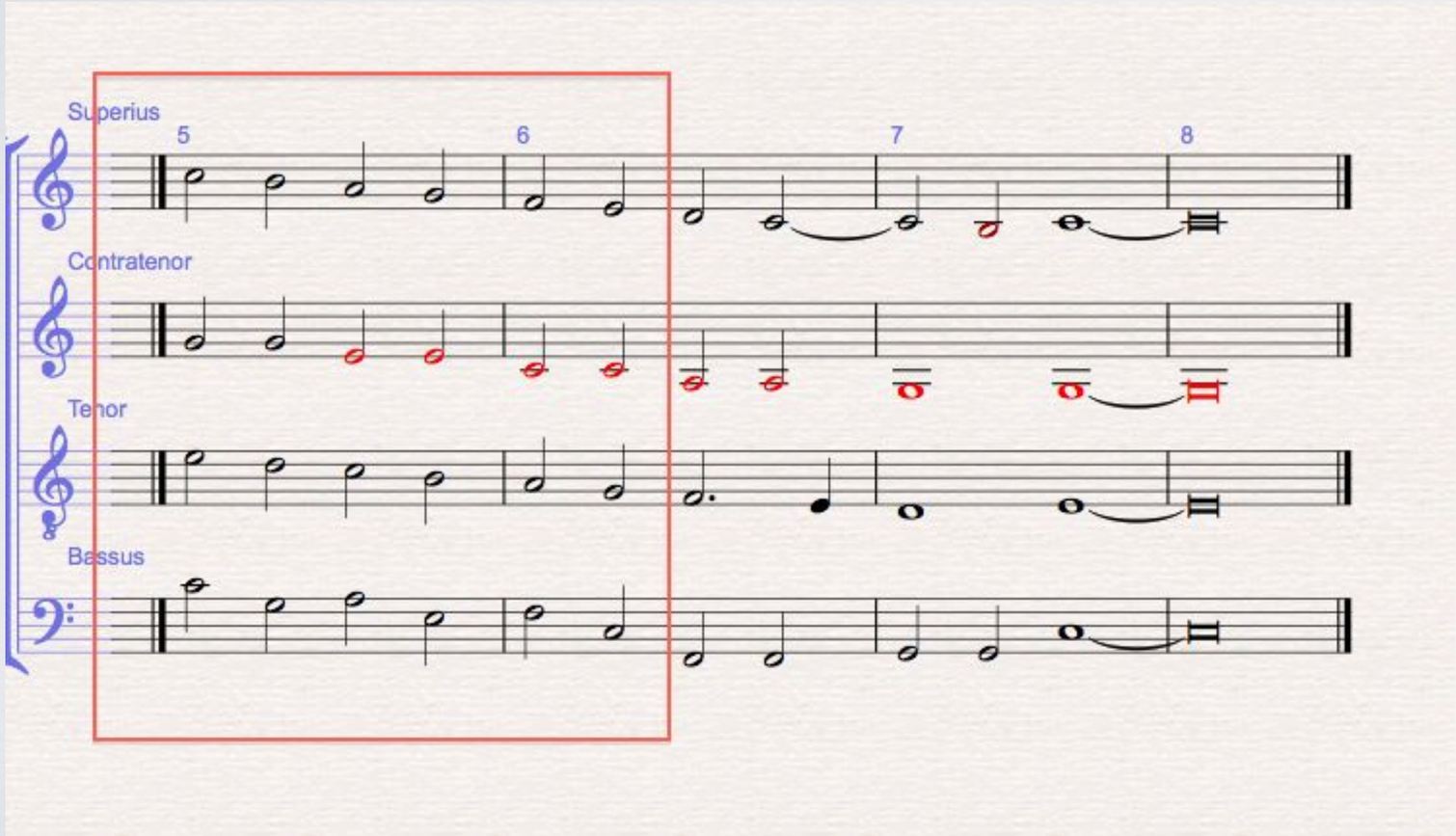


Interval Patterns

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 11 Ex 267

Alternating 3/5*:* S/B

(also: **Parallel 6ths:** S/T; Meanwhile Ct makes 4/3 with S and T)

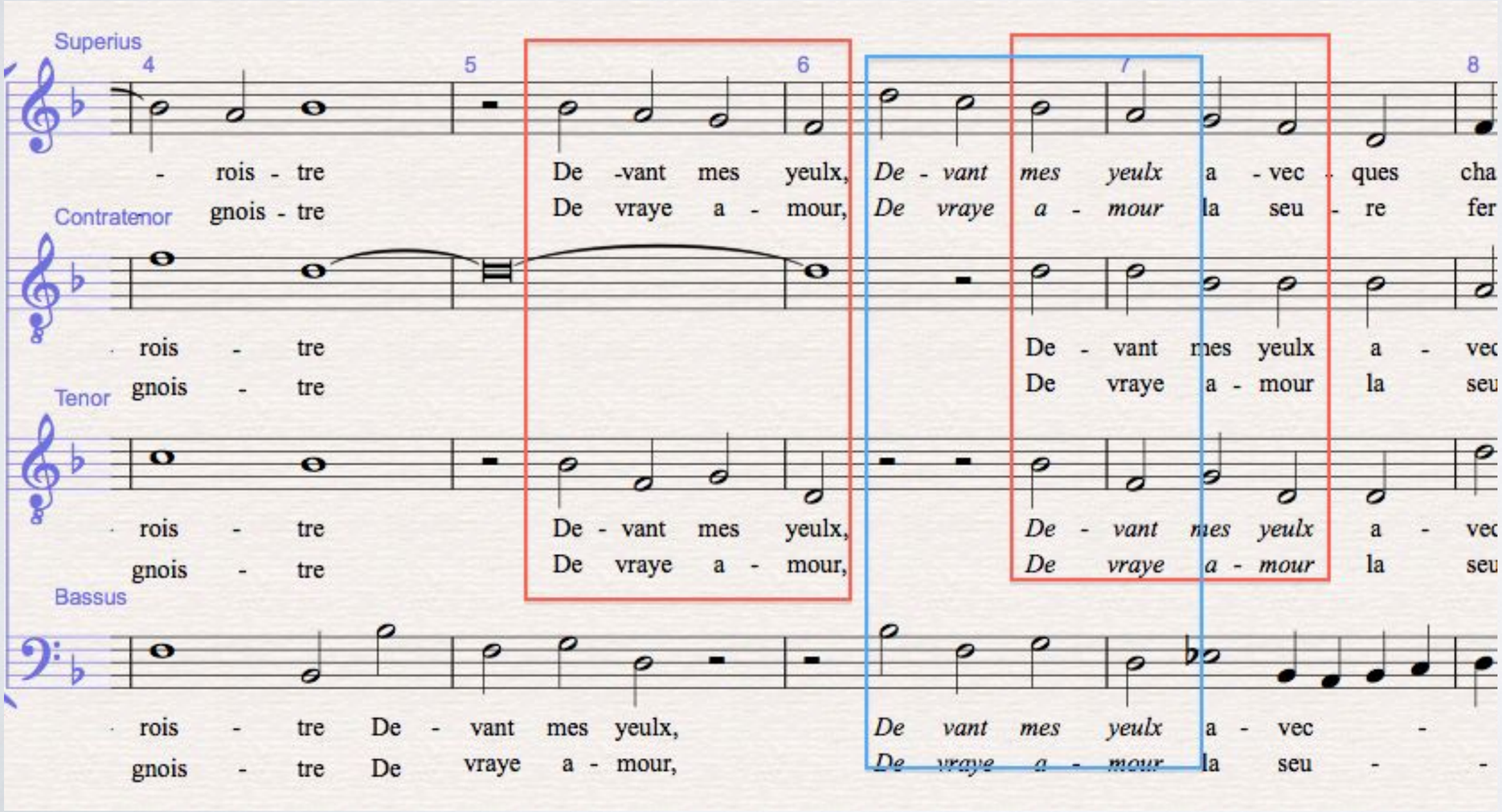


Interval Patterns

DC0104.5-7
Le Gendre, *Cherchant amour*

Romanesca: S/T, S/B

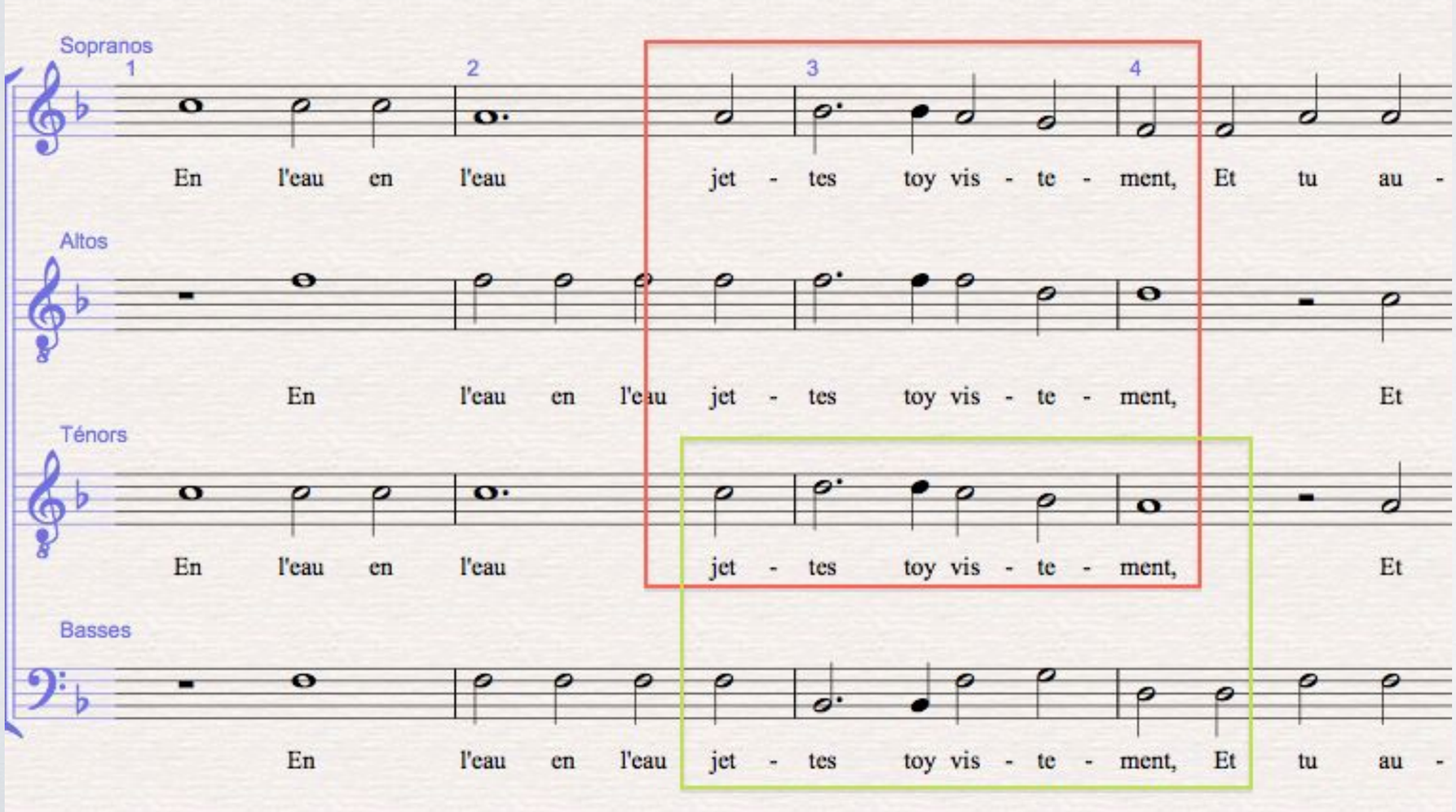
(also Alternating 8/3 S/T, S/B; TEXT REPRESENTATION)



Interval Patterns

DC0317.1-4
Le Gendre, *En l'eau*

Romanesca: T/B (also: **Parallel 6ths:** S/T)

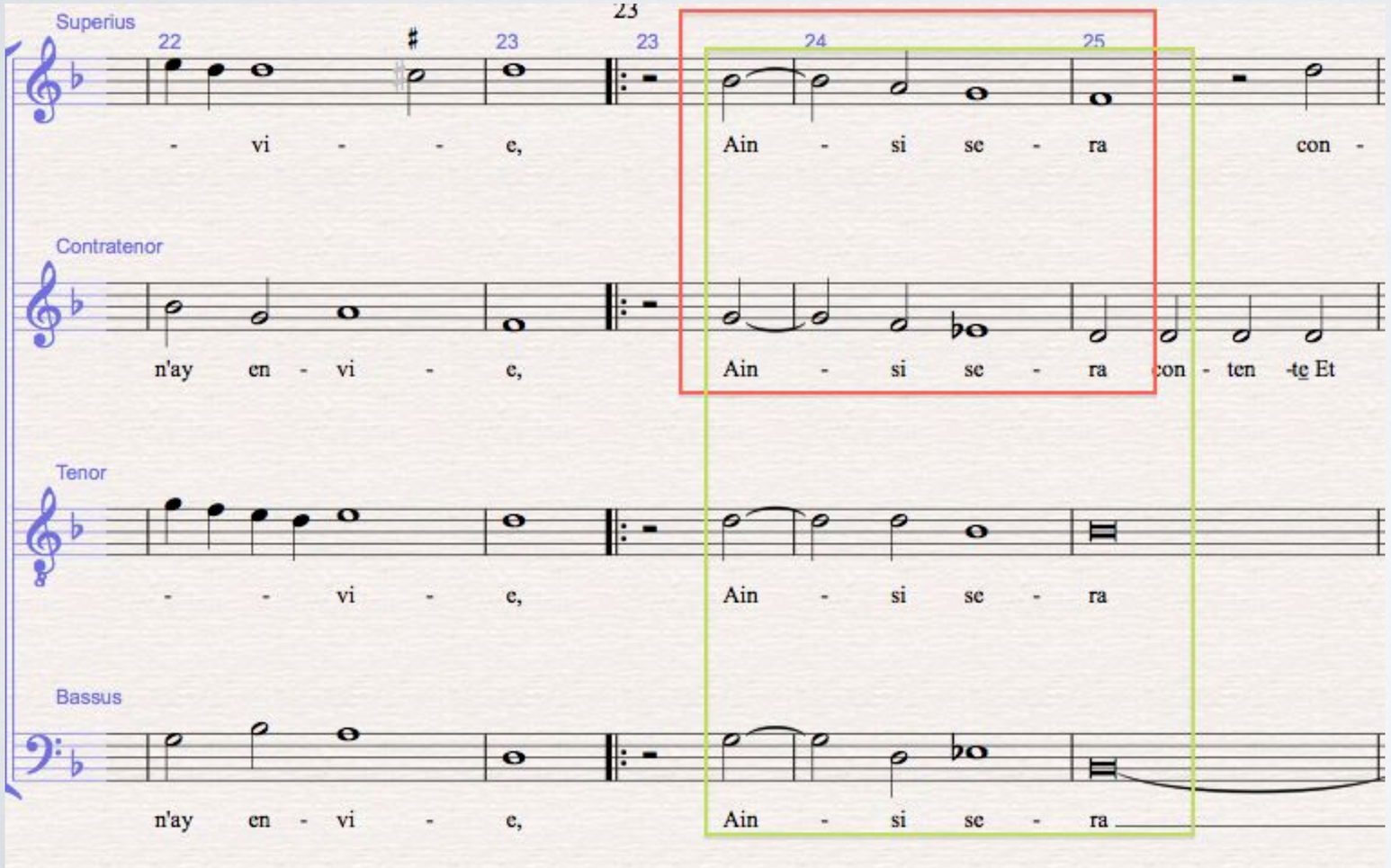


Interval Patterns

DC0502.23-25
Godart, *J'ay le fruict desiré*

Romanesca: S/B

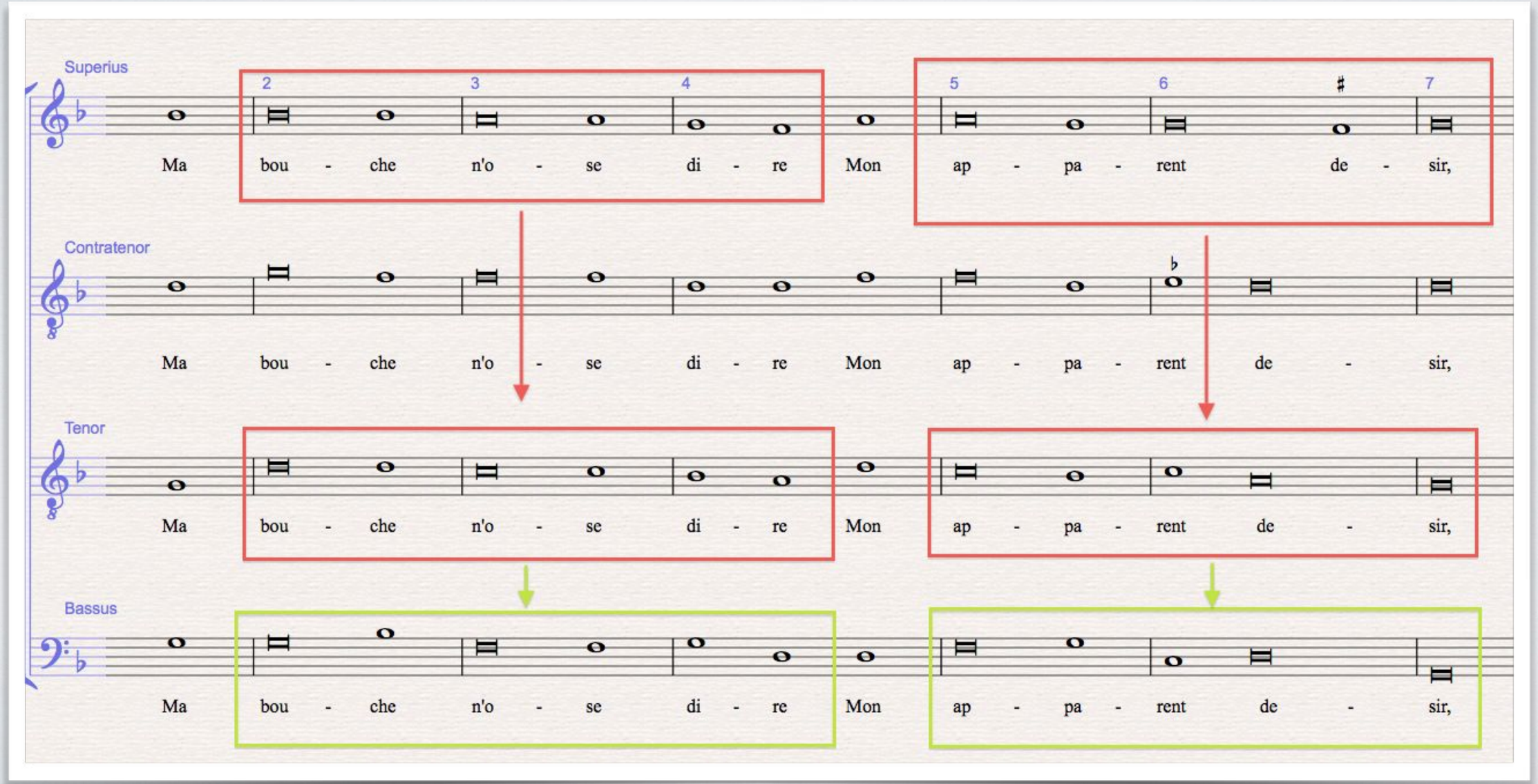
(also: Parallel 3rds: S/T; Ct in 4/3 with S and T)



Interval Patterns

DC0314. 2-7
Le Gendre, *Ma bouche*

Romanesca: T/B (also **Parallel 6ths**: S /T)

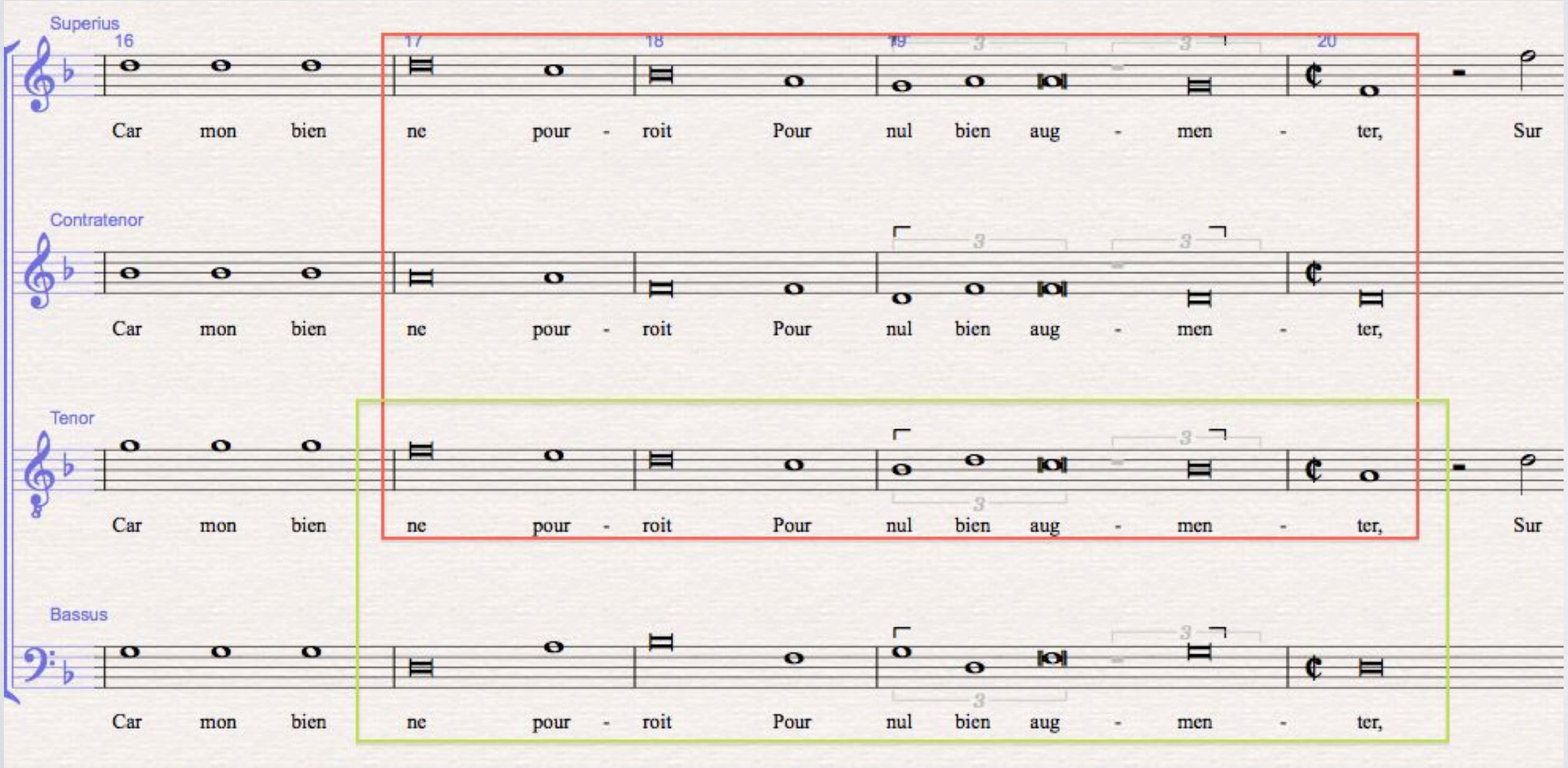


PRESENTATION TYPES

Presentation Types

DC0502.17-20
Godart, *J'ay le fruict desiré*

HR DANCE
(also Parallel 6ths: S/T, Romanesca: B/T)

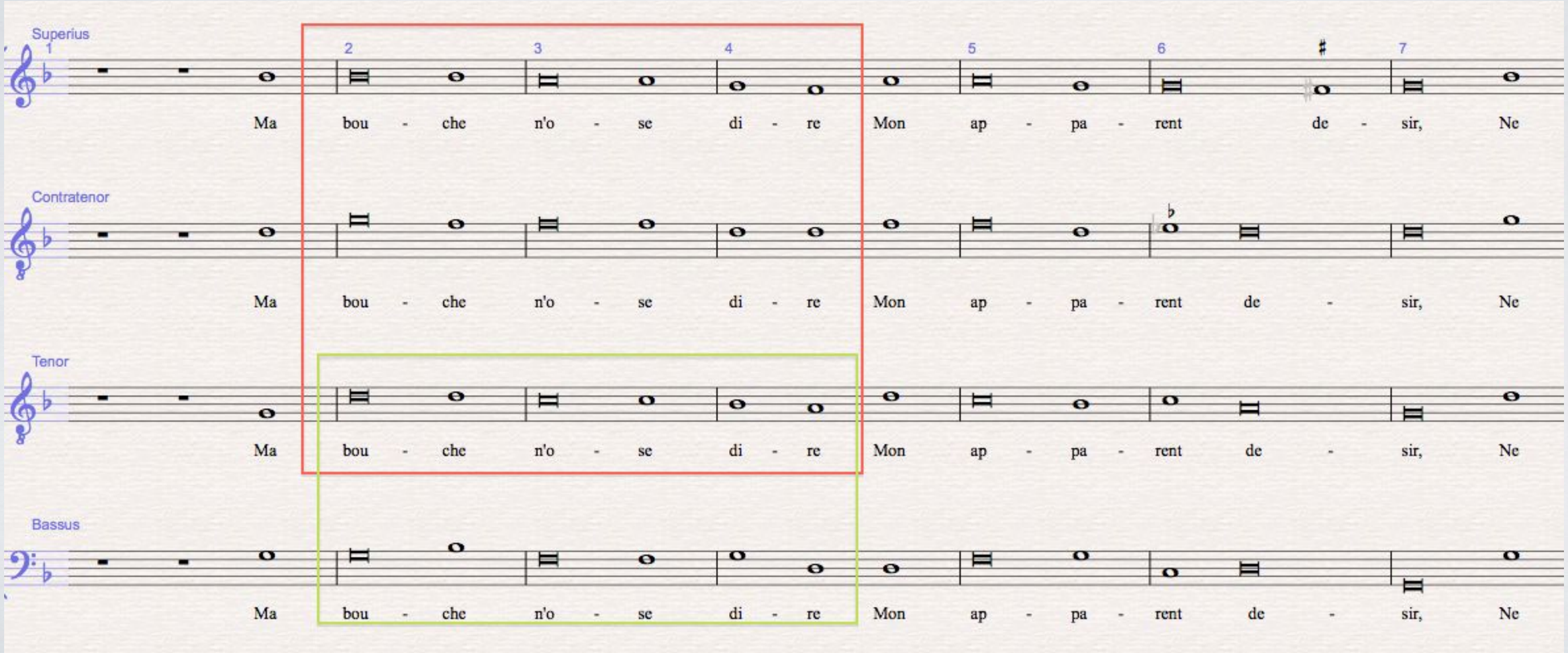


Presentation Types

DC0314.1-7
Le Gendre, *Ma bouche n'ose dire*

HR DANCE

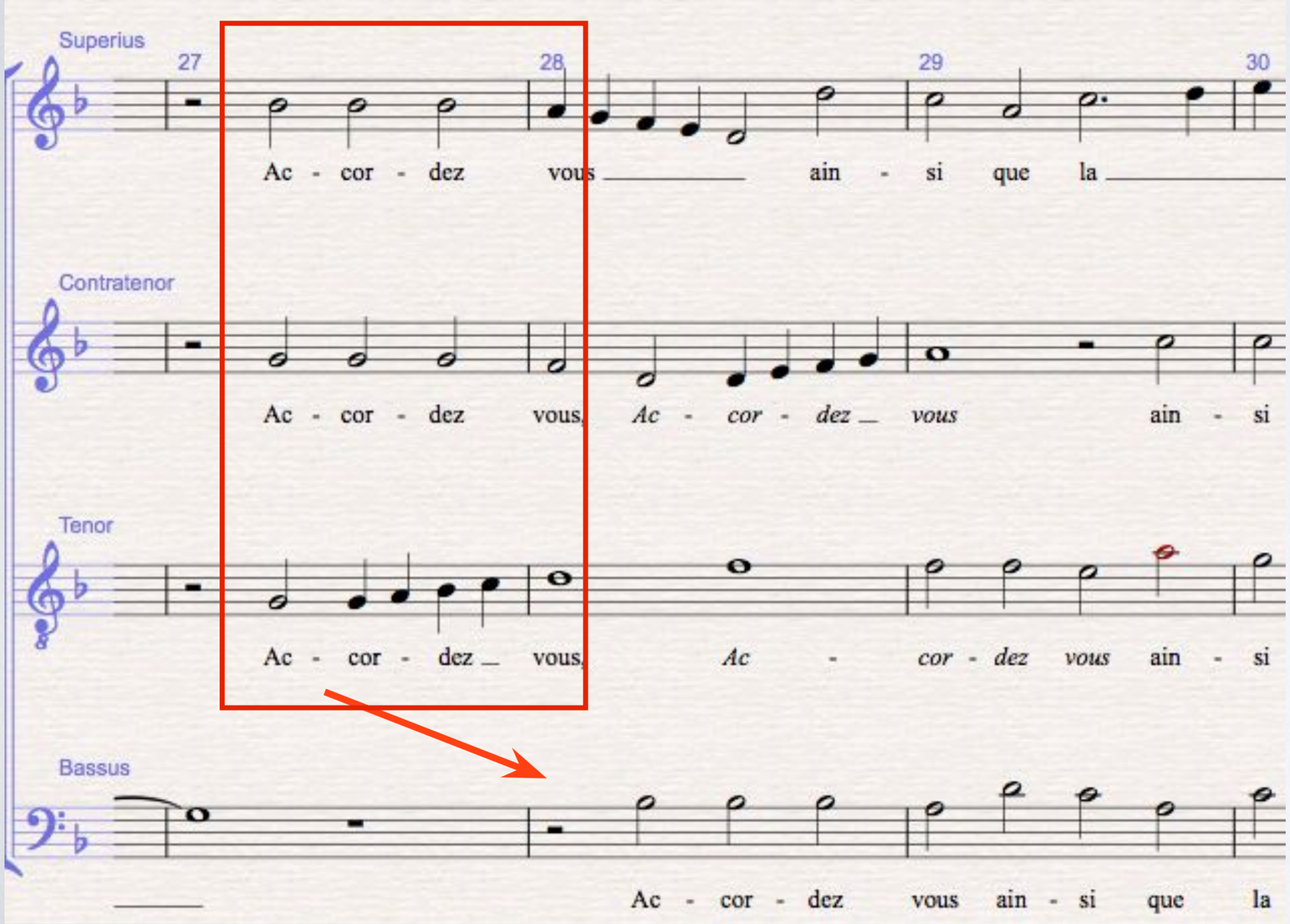
(also: ACC 6ths: S/T, ACC 5/3: T/B)



Presentation Types

DC0508.27-28
Guyon, *Musiciens qui chantez*

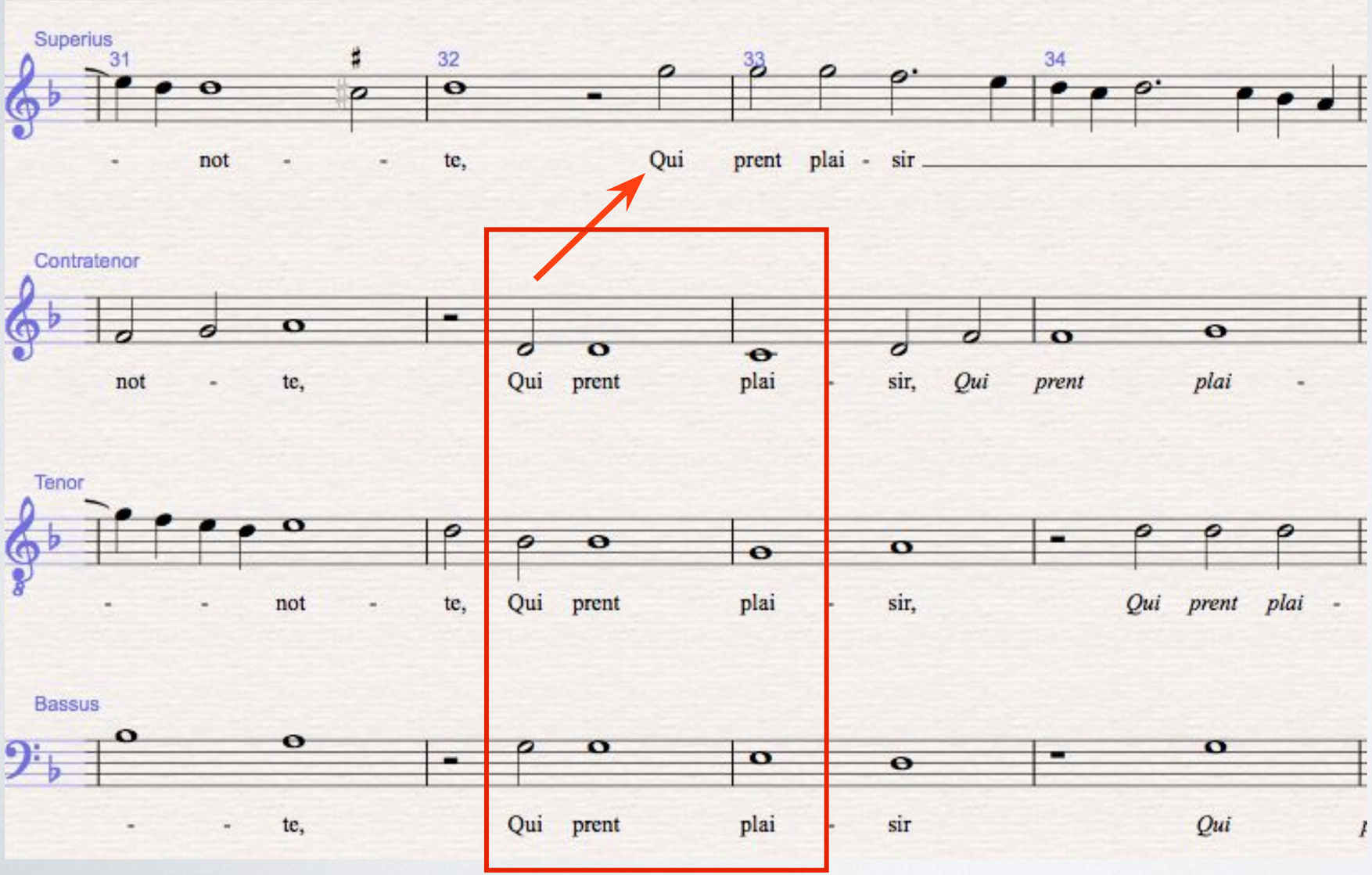
HR: Staggered Entries S/Ct/T> B



Presentation Types

DC0508.32-33
Guyon, *Musiciens qui chantez*

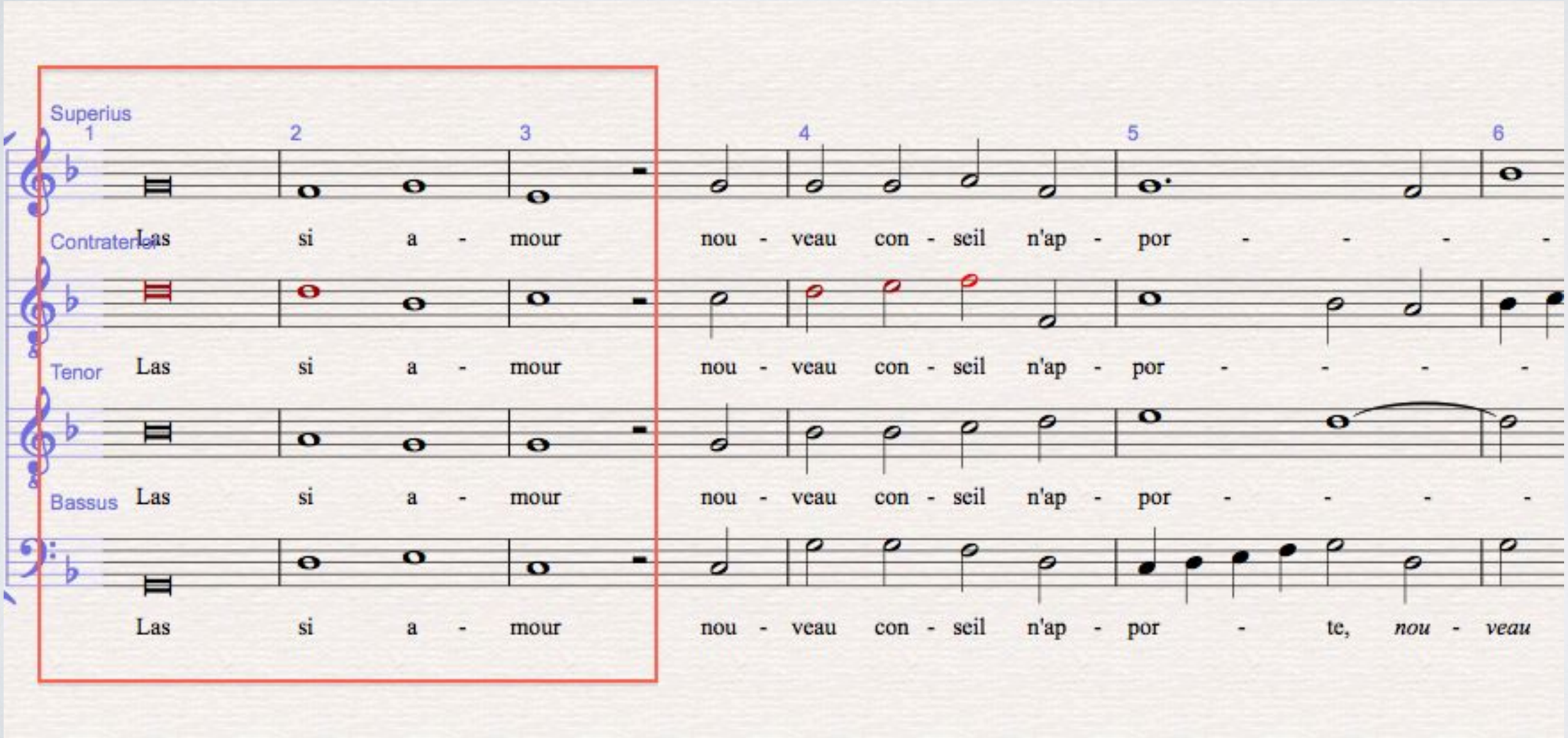
HR: Staggered Entries Ct/T/B> S



Presentation Types

DC0508.32-33
Guyon, *Musiciens qui chantez*

HR DACTYLLIC: reserve this for the **START** of a poetic line.

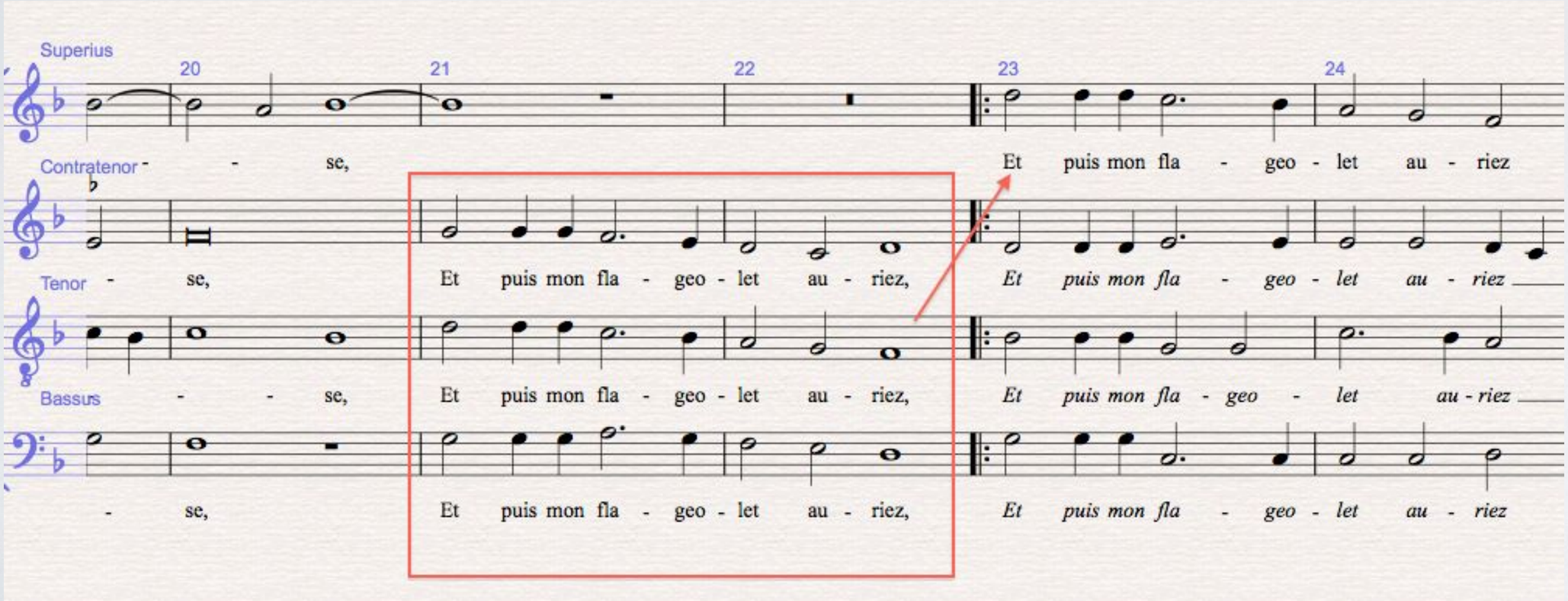


Presentation Types

DC0905.21-22
Archadelt, *Je ne suis pas*

HR FAUXBOURDON

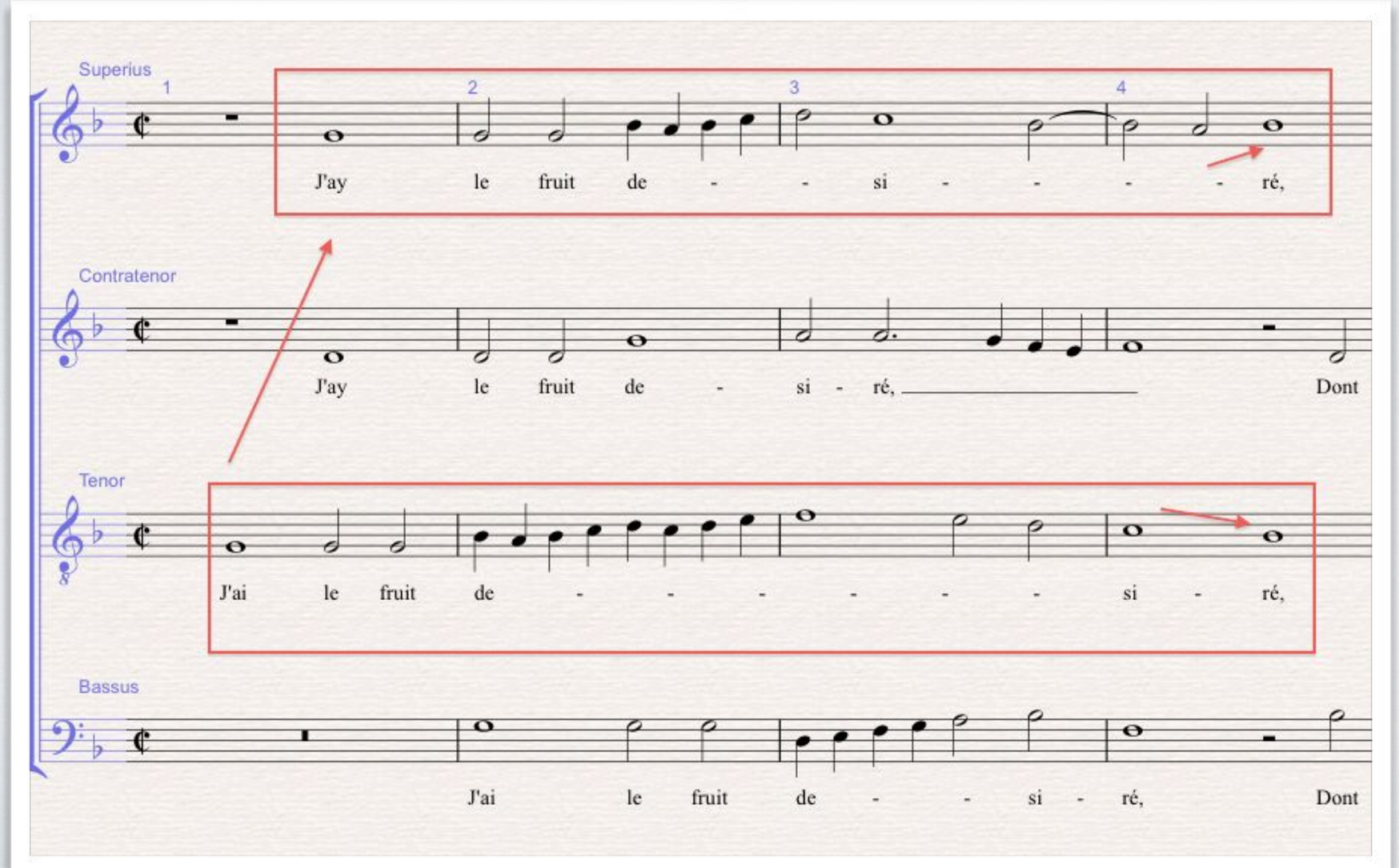
(also: TEXT REPRESENTATION)



Presentation Types

DC 0502.1-4
Godart, *J'ay le fruit desiré*

Free Imitation: T>S @8 above.
[Also: S/T in 6ths; **CAD** S/T to B-flat.]

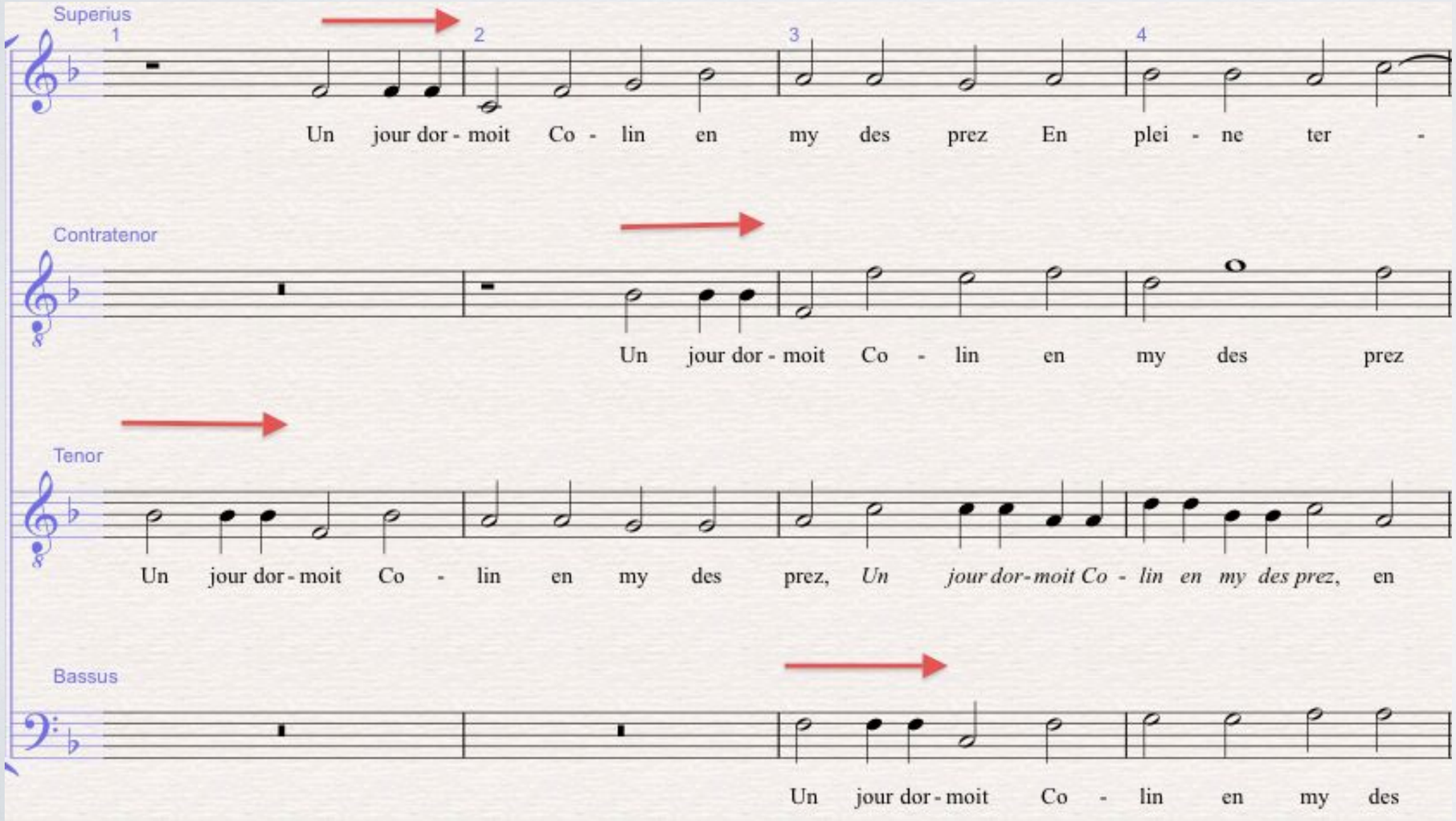


Presentation Types

DC0517.1-4
Du Tertre, *Un jour dormoit*

Free Imitation: T>S @5 above; Ct>B @4th below.

[Comment: No repeating vertical sonorities, thus **not** modular **Imitative Duo**]

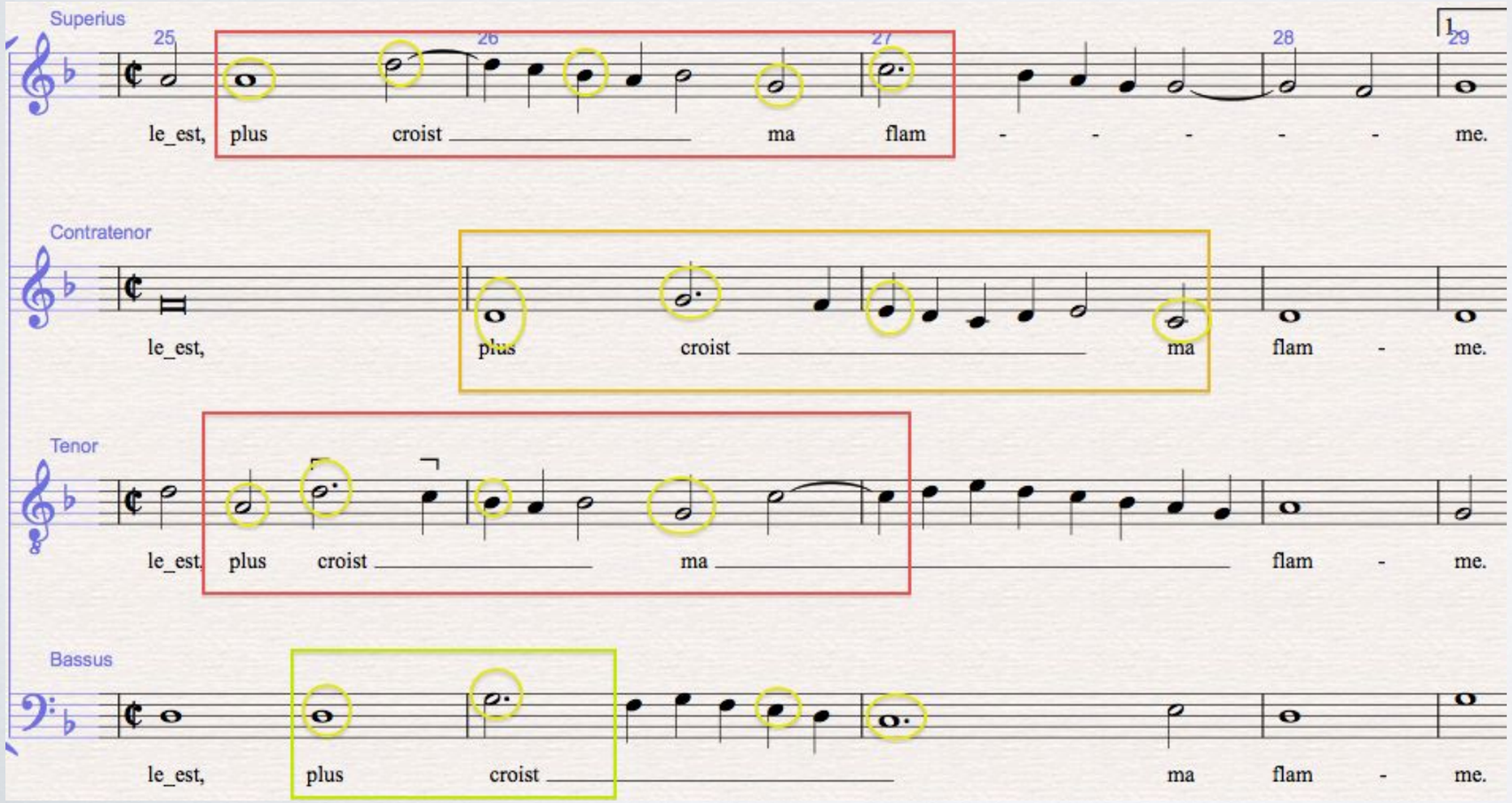


Presentation Types

DC0904.25-28
Maillard, *Si je cuidois*

Free Imitation: S > Ct @5 below; followed by T > B @5 below

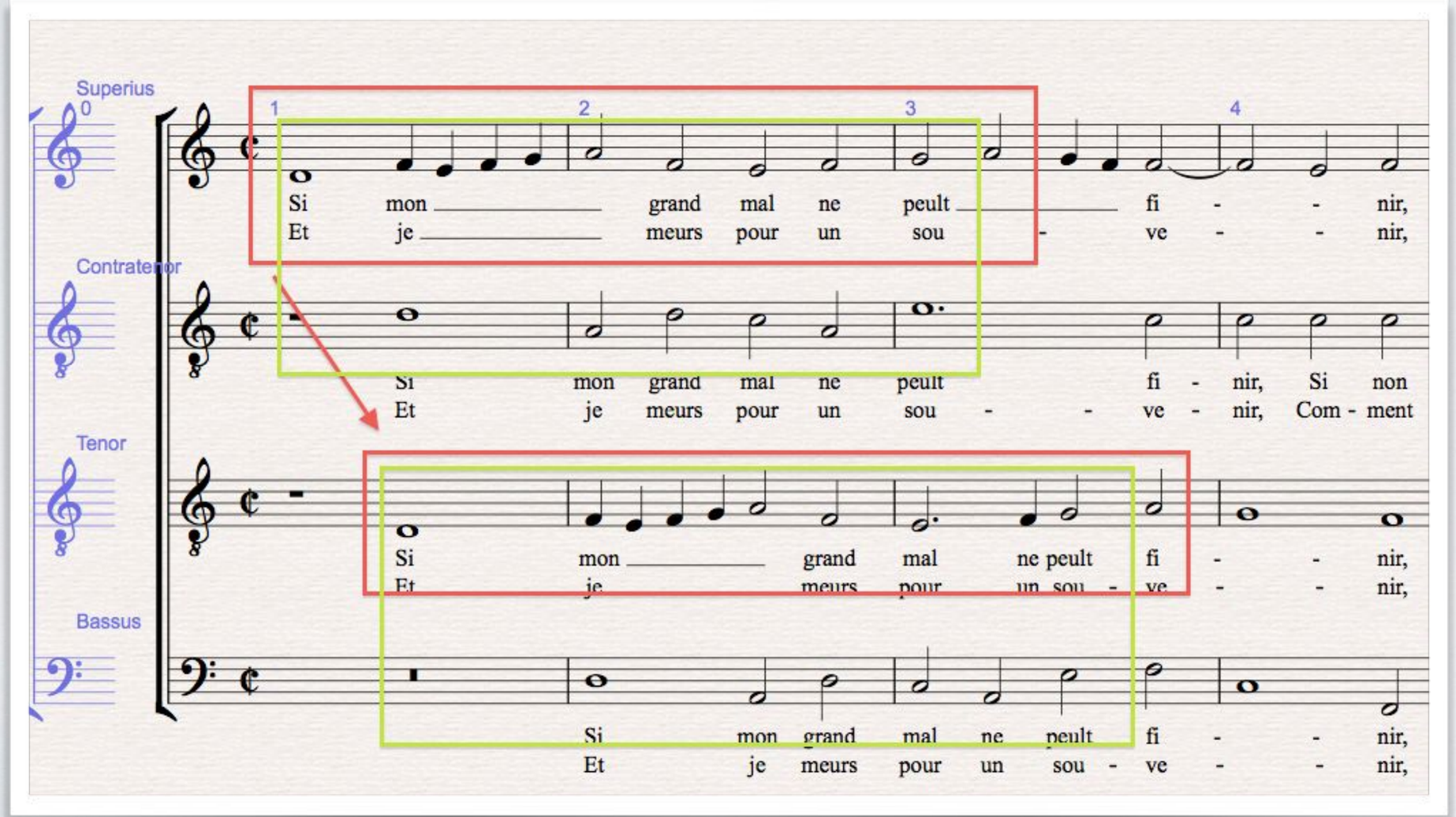
[**Comment**: No repeating vertical sonorities, thus no **Imitative Duo** modules.
Nevertheless resembles **Stretto Fuga** formula @8 and @5 below: rising 4ths, falling 3rds



Presentation Types

DC0303.1-4
Guilliaud, *Si mon grand mal*

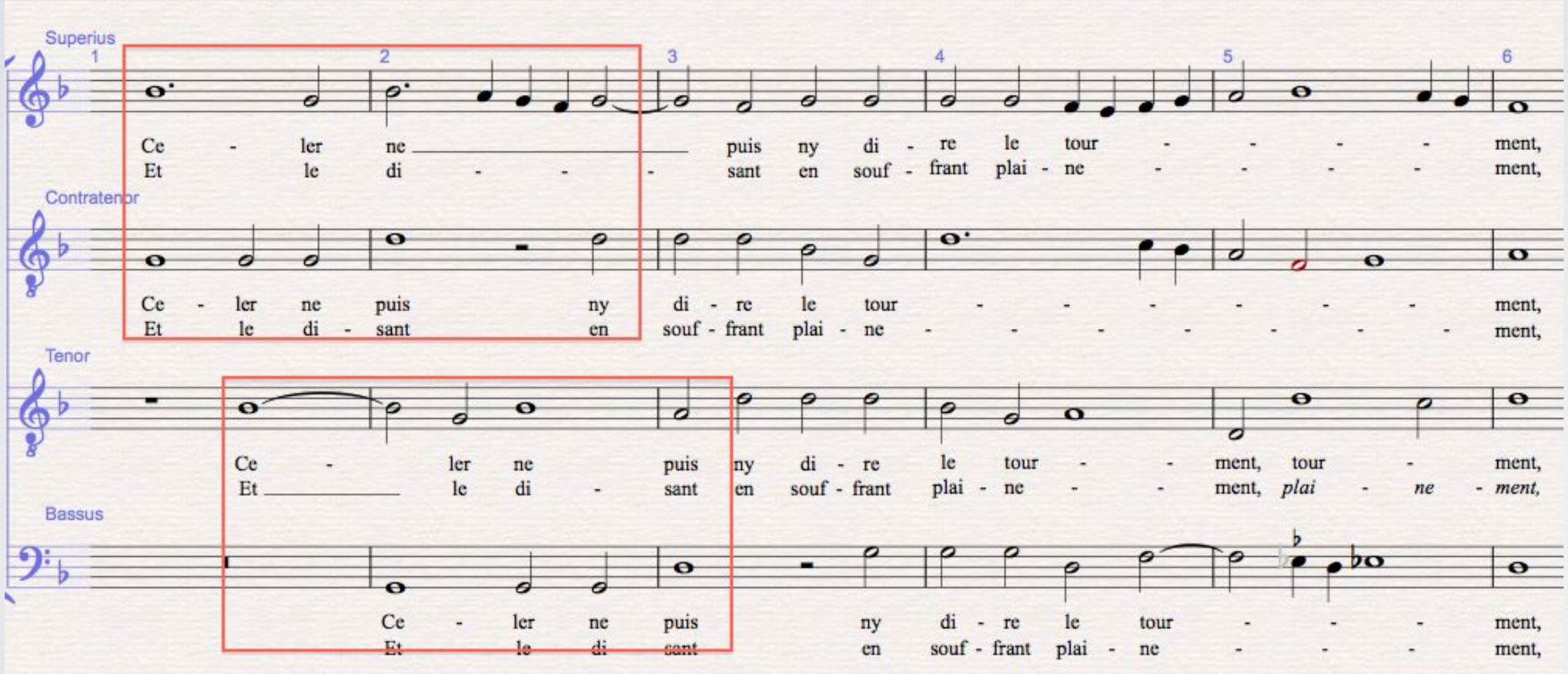
Non Imitative Duo: S/Ct > T/B.



Presentation Types

DC0310.1-4
Martin, *Celer me puis*,

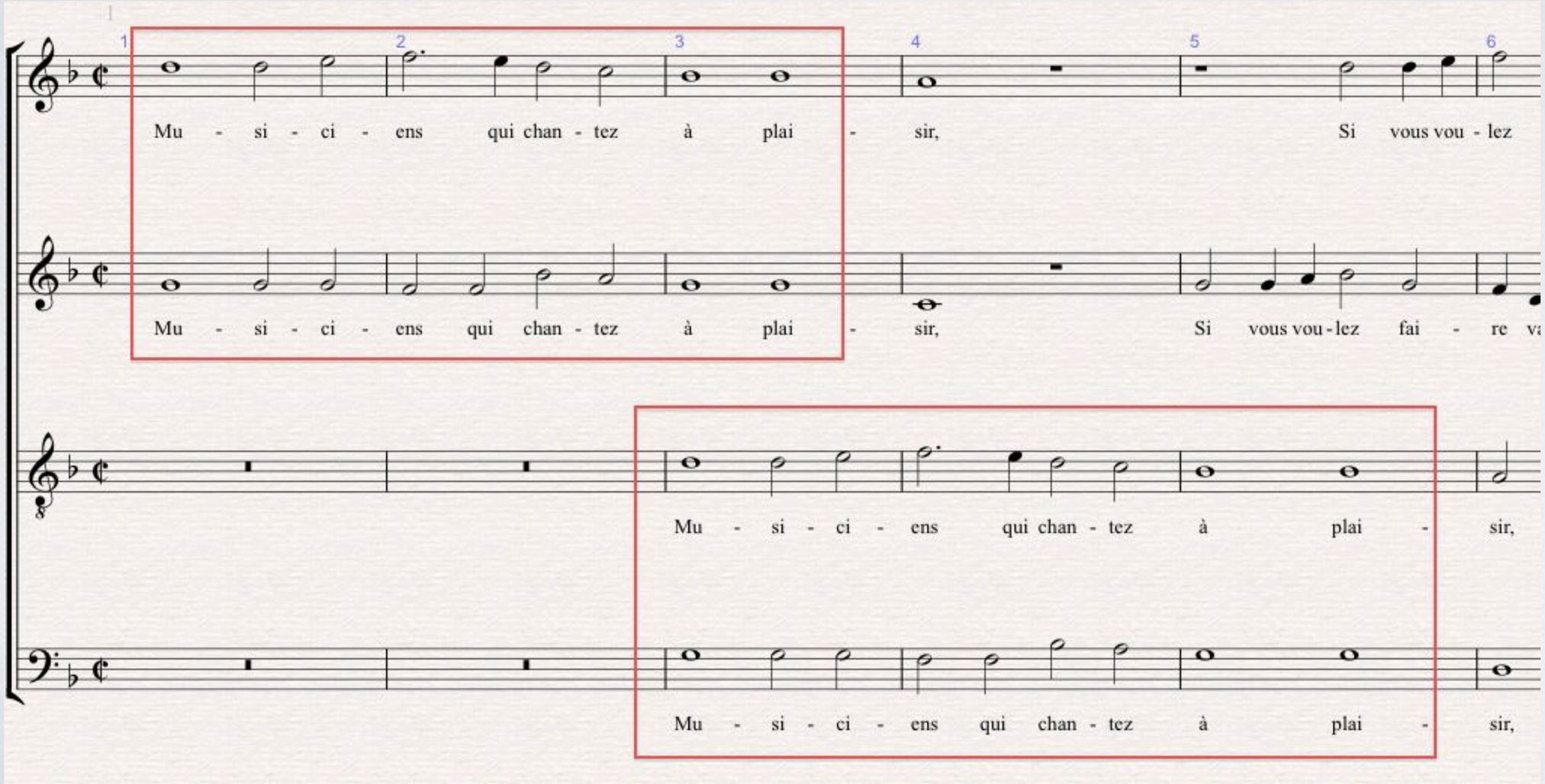
Non Imitative Duo: S/Ct > T/B.



Presentation Types

DC0509.1-5
Guyon, *Musiciens qui chantez*

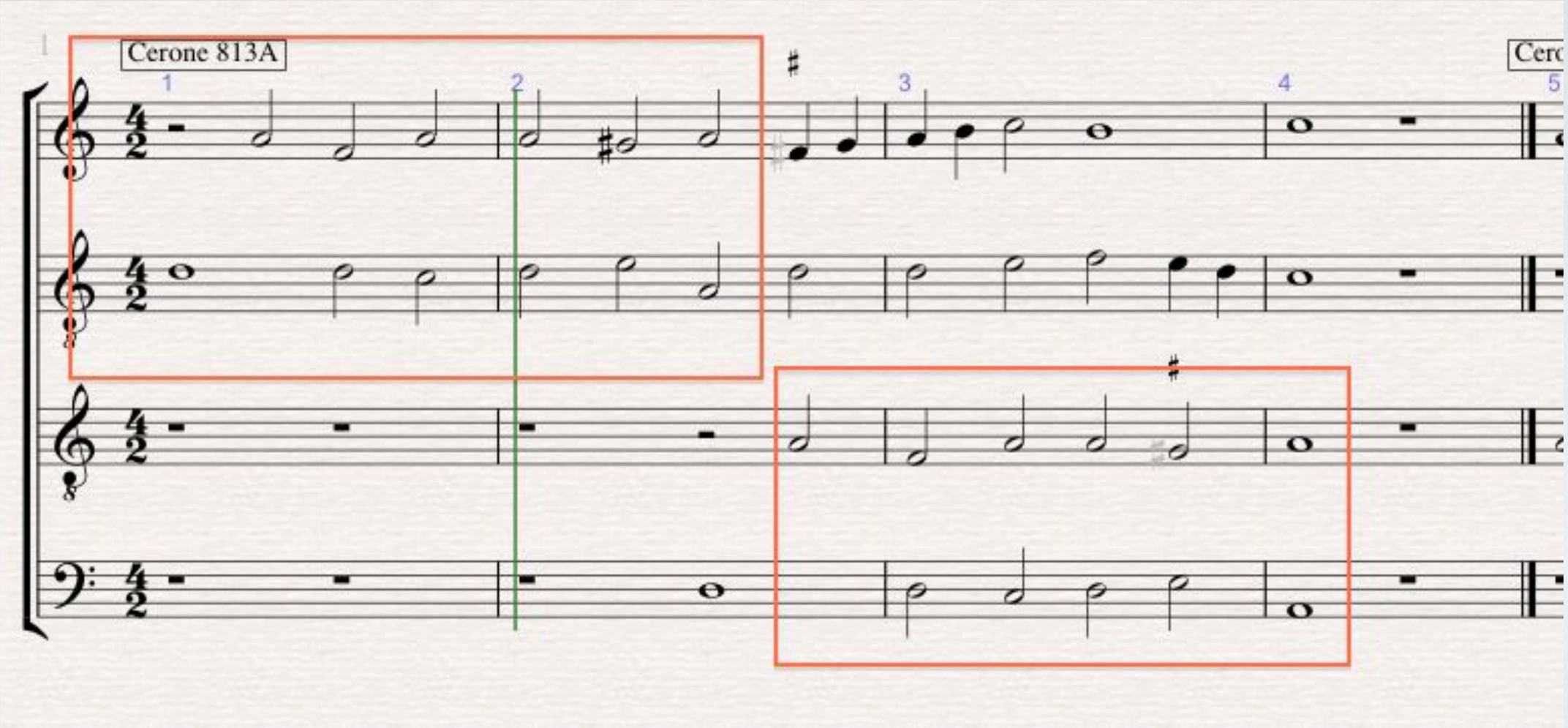
Non Imitative Duo S/Ct > T/B.



Presentation Types

Cerone, *El melopeo y maestro,* Ex 813A

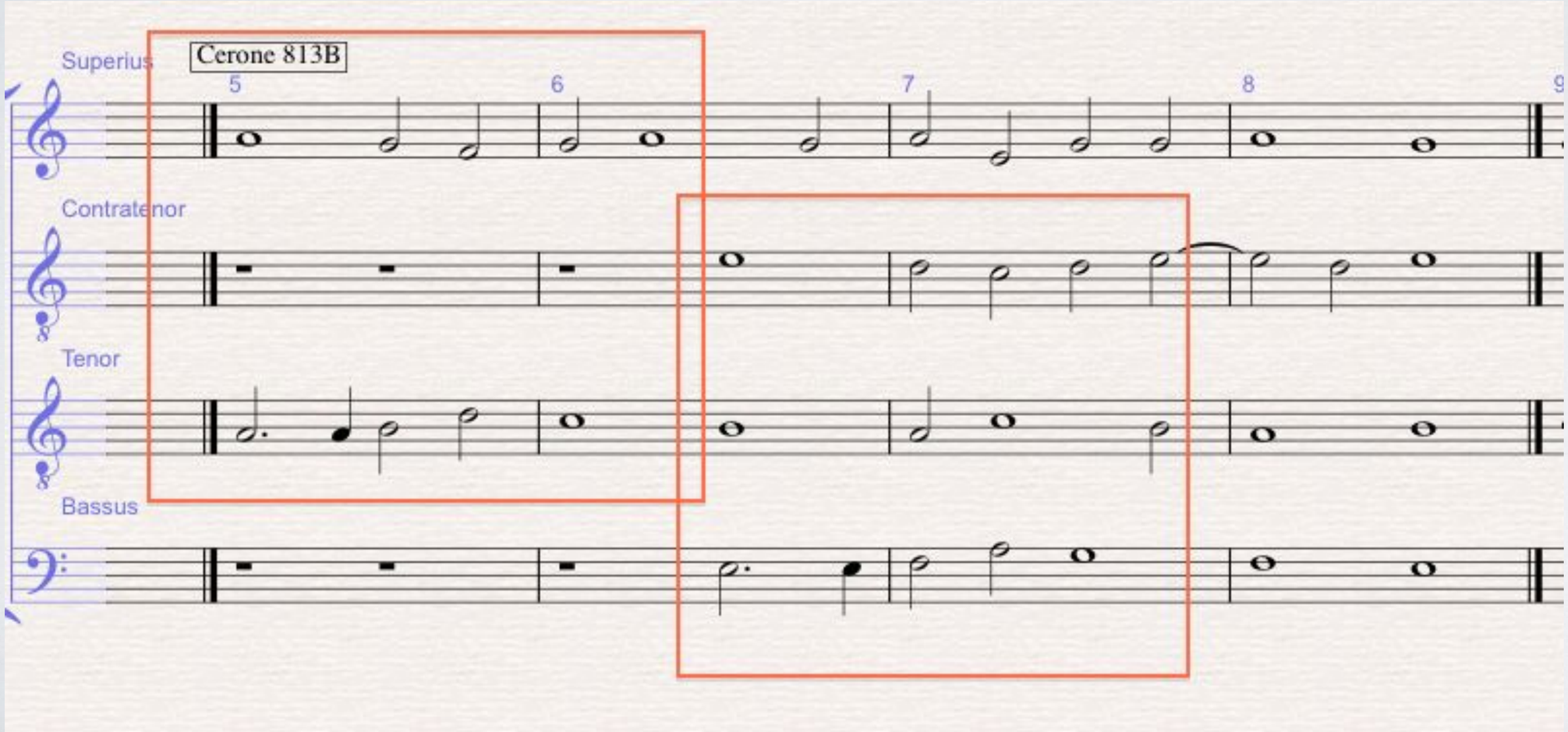
Non Imitative Duo S/Ct > T/B.



Presentation Types

Cerone, *El melopeo y maestro,* Ex 813B

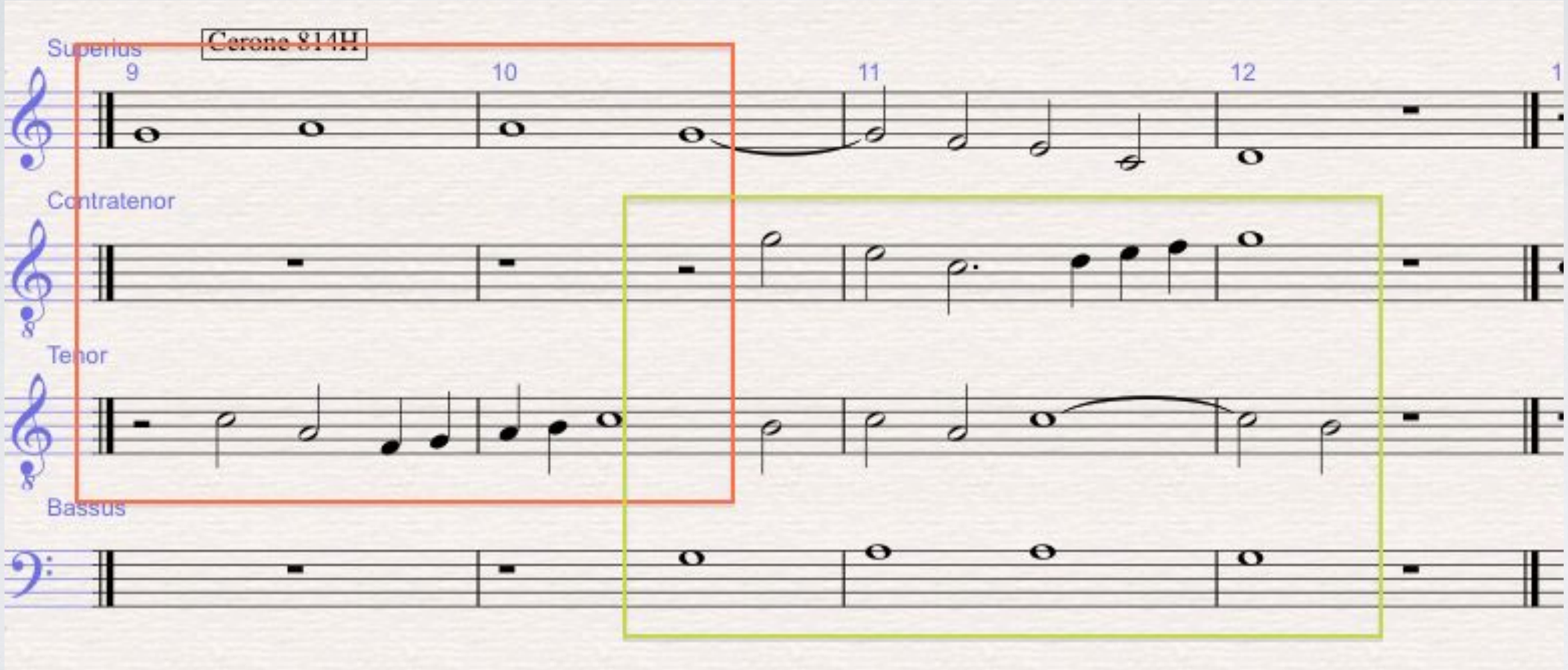
Non Imitative Duo: S/T > Ct/B.



Presentation Types

Cerone, *El melopeo y maestro,*, Ex 813H

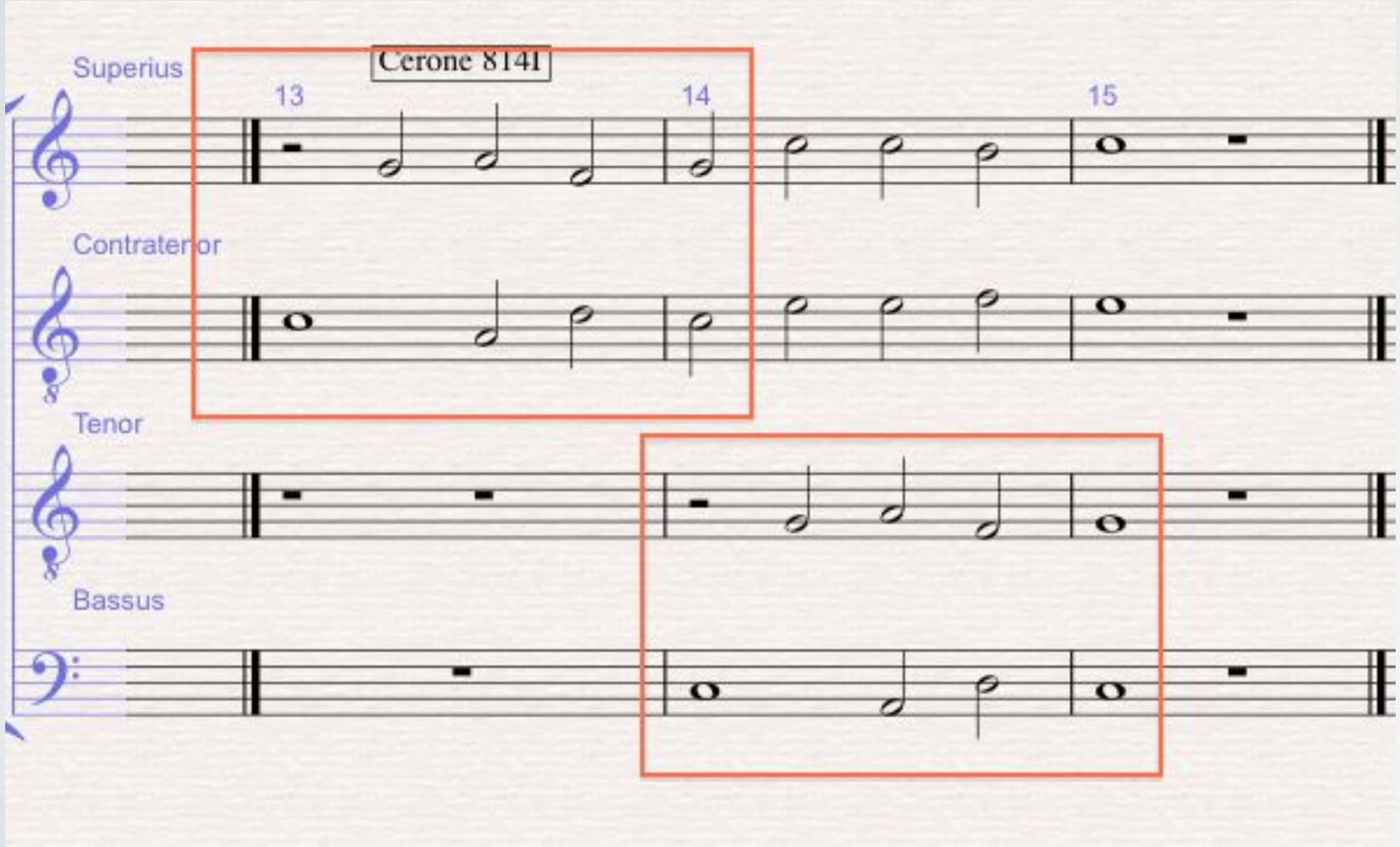
Non Imitative Duo: S/T > B/Ct. **+ Invertible Counterpoint**



Presentation Types

Cerone, *El melopeo y maestro,* Ex 813I

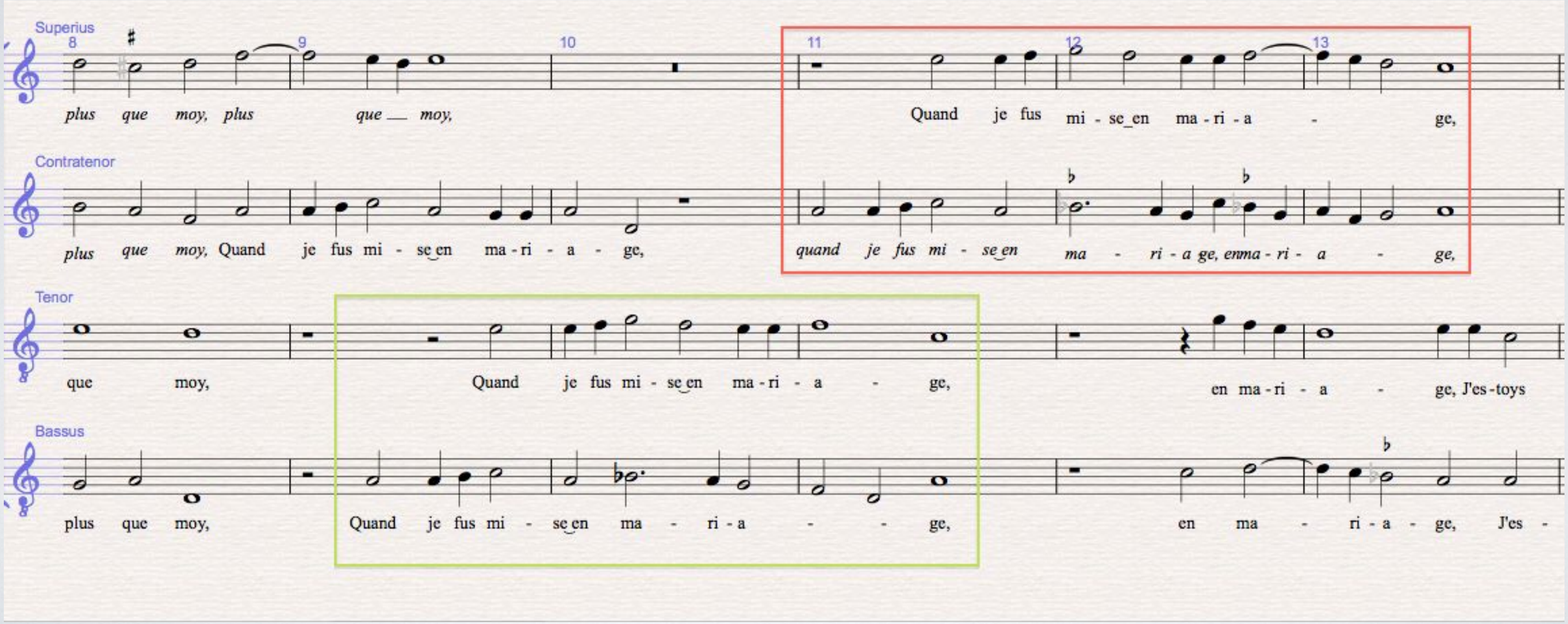
Non Imitative Duo: Ct/S > B/T.



Presentation Types

DC0305. 9-13
Frougy, *Sus, sus*

Imitative Duo: B>T @ 5 above, then Ct>S @ 5 above.

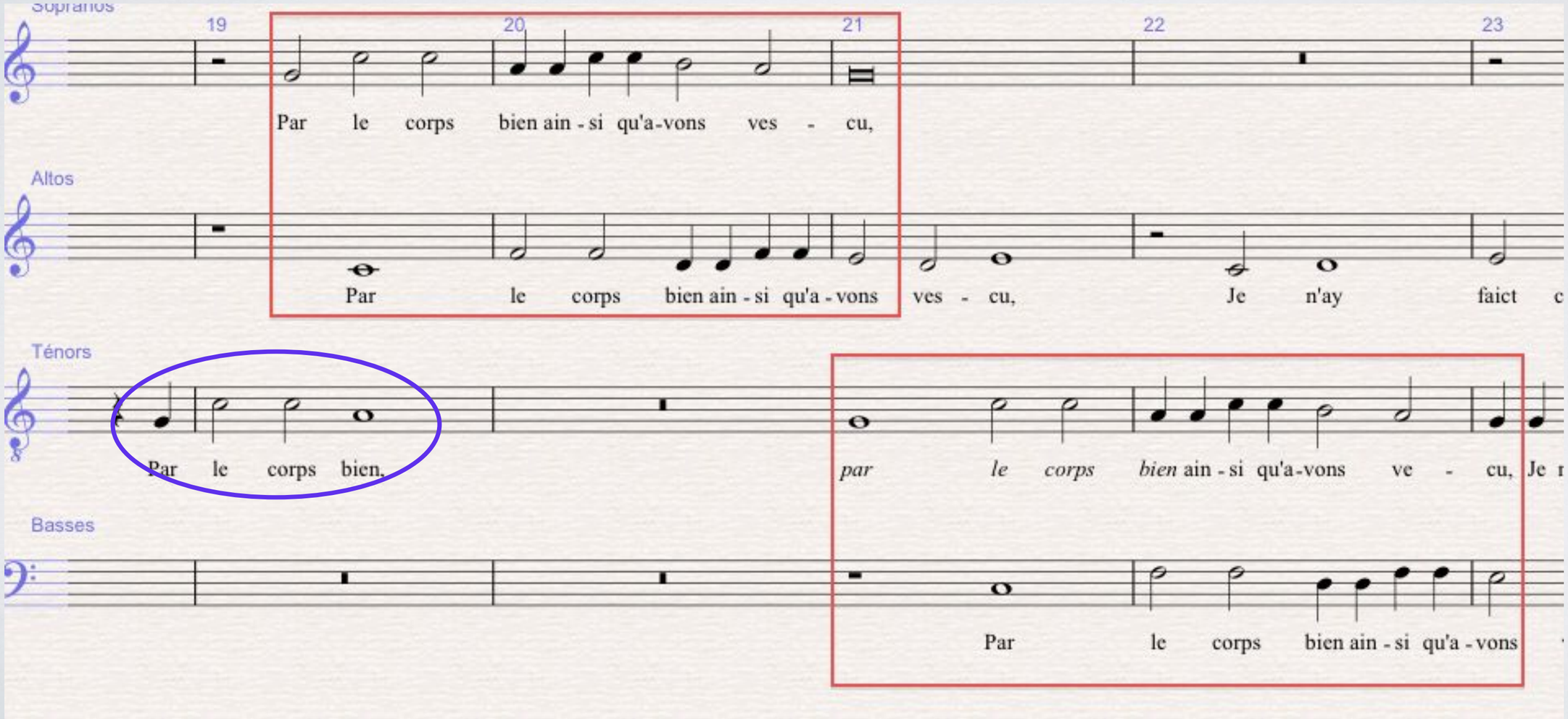


Presentation Types

DC0320.19-23
Anon. *Un mesnagier*

Imitative Duo: S>Ct @5 below, T>B @5 below

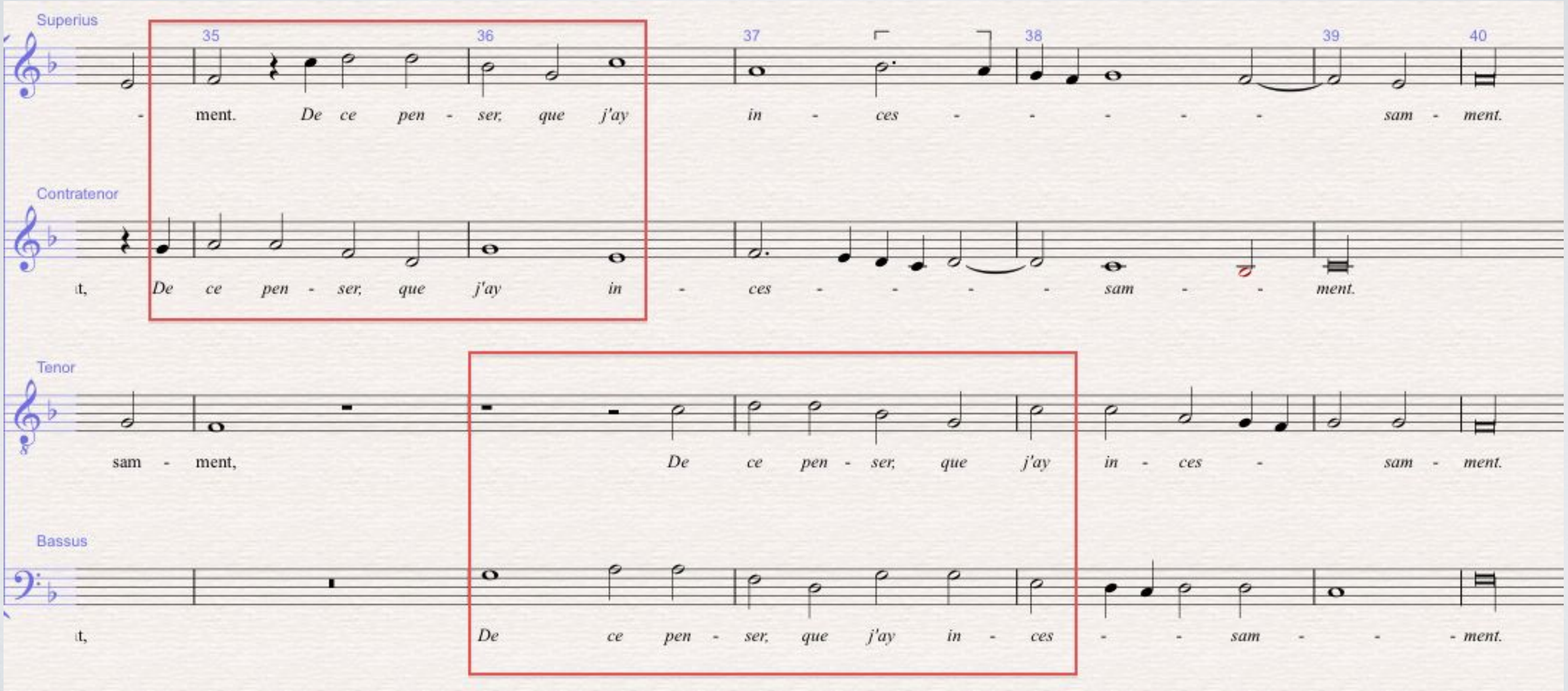
[**Comment**: Tenor motive ***anticipates*** main subject. It is not part of the **ID** itself.]



Presentation Types

DC0925.35-38
Crequillon, *C'est à grand tort*

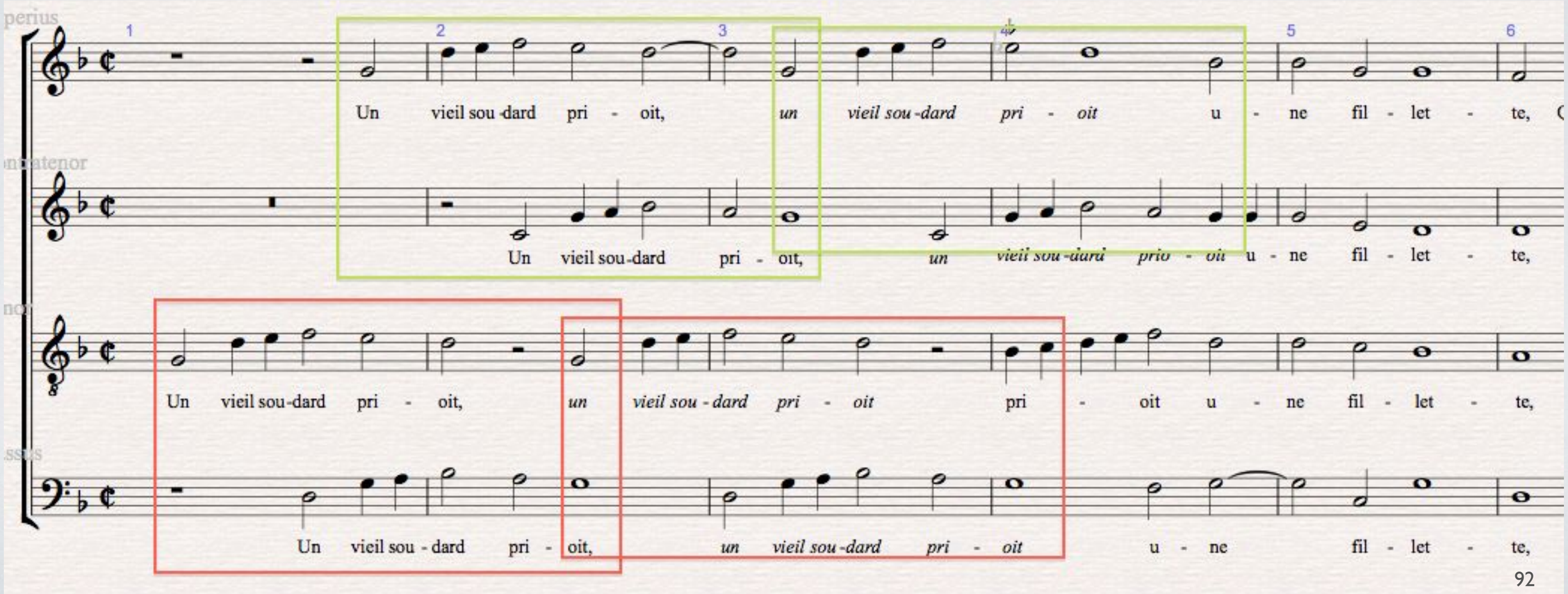
Imitative Duo: Ct>S @4 above, B>T @4 above



Presentation Types

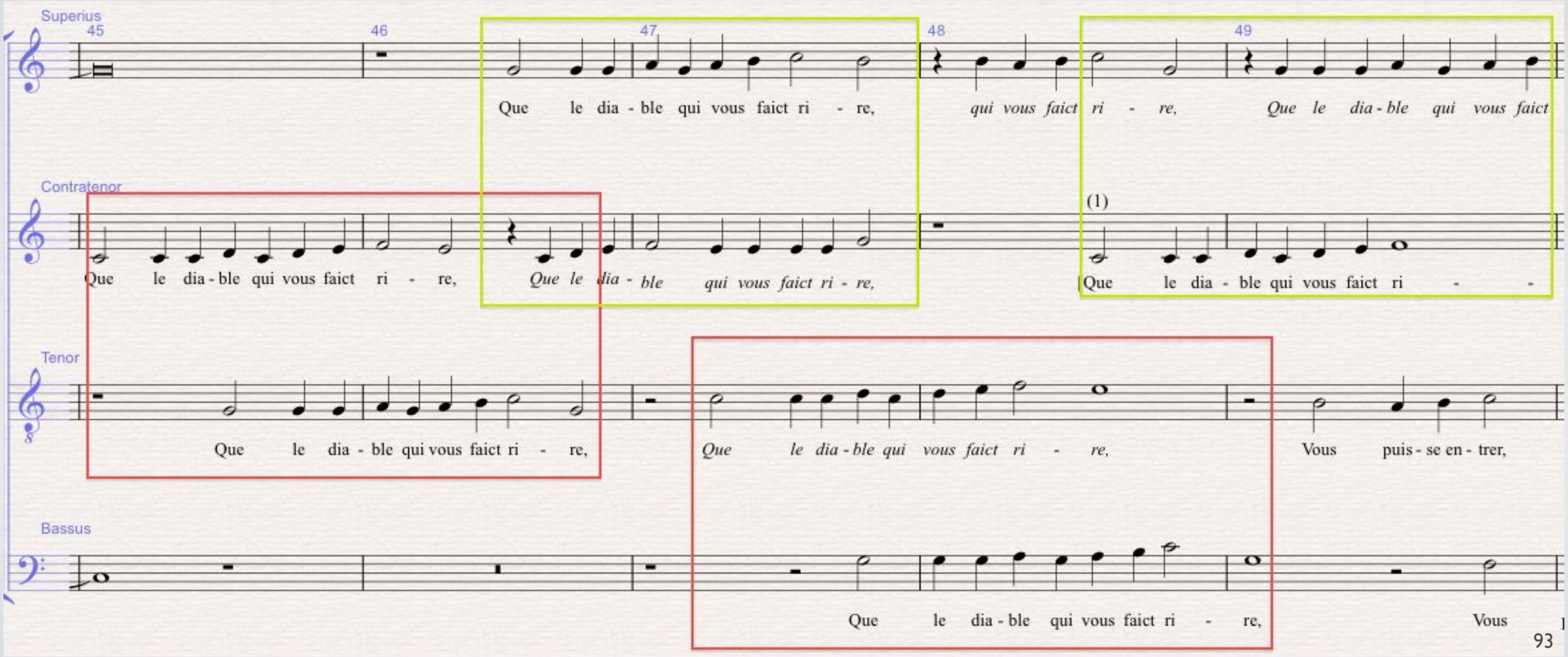
DC0311. 1-4
Decapella, *Un viel soudard*

Imitative Duo: T>B @ 4 below, and S>Ct @ 5 below
[**Comment**: Each duo is itself repeated *within* the same two voices.]



Presentation Types

DC0520.45-49
Guyon, *Quelque yvrongne*
First **Imitative Duo::** Ct>T @4 below, T>B @4 below
Second **Imitative Duo: + Invertible Counterpoint** S>Ct @ 5 ; Ct>S @5 above is a contrapuntal *inversion* of the first, at differing time intervals

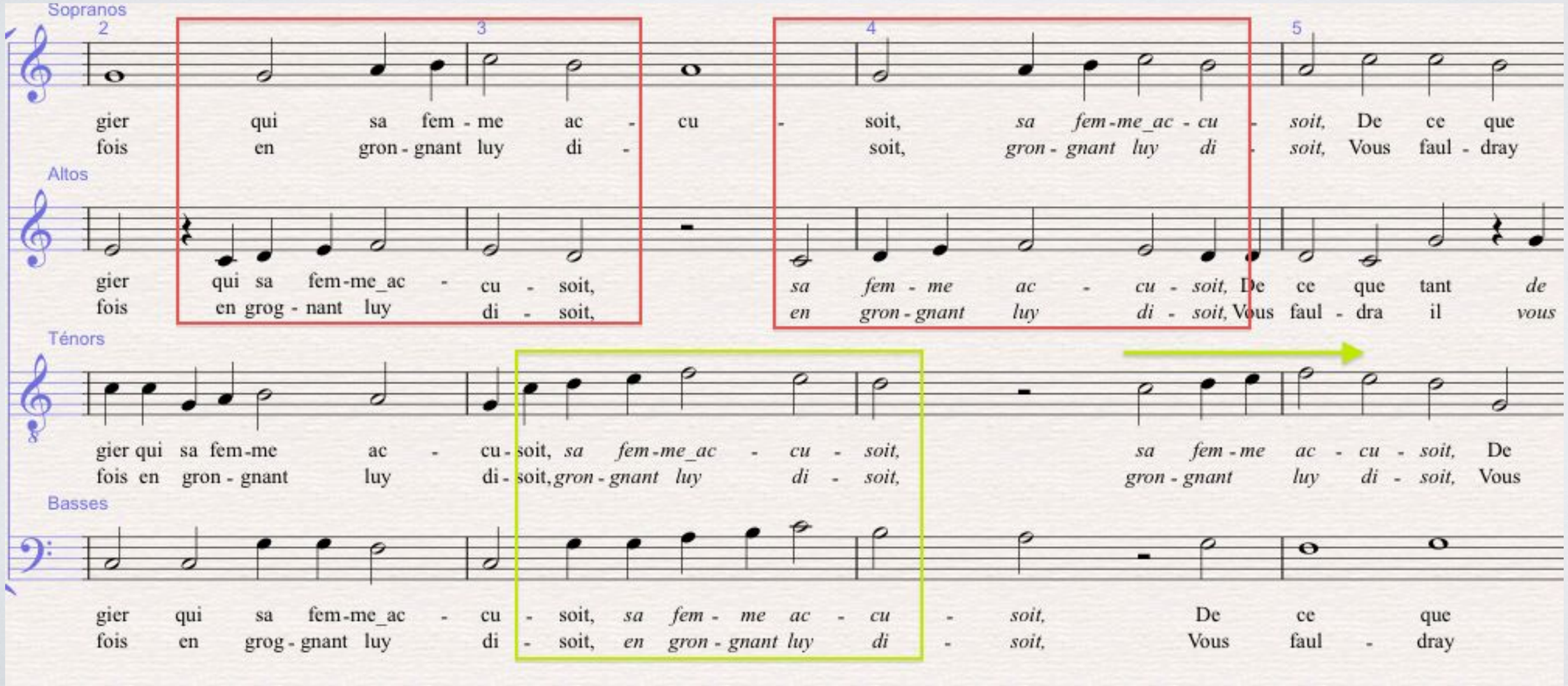


Presentation Types

DC0320.2-5
Anon. *Un mesnagier*

First **Imitative Duo:** Ct>S @ 5 above, repeated.
Second **Imitative Duo + Invertible Counterpoint:** T>B @ 4 below; is a contrapuntal *inversion* of the first.

[**Comment**: Second statement incomplete due to **OVERLAP** with next line and subject.]

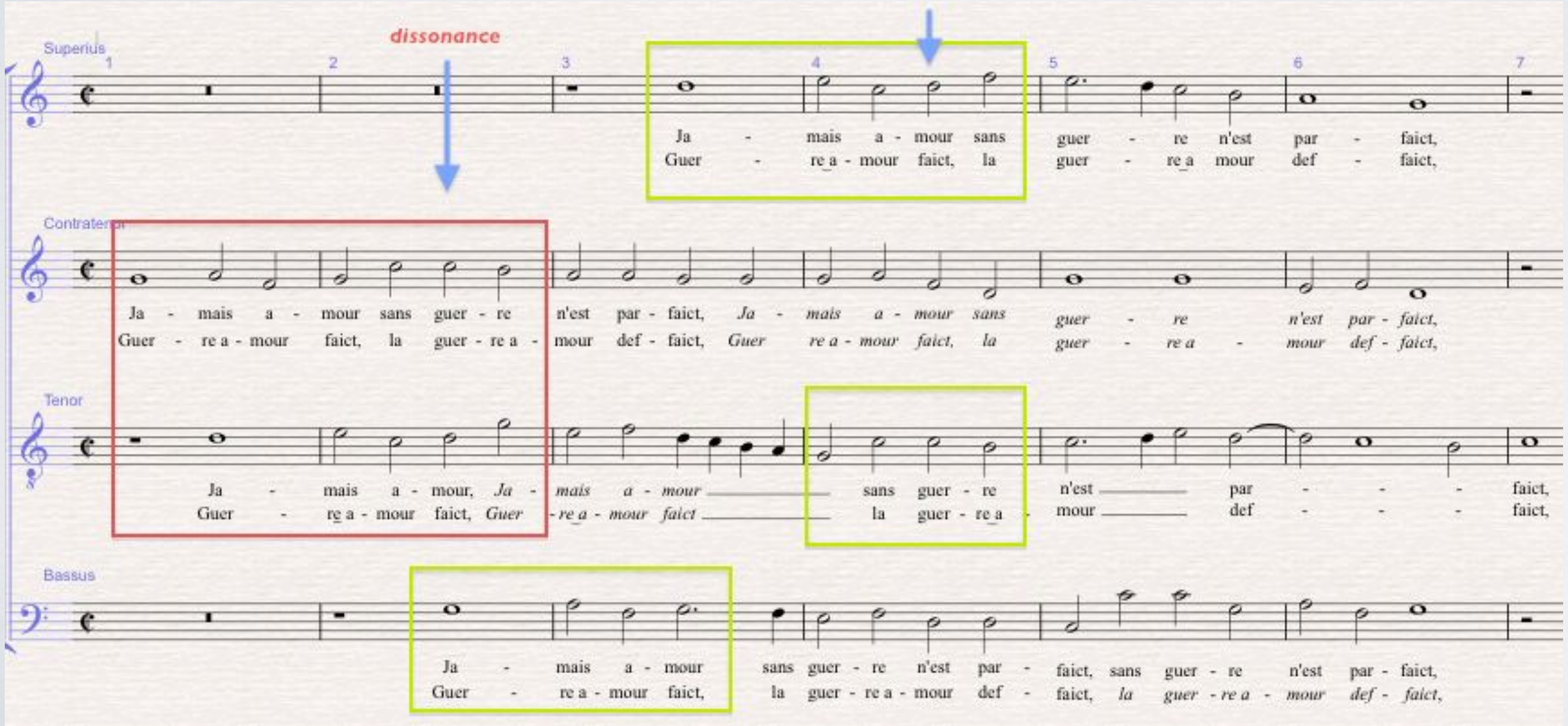


Presentation Types

DC0523.1-4
Goudimel, *Jamais amour*

Imitative Duo + **Invertible Counterpoint** Ct>T @4th below; B>S @5th above
[**Comment**: **Imitative Duo** is “hidden”, since the repeating module is delayed, and is heard between S and T (not B)]

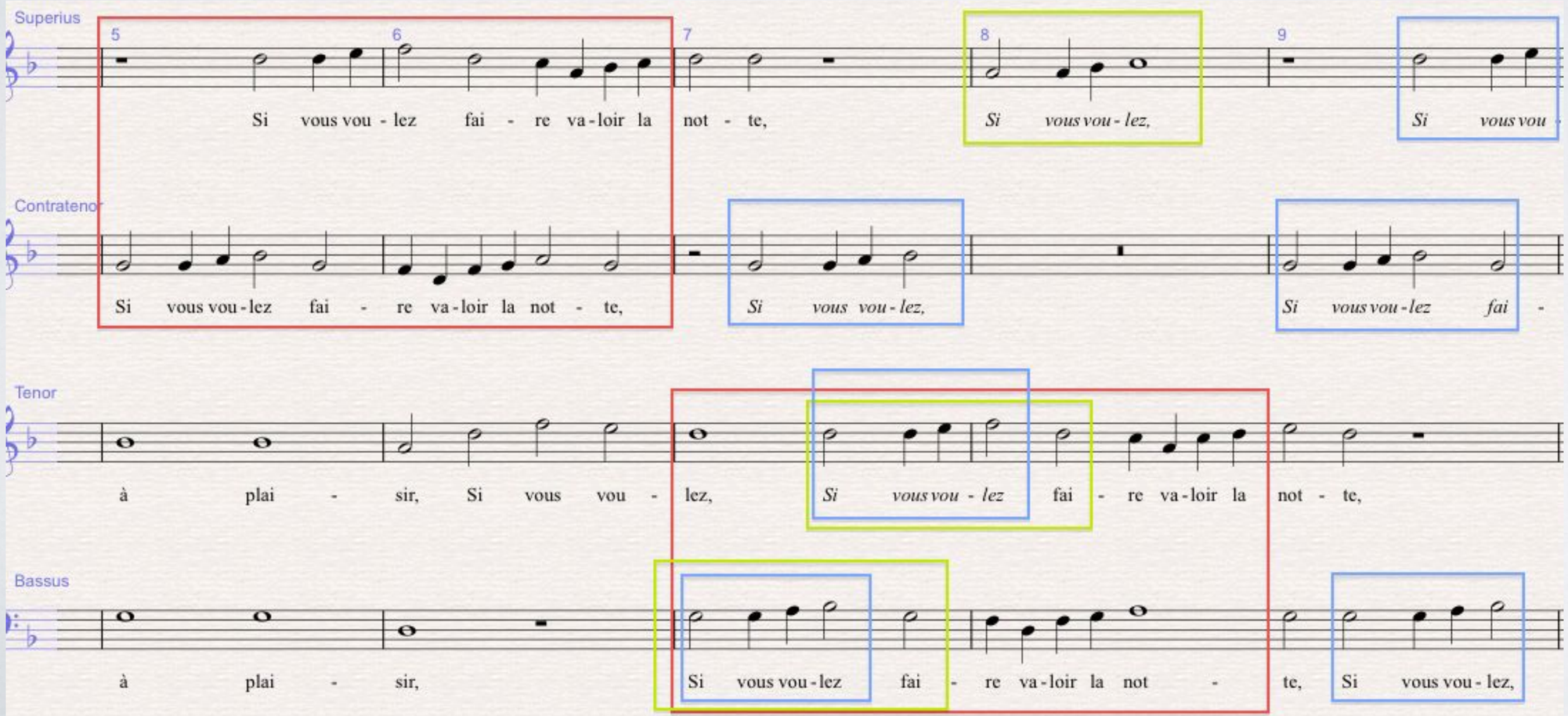
Also **TEXT REPRESENTATION**: **dissonance** at “amours sans *guerre* n’est parfaict”
Also **TEXT REPRESENTATION**: **incomplete cadence** “at “amours sans guerre *n’est parfaict*”



Presentation Types

DC0508.5-9
Guyon, *Musiciens qui chantez*

Imitative Duo: Ct>S @5 above; B>T@5 above. RED
Also:
Periodic Entries + Invertible Counterpoint @1, @5 [twice!] See BLUE;
Periodic Entries (stacked entries @5 above) See GREEN
TEXT REPRESENTATION: “faire valoir la notte” in context of poem about musical knowledge

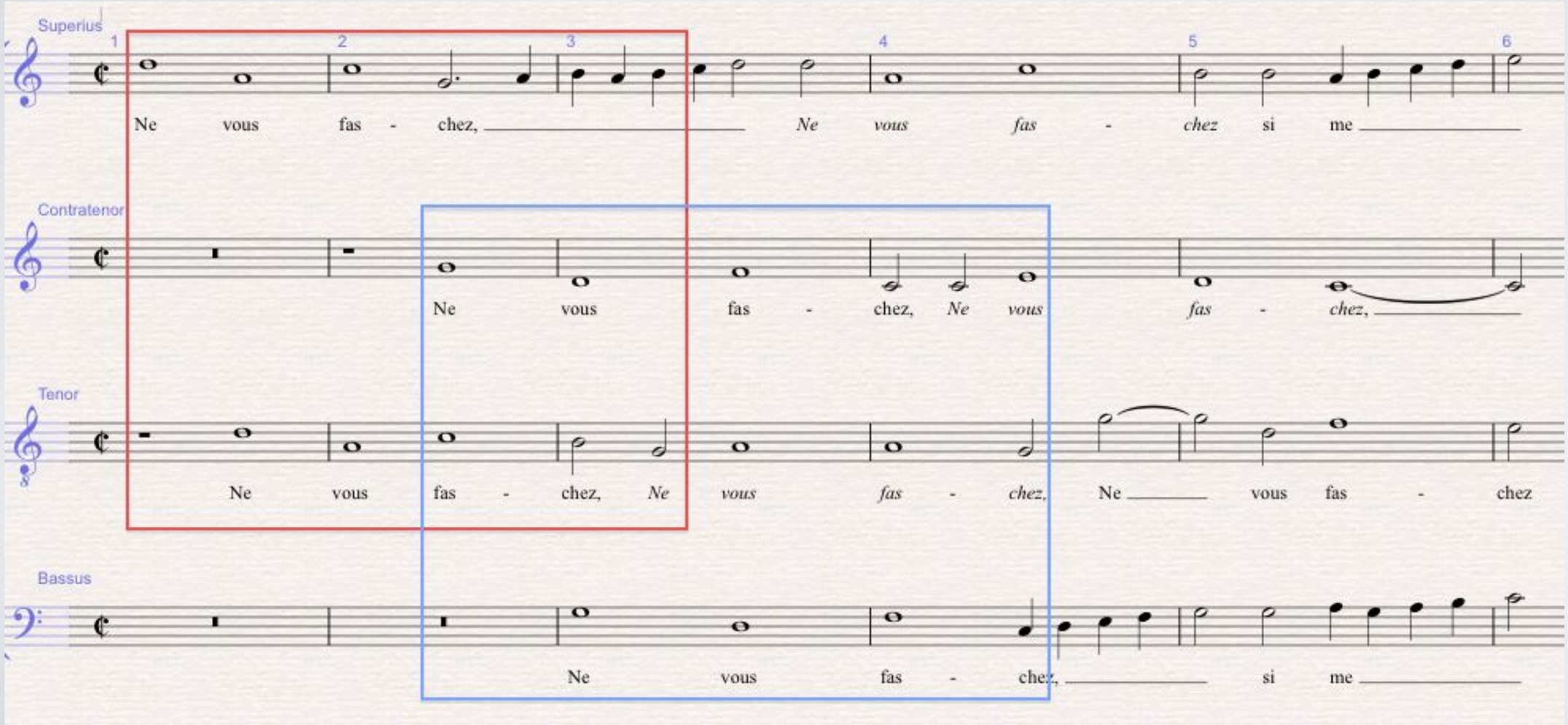


Presentation Types

DC0926.1-4
Du Tertre, *Ne vous faschez*

Imitative Duo: S>T, Ct>B

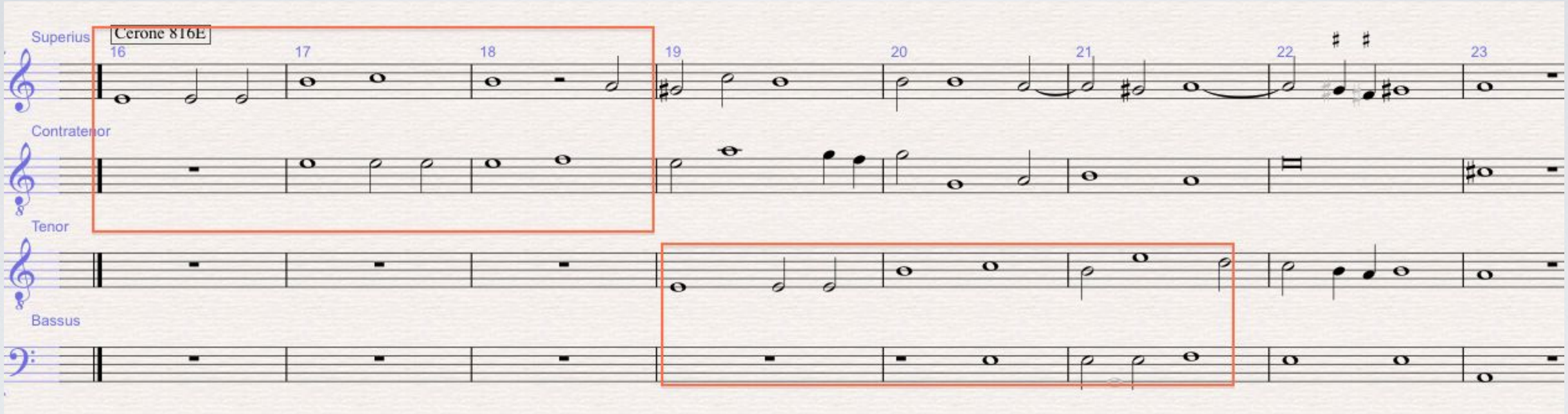
+ **Stretto fuga** formula: @8 below; @ 1 Time Interval: down 4, up 3; here combined in two overlapping statements.



Presentation Types

Cerone, *El melopeo y maestro,* Ex 816E

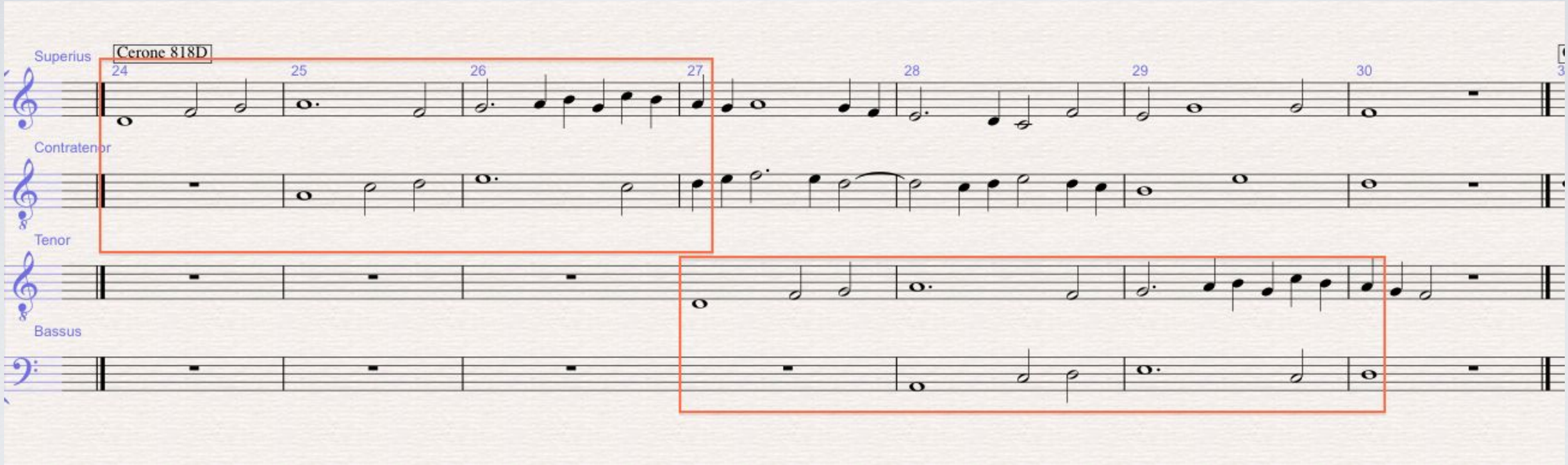
Imitative Duo: S>T, T>B @8 below



Presentation Types

Cerone, *El melopeo y maestro,* Ex 818D

Imitative Duo: S>Ct, T>B @4 below

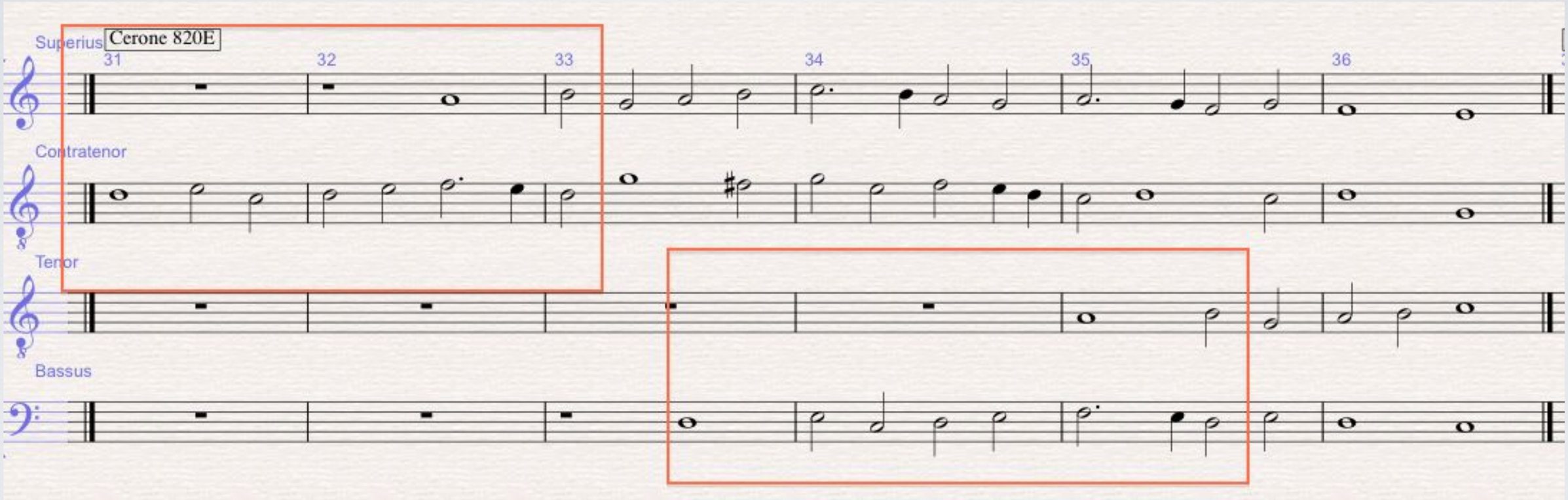


Presentation Types

Cerone, *El melopeo y maestro,* Ex 820E

Imitative Duo: Ct>S, B<T @5 above

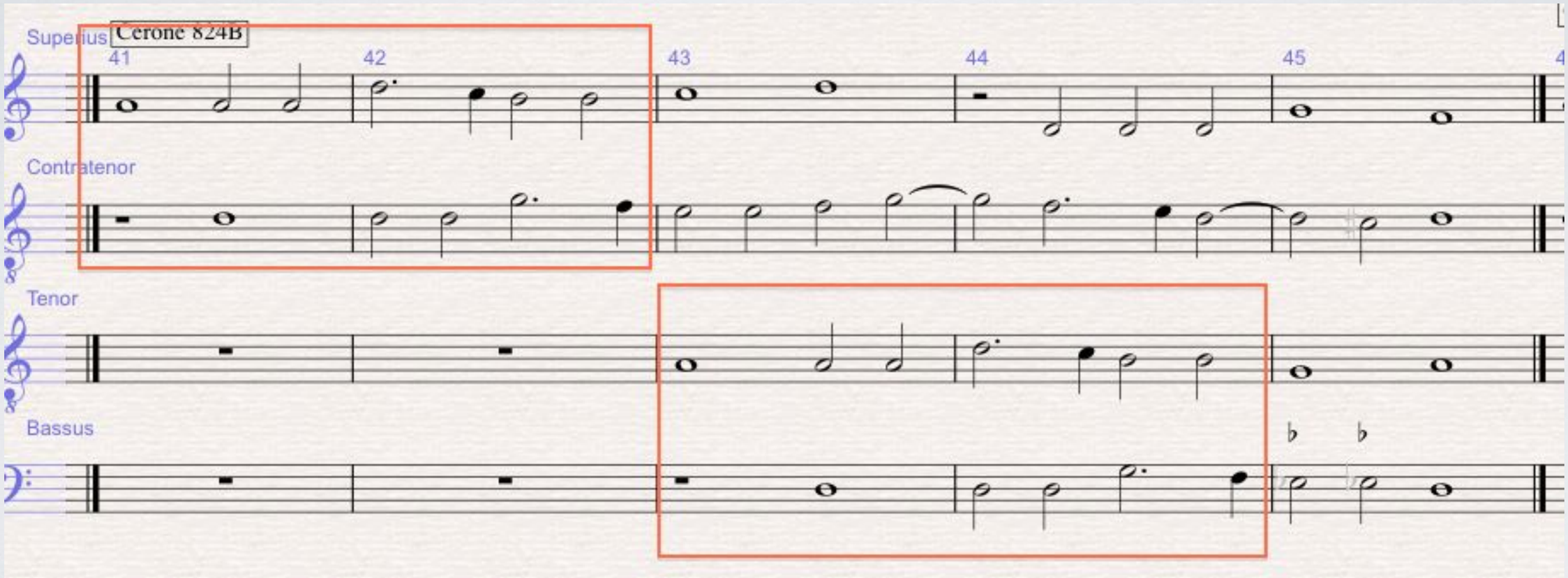
Comment: Long time interval between entries



Presentation Types

Cerone, *El melopeo y maestro,* Ex 824B

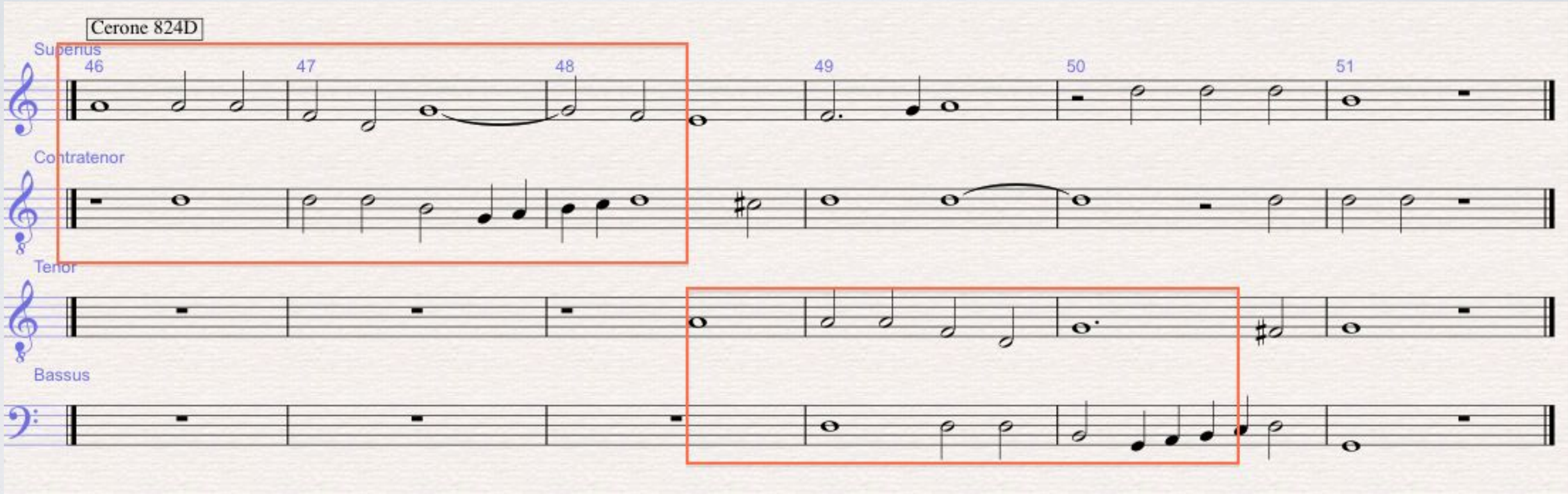
Imitative Duo: S>Ct, T>B @5 below



Presentation Types

Cerone, *El melopeo y maestro,* Ex 824D

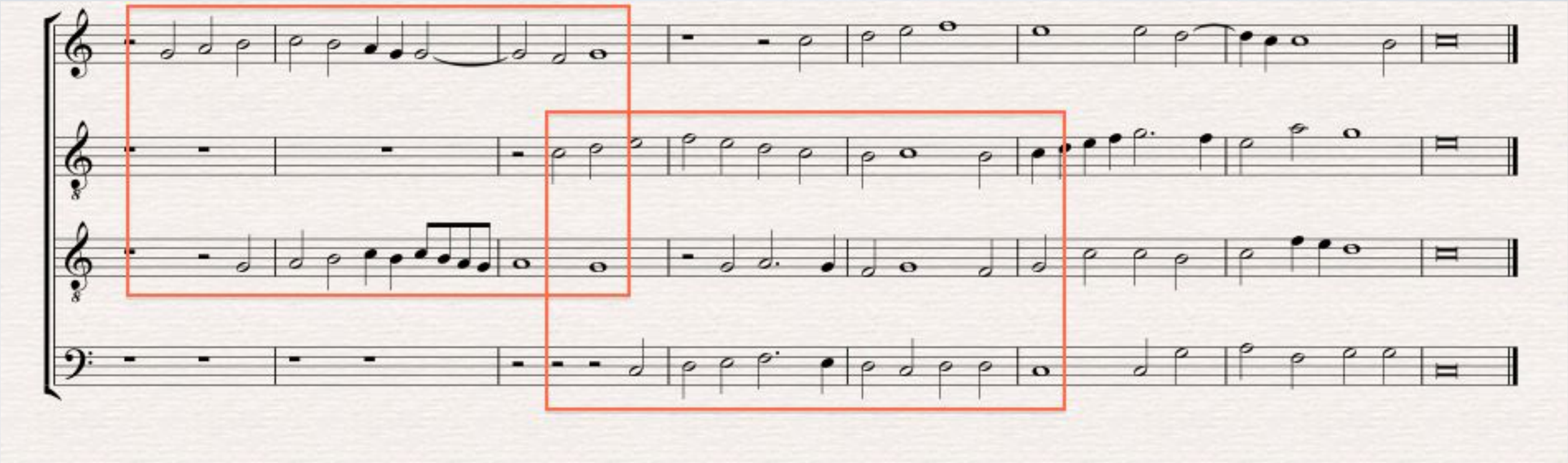
Imitative Duo: S>Ct, T>B @5 below



Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 35 Ex 389

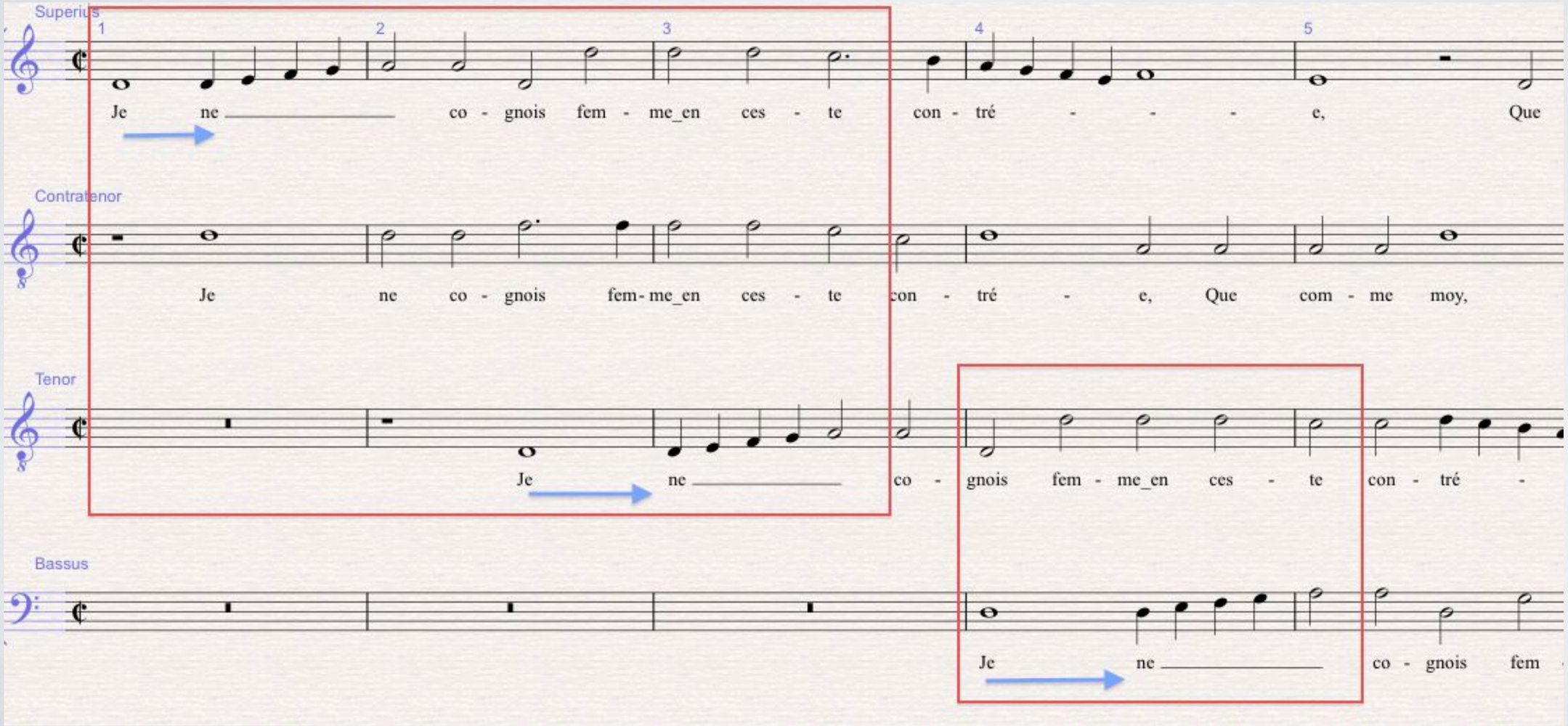
Imitative Duo: S>T @ 8 below; Ct>B @8 above @ 2 TI



Presentation Types

DC0901.1-5
Gervaise, *Je ne cognois*

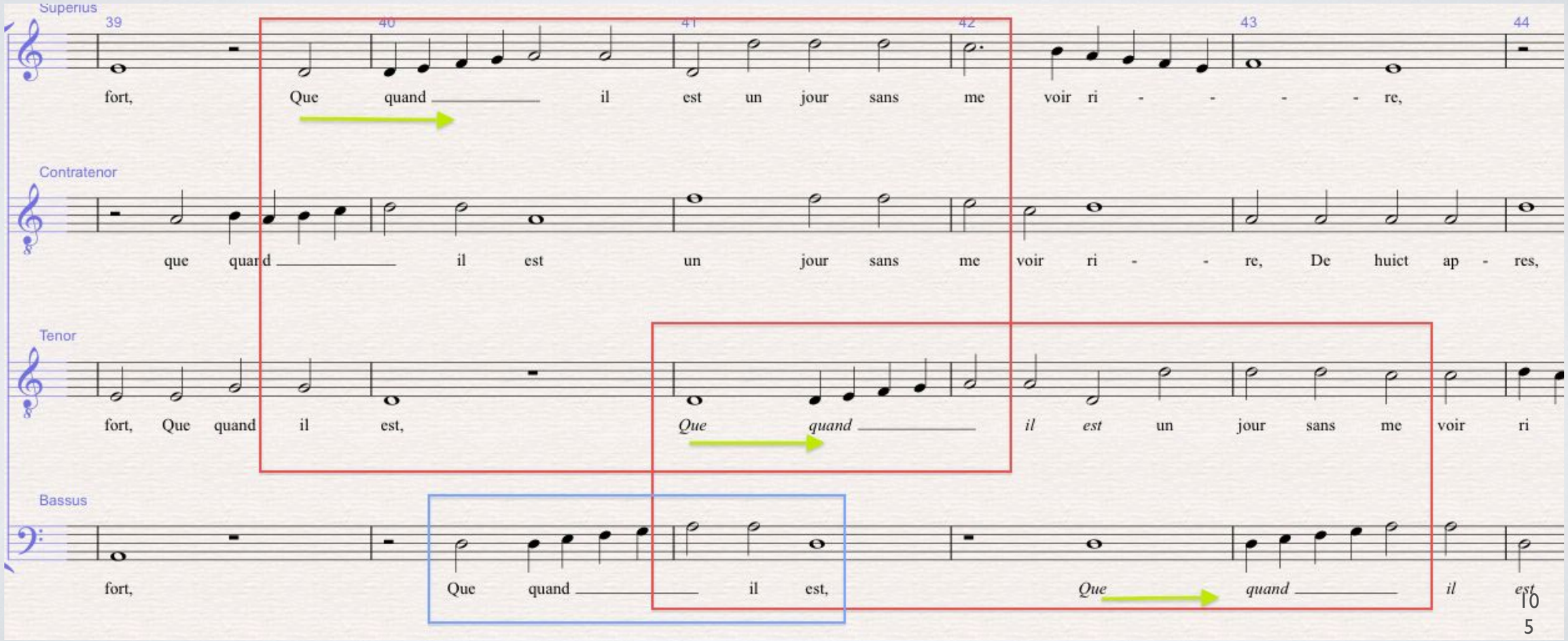
Periodic Entries: @8 below S>T>B
[**Comment**: Ct is not part of the modular pattern. Unusual time interval of 3 SB between entries.]
[Also see next DC0901 example]



Presentation Types

DC0901.39-43
Gervaise, *Je ne cognois*

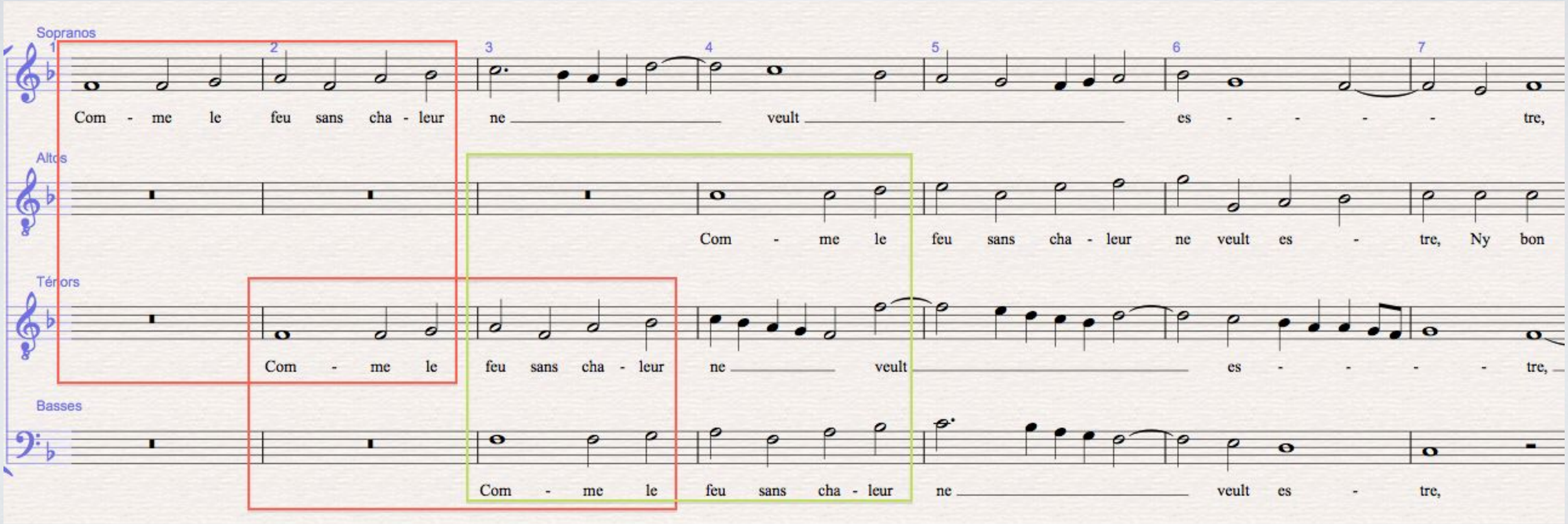
Period Entries: @8 below S>T>B
[**Comment**: Anticipatory Bassus entry is not part of the modular pattern. Unusual time interval of 3 SB between entries]
[Also see previous DC0901 example]



Presentation Types

DC0316. 1-5
Goudimel, *Comme le feu*

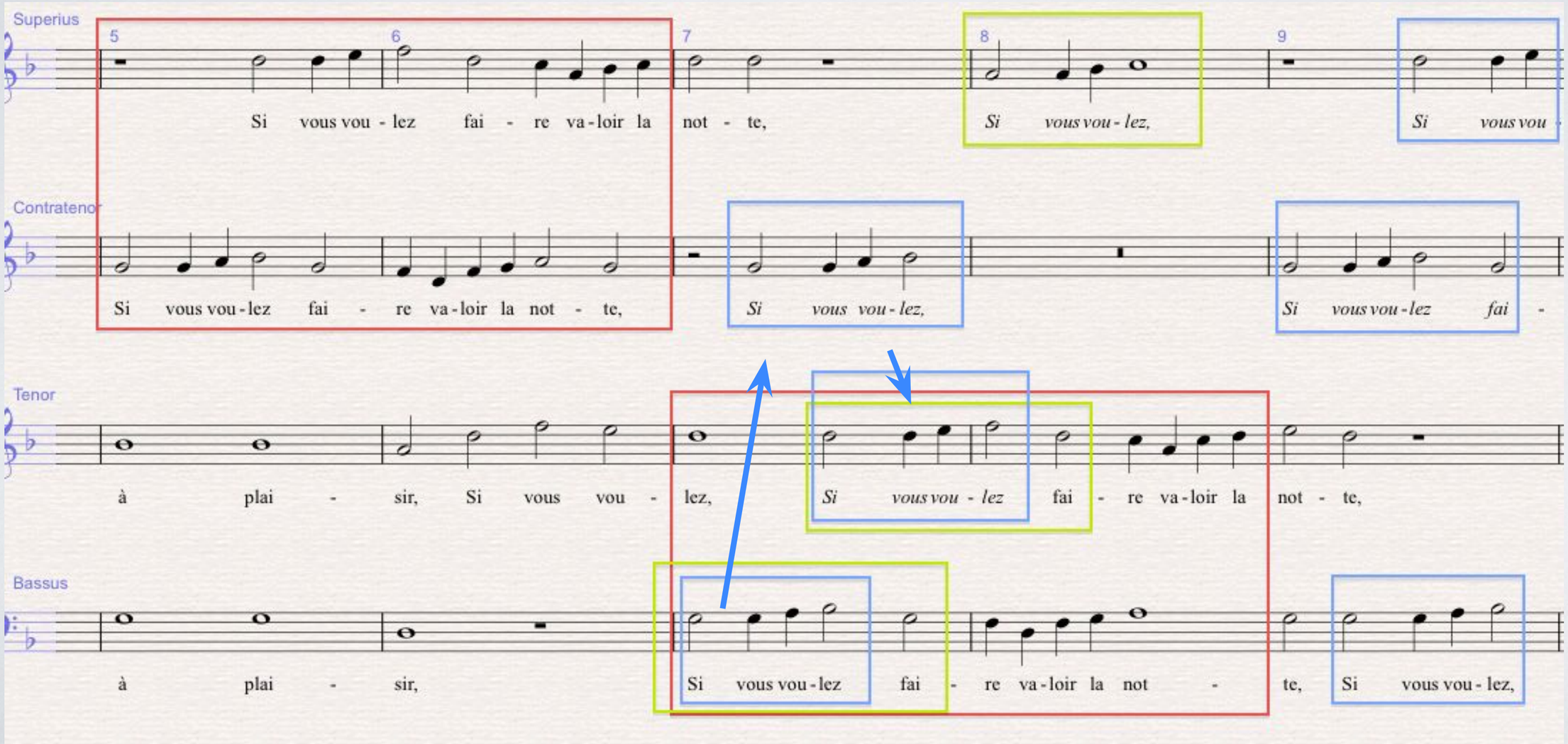
Periodic Entries: @8 below, @5 above + **Invertible Counterpoint**: S>T>B>Ct [the last with INV @5]



Presentation Types

DC0508.5-9
Guyon, *Musiciens qui chantez*

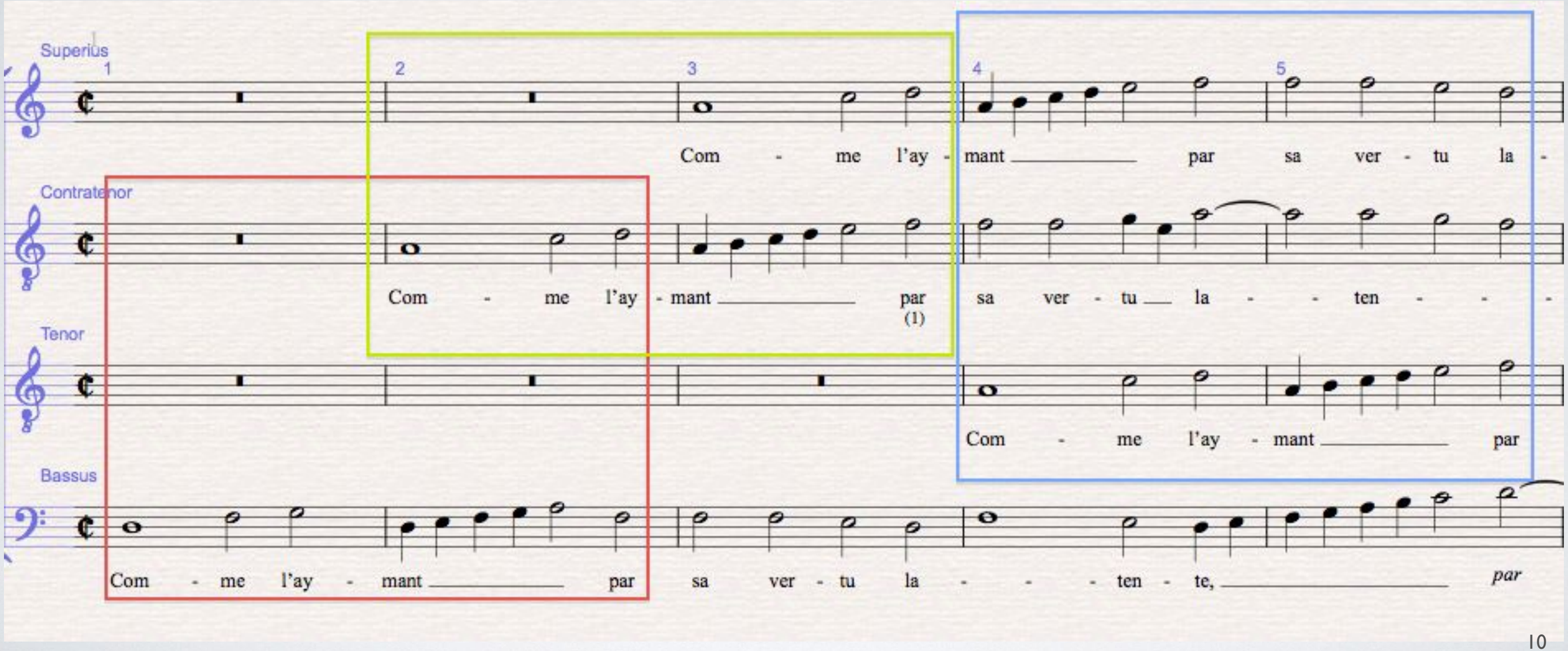
Periodic Entries: @8 above, @4 below + **Invertible Counterpoint**: B>Ct>T [See arrows]
Also: Imitative Duo (in RED)



Presentation Types

DC0112.1-5
James, *Comme l'aymant*

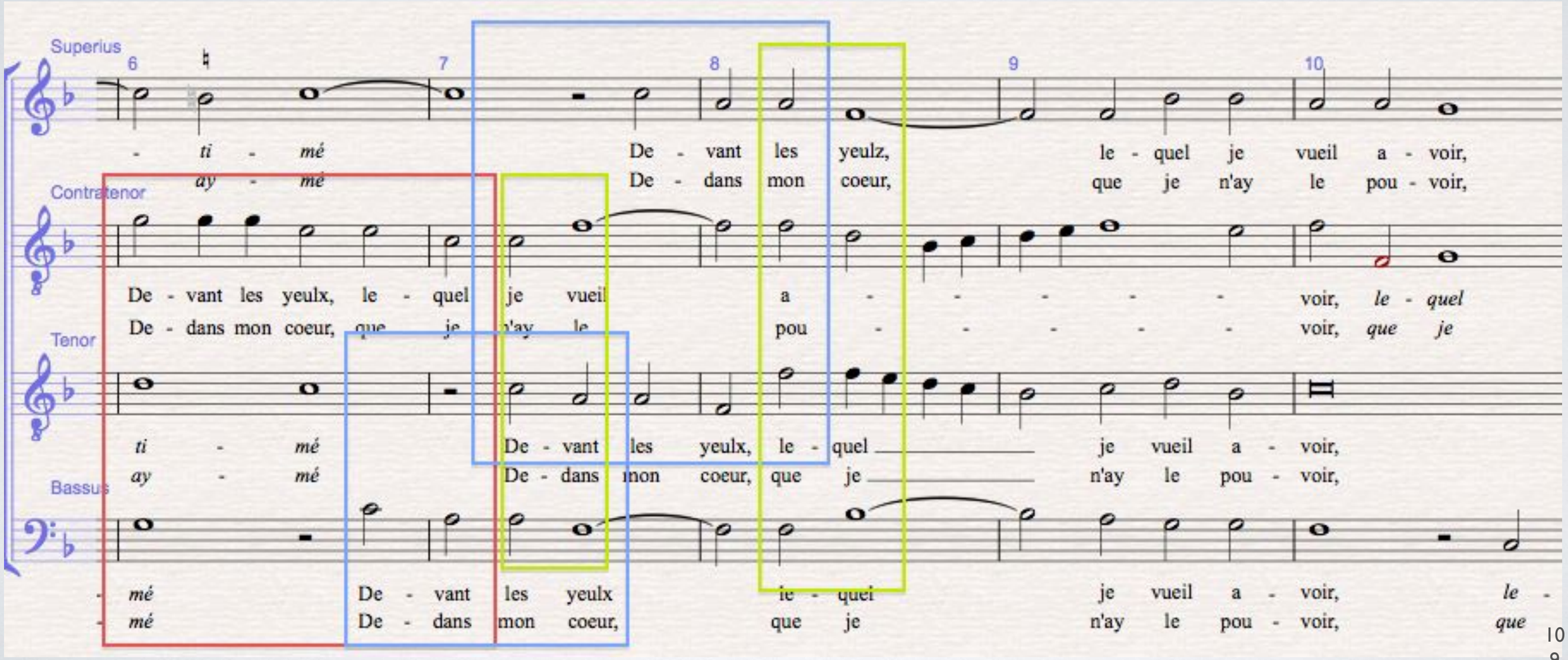
Periodic Entries: @5 above, @8 above/below + **Invertible Counterpoint**: B>Ct>S>T



Presentation Types

DC0119.6-8
Du Tertre, *J'ay d'un costé*

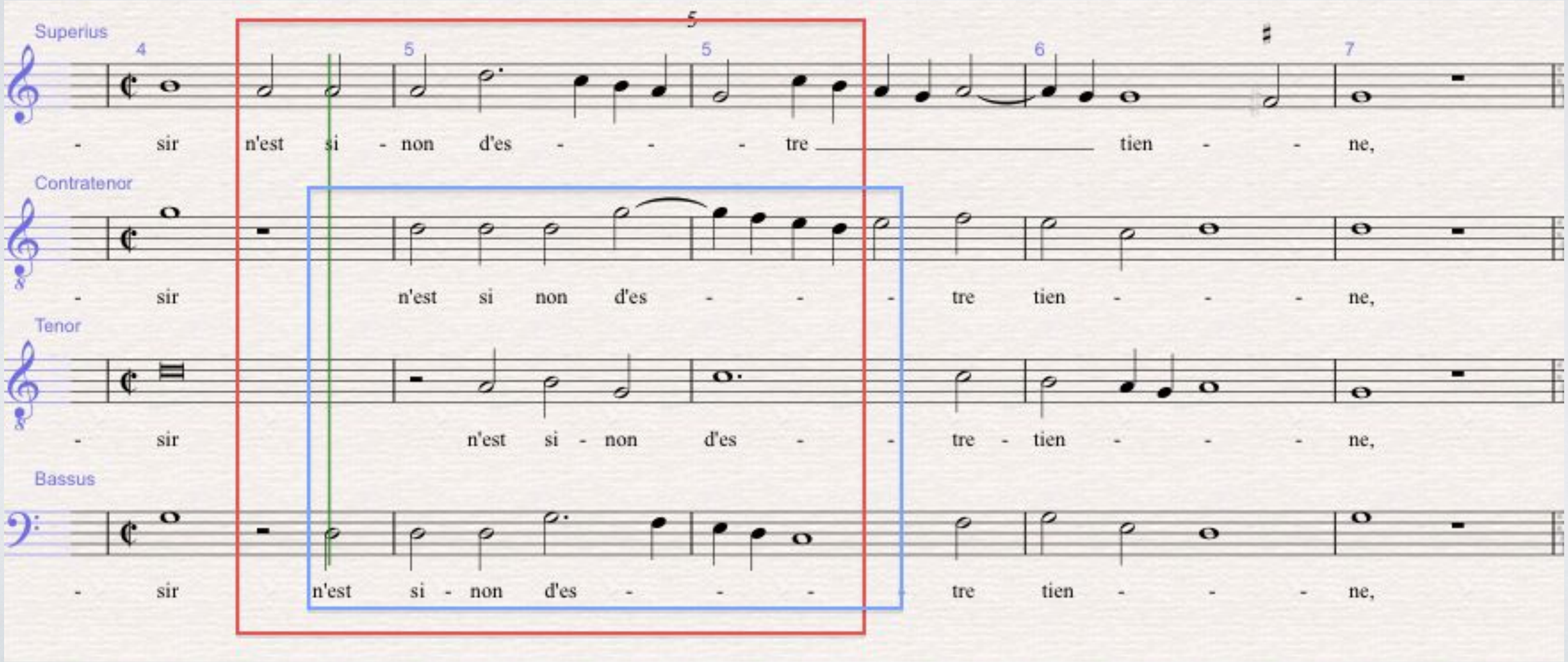
Periodic Entires @5 below, @8 above + **Invertible Counterpoint** Ct>B>T>S



Presentation Types

DC0215.4-6
Du Tertre, *Dieu doinbt*

Periodic Entries: @5 below @8 above + **Invertible Counterpoint**: S>B>CT [also: stretto fuga formula]

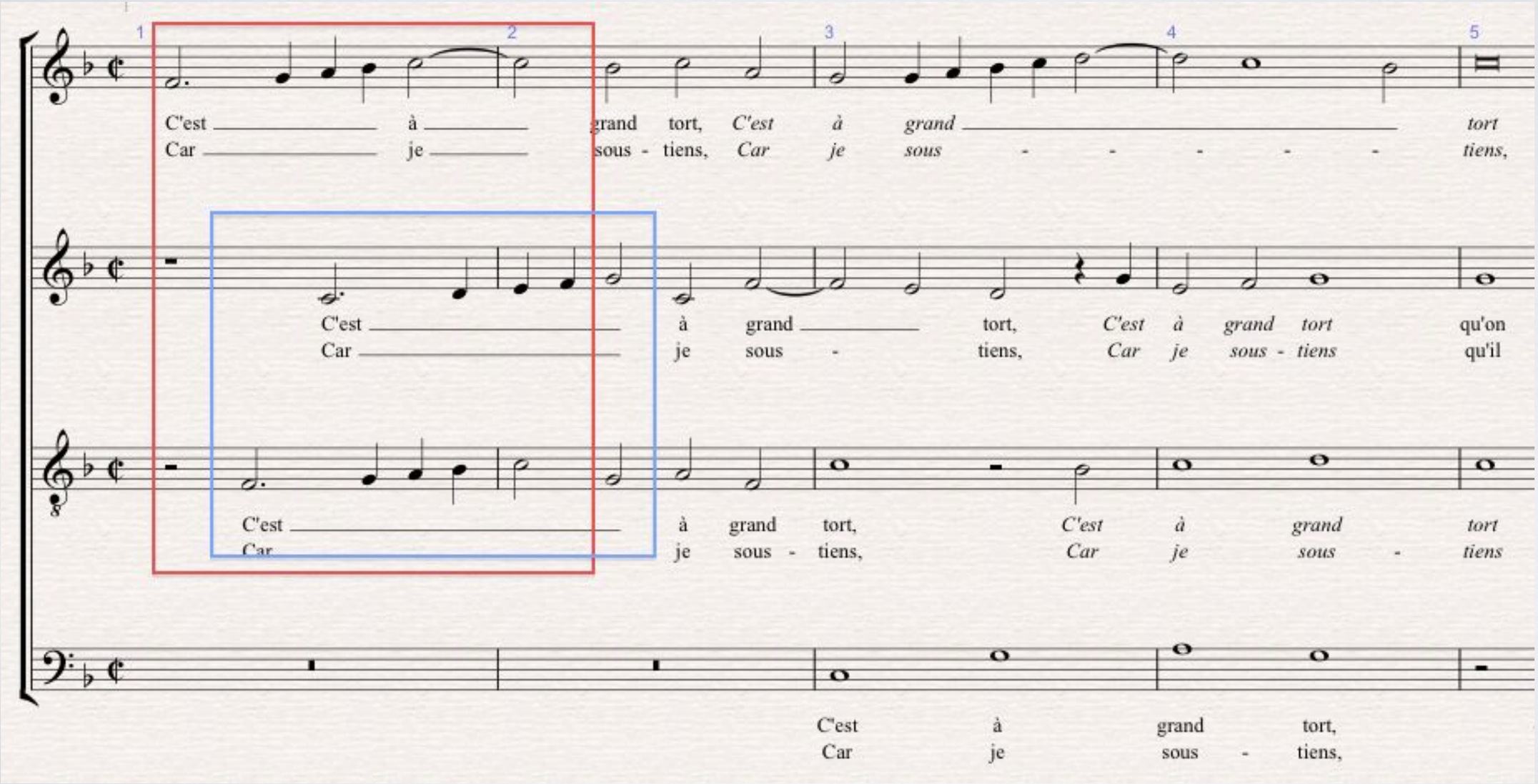


Presentation Types

DC0925.1-2

Crecquillon, *C'est à grant tort*

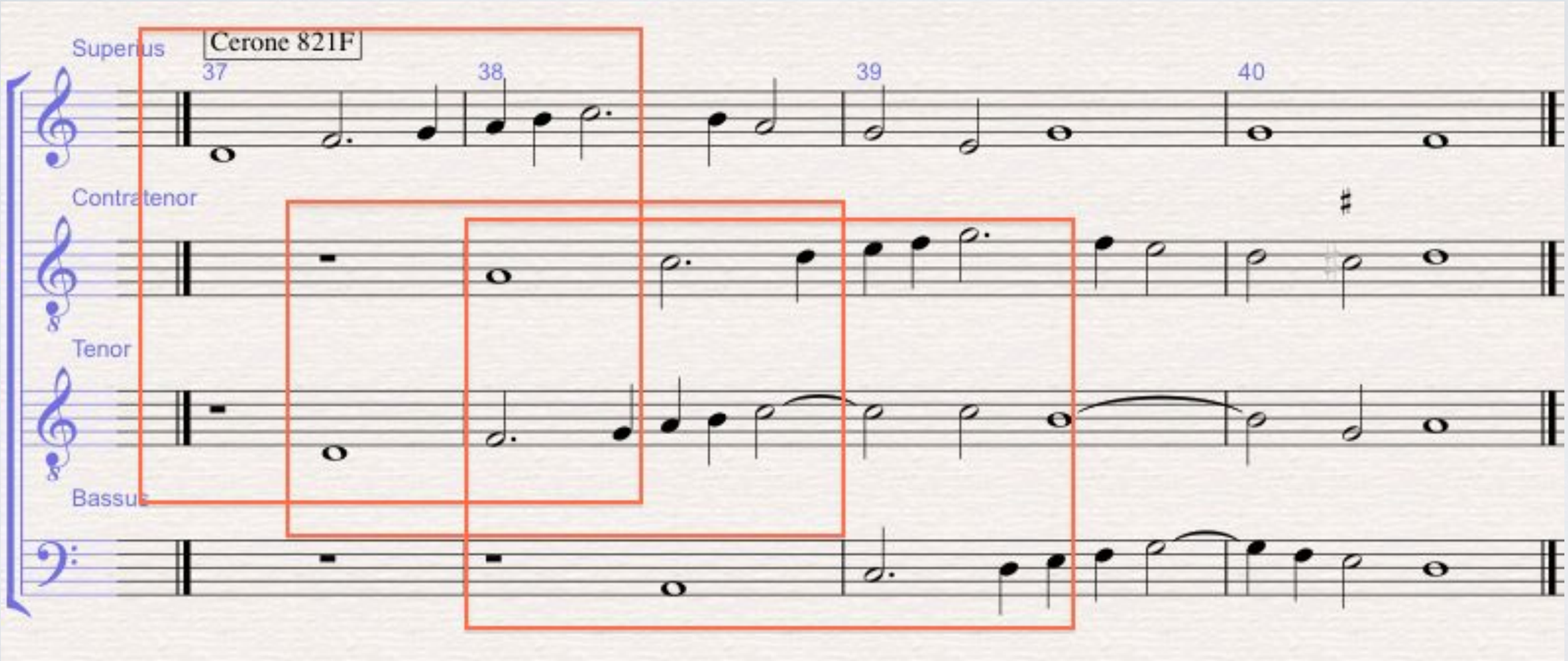
Periodic Entries: @8 below @5 above + **Invertible Counterpoint**: S>T>Ct [also: stretto fuga formula]



Presentation Types

Cerone, *El melopeo y maestro,* 821F

Periodic Entries: @8 below @5 above + **Invertible Counterpoint**: S>T>Ct>B

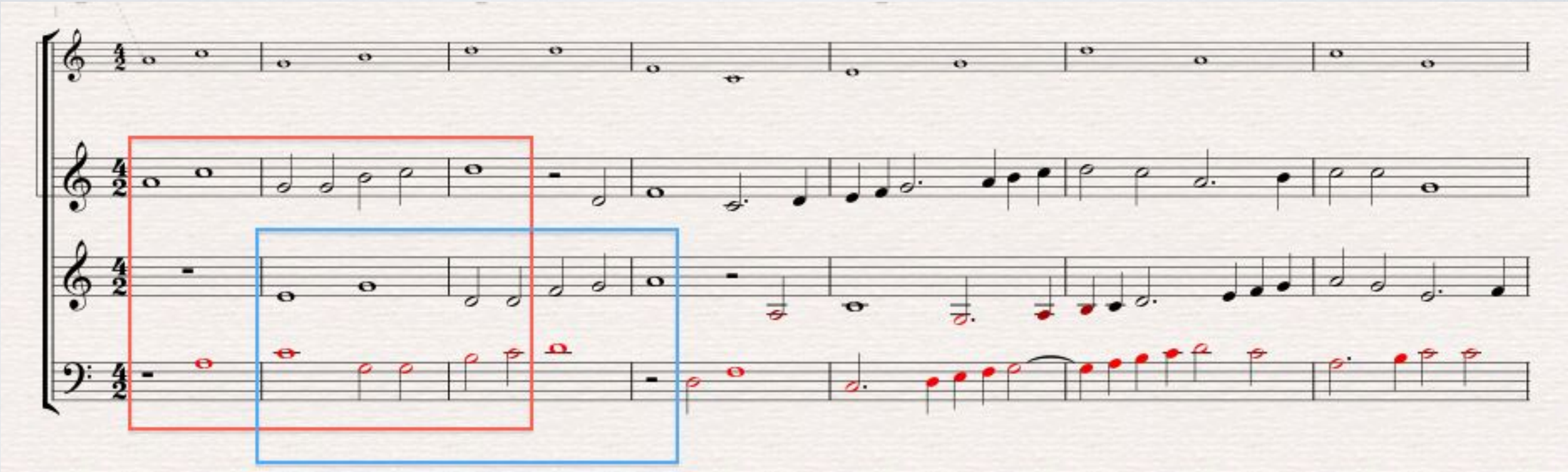


Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 33 Ex 374

Periodic Entries @8 below @5 above + **Invertible Counterpoint**: S>B>Ct
[+ **stretto fuga** in rising thirds, fifths and falling fourths, sixths @ 1 Time interval]
[top staff shows structural pattern of melody]

Comment: ossia part shows structural tones of the fuga theme

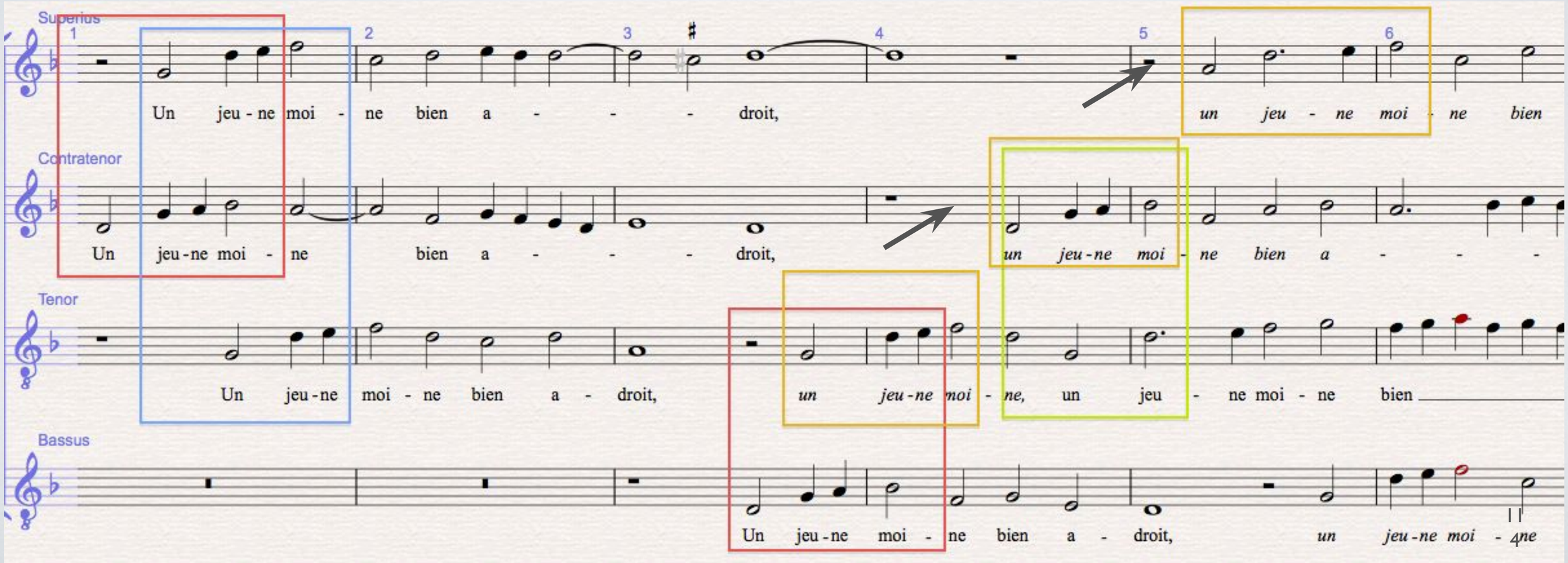


Presentation Types

DC0313.5-6
Martin, *Un jeune moine*

Periodic Entry (**stacked @5)** T>Ct>S, but without modular repetition of counterpoint) See arrows.

Also **PEn (tonal)** Ct>S>T; red/blue
Also **Imitative Duo**: Ct>S @4 above; B>T@4 above (with *tonal* adjustment) red
Also: **Imitative Duo + Invertible Counterpoint:** Ct>T @5 below See green

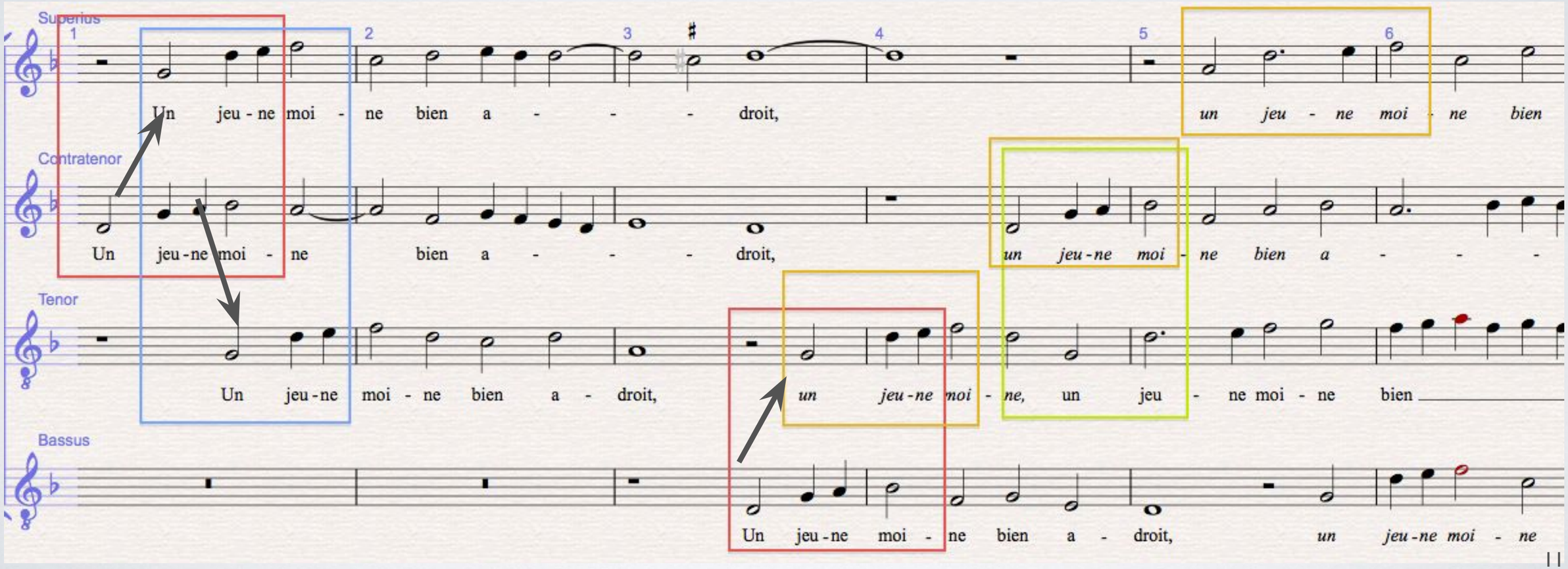


Presentation Types

DC0313.1-5
Martin, *Un jeune moine*

Periodic Entries (tonal) Ct>S>T; see arrows

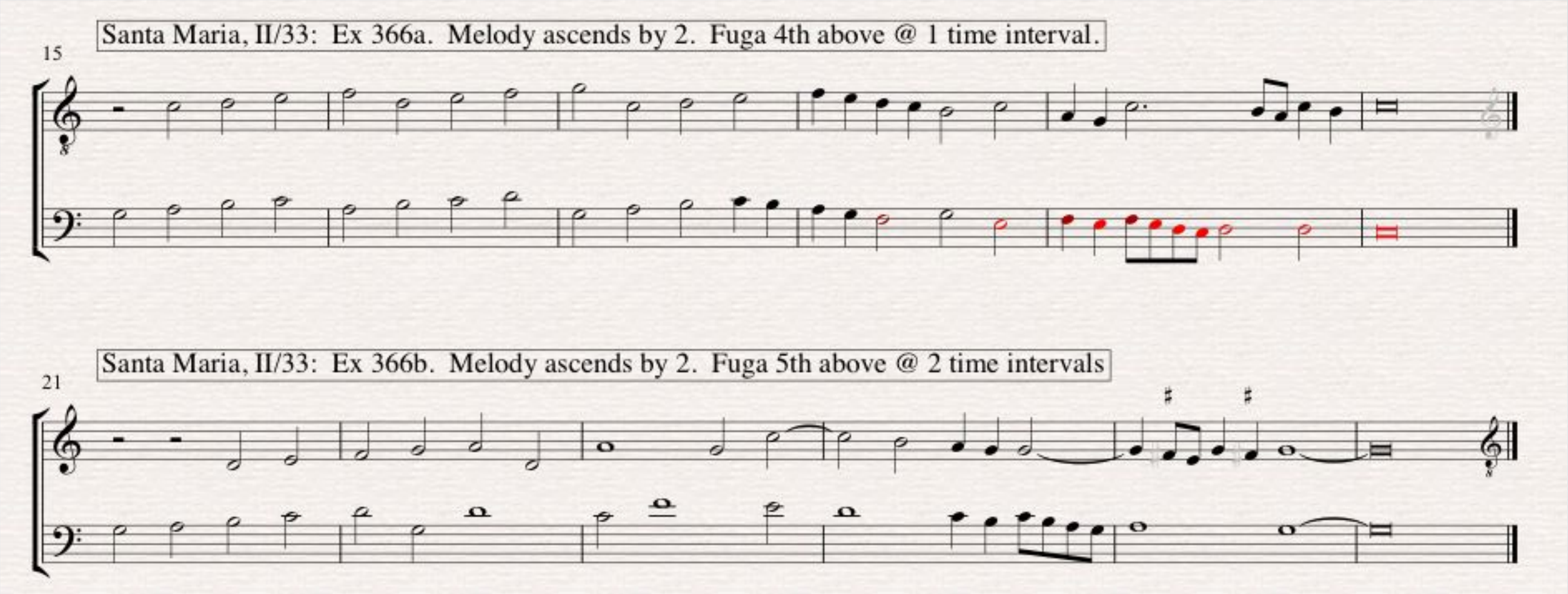
Also **Imitative Duo**: Ct>S @4 above; B>T@4 above (with *tonal* adjustment) red,
Imitative Duo + Invertible Counterpoint: Ct>T @5 below green, and
Periodic Entries (stacked, but without modular repetition of counterpoint)] See orange



Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 33, Exs 366a and 366b

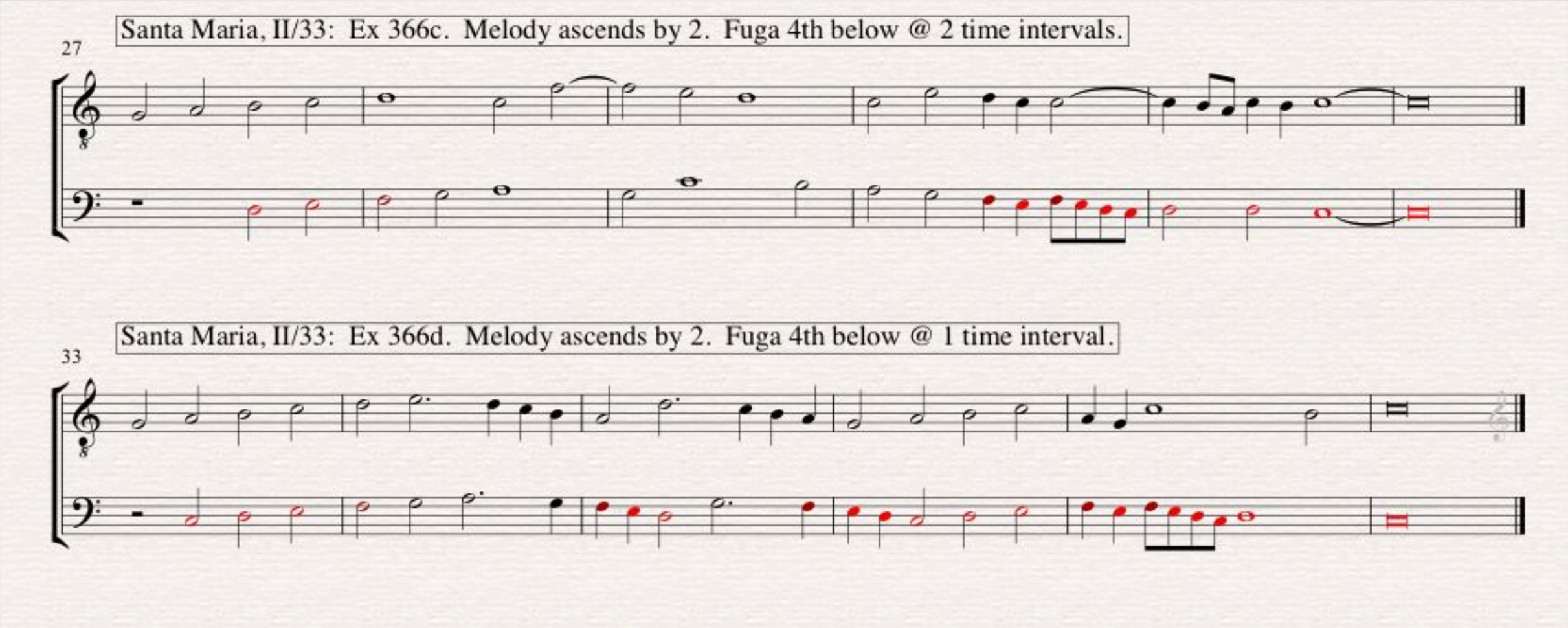
Stretto fuga formula: stepwise ascent @4 or @5 above, @ 1 or 2 time intervals



Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 33, Exs 366c and 366d

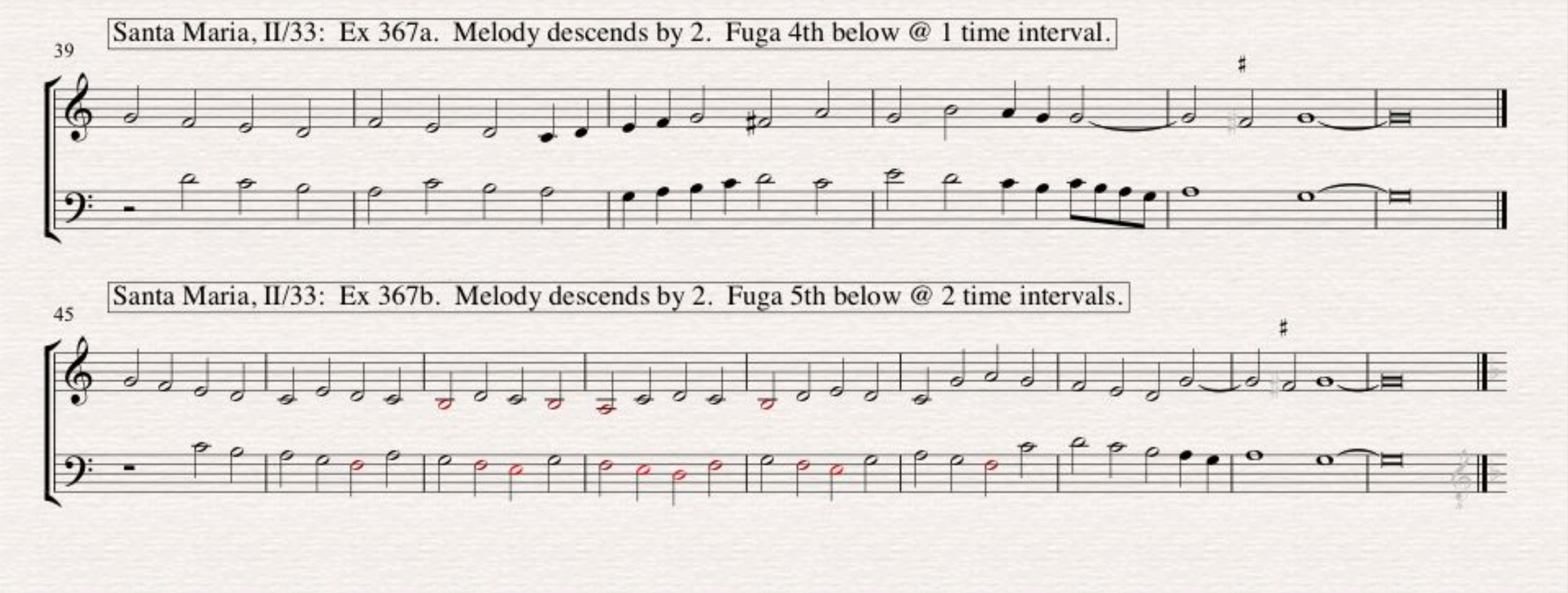
Stretto fuga formula: stepwise ascent or descent @4 or @5 below, @ 1 or 2 time intervals



Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 33, Exs 367a and 367b

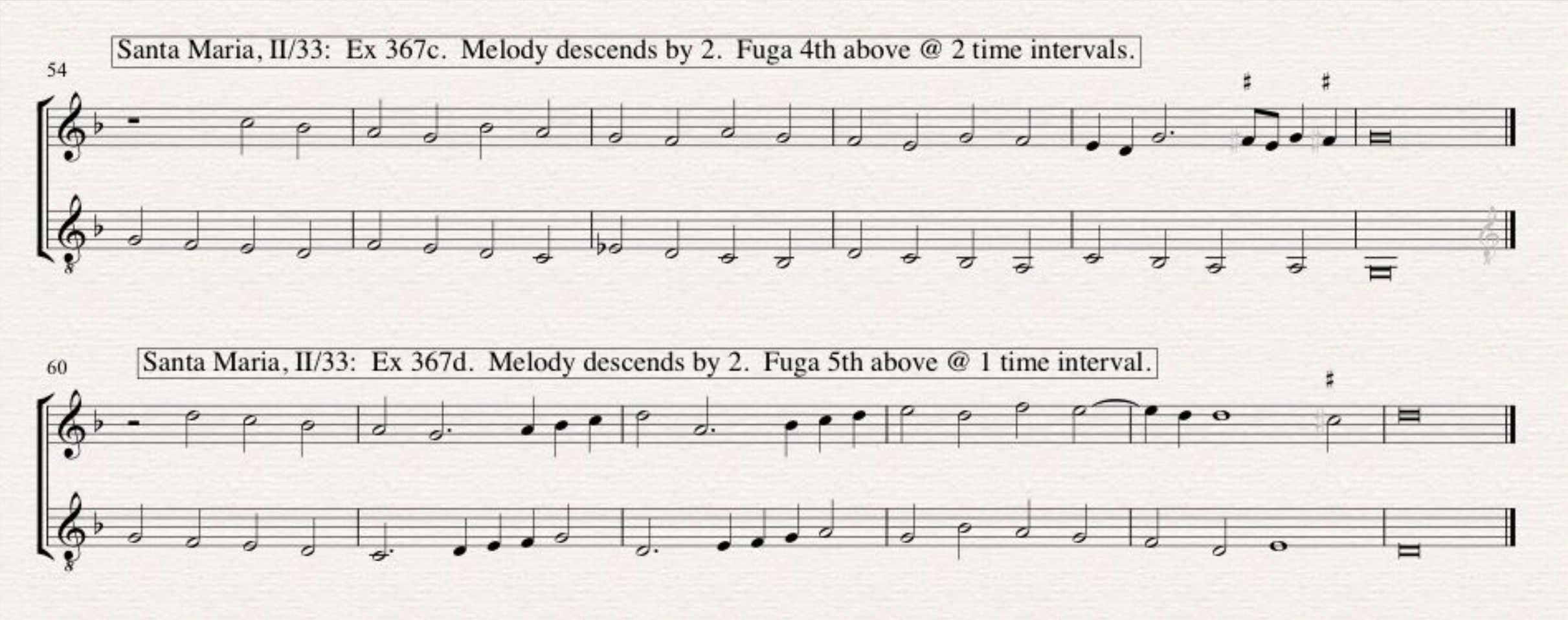
Stretto fuga formula: stepwise descent @4 or @5 below, @ 1 or 2 time intervals



Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 33, Exs 367c and 367d

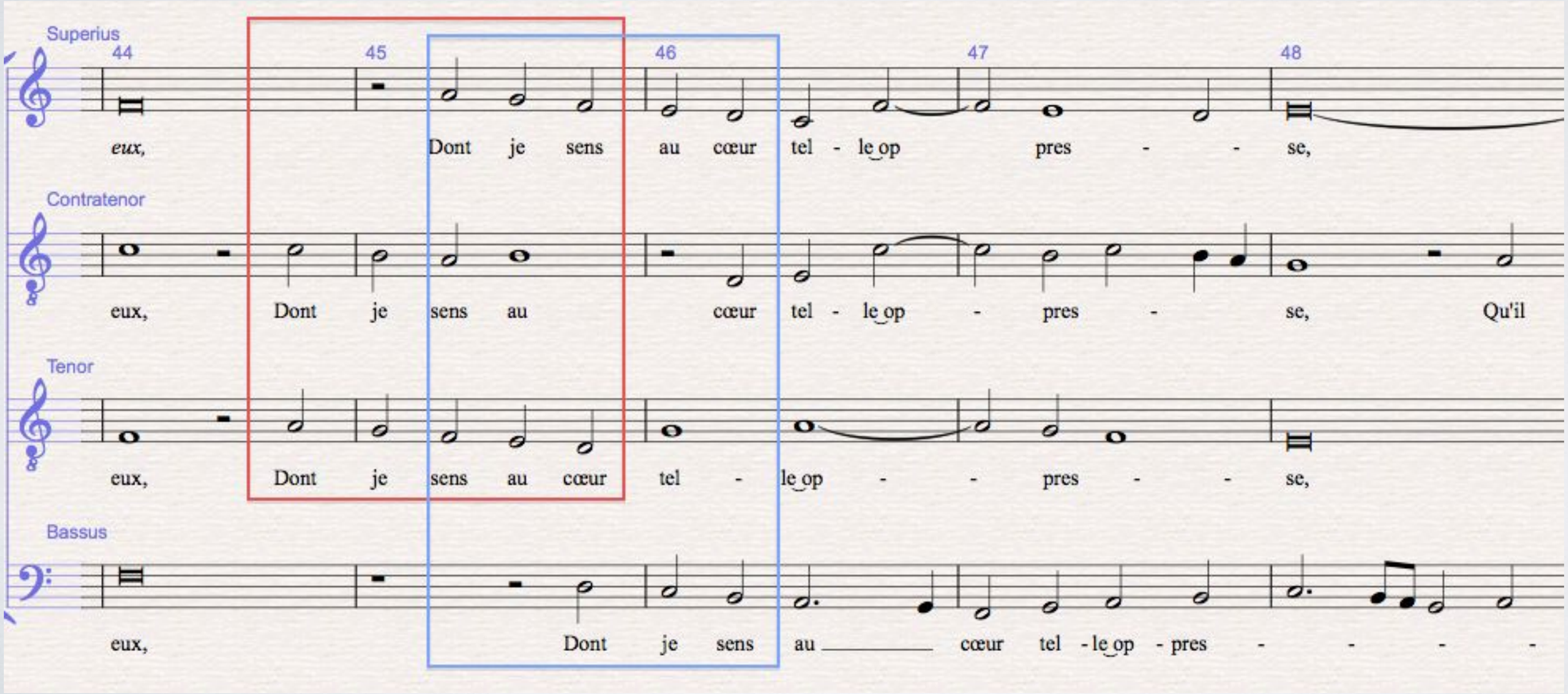
Stretto fuga formula: stepwise descent @4 or @5 above, @ 1 or 2 time intervals



Presentation Types

DC0302.44-46
Anon., *Sans avoir faict*

Stretto fuga formula: stepwise descent @8 above and @5 below, @ 2 time intervals

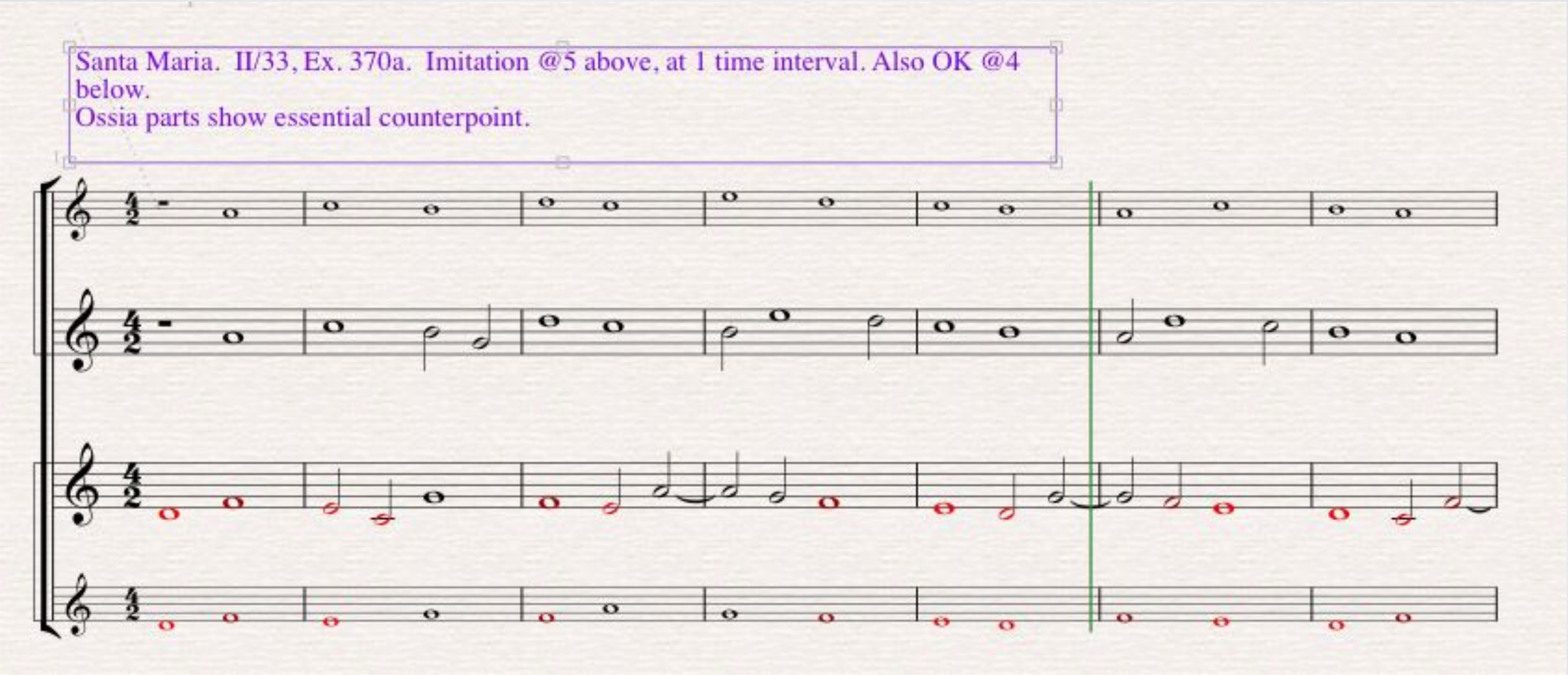


Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 33 Exs 370a

Stretto fuga formula: @5 above; also works @4 below, @ 1 time interval

[Implicit rule: structural tones can **ascend thirds**, **descend by seconds**.]

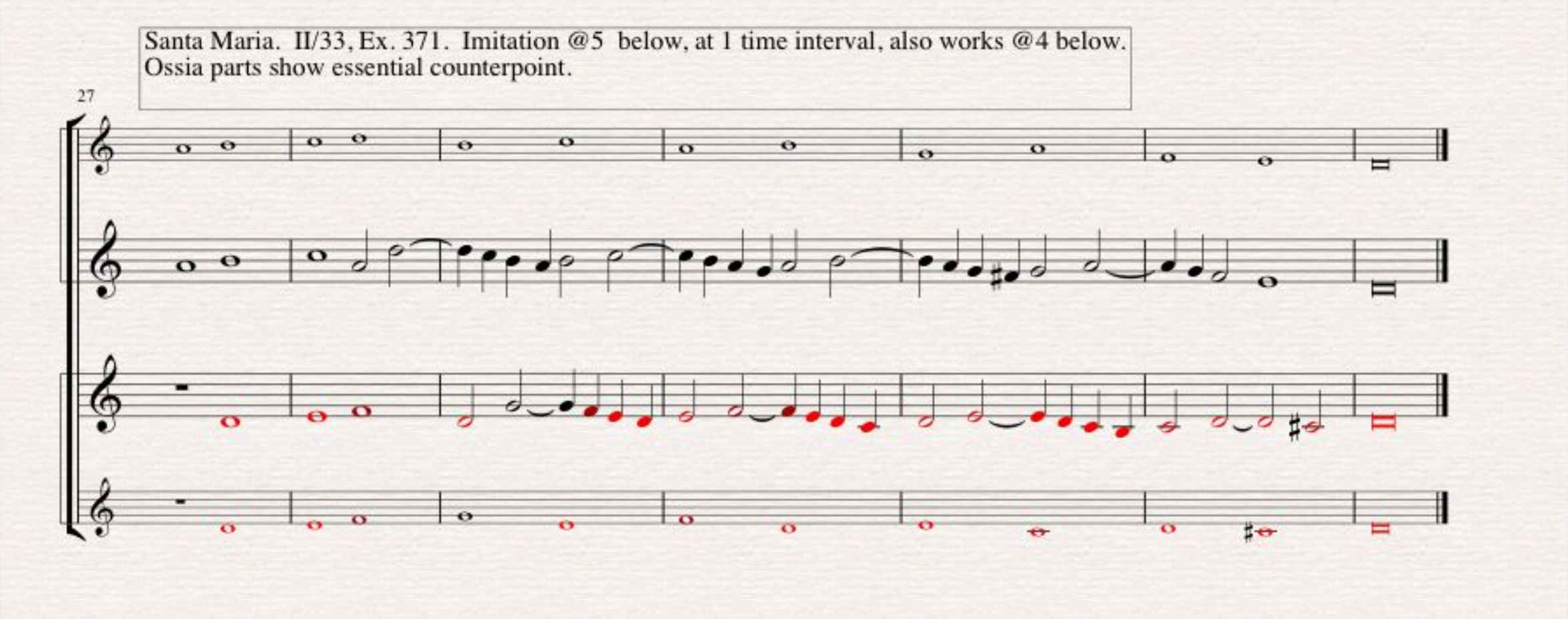


Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 33 Ex 371

Stretto fuga formula: @5 below and @4 above, @ 1 time interval

[Implicit rule: structural tones can **ascend second, descend by thirds.**]

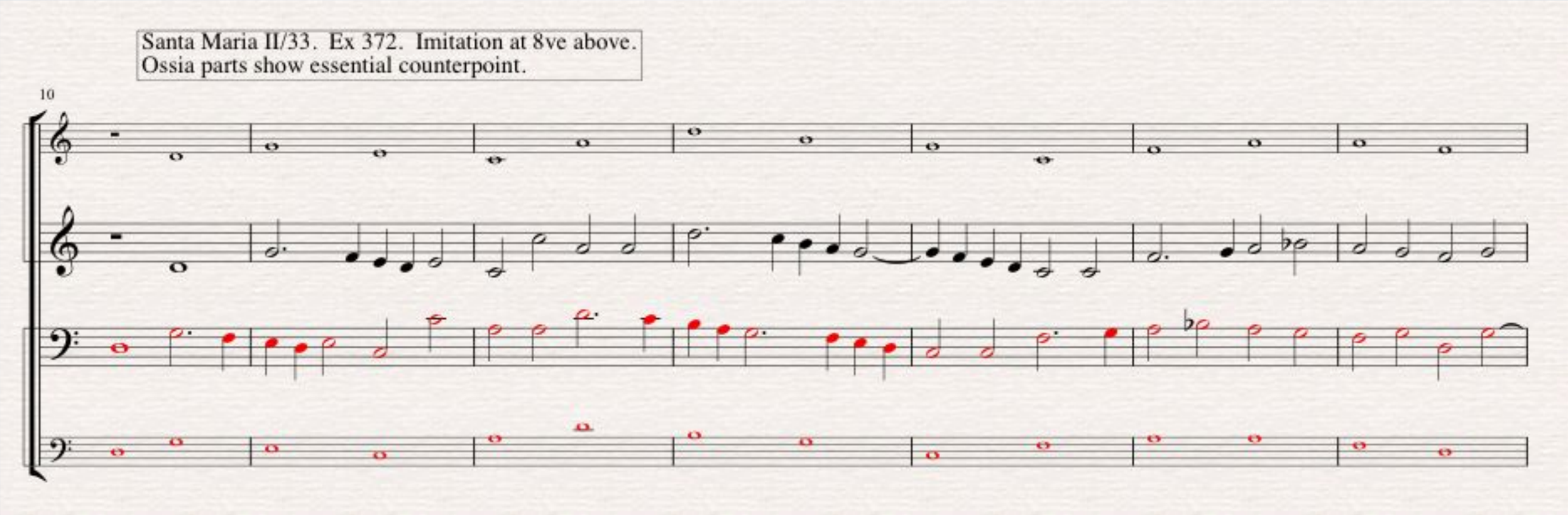


Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 33 Ex 372

Stretto fuga model: @8 above, @ 1 time interval

[Implicit rule: structural tones can **ascend fourth, descend by thirds**.]

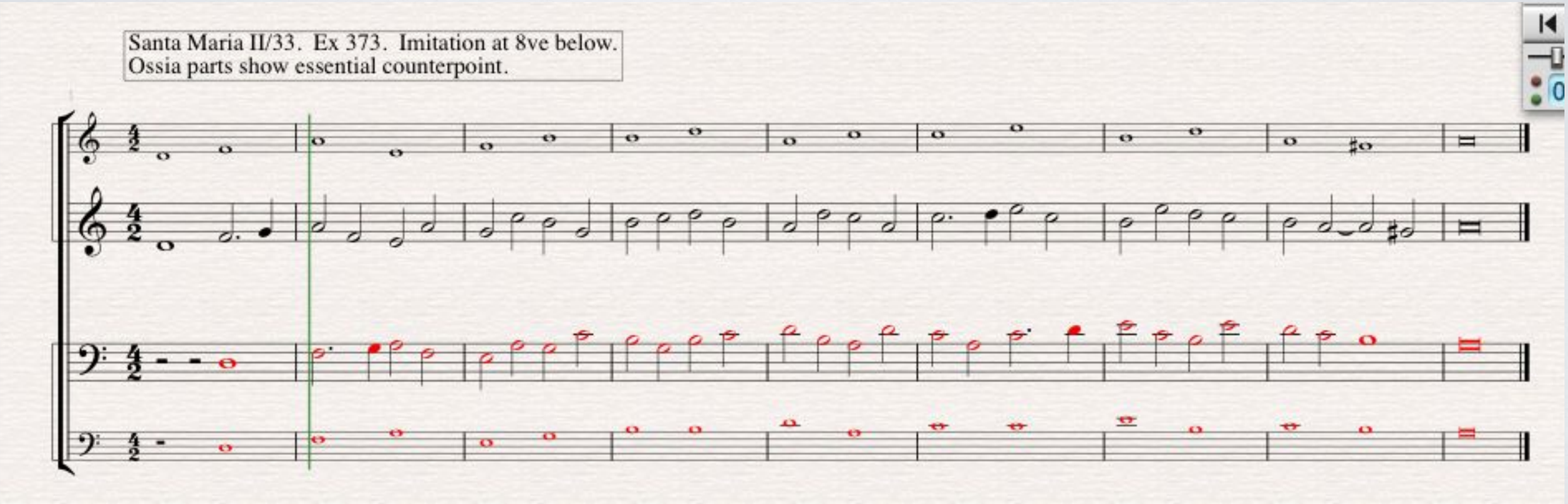


Presentation Types

Sancta Maria, *Le Arte de Tañer Fantasia,* Chapter 33 Ex 373

Stretto fuga formula: @8 below, @ 1 time interval

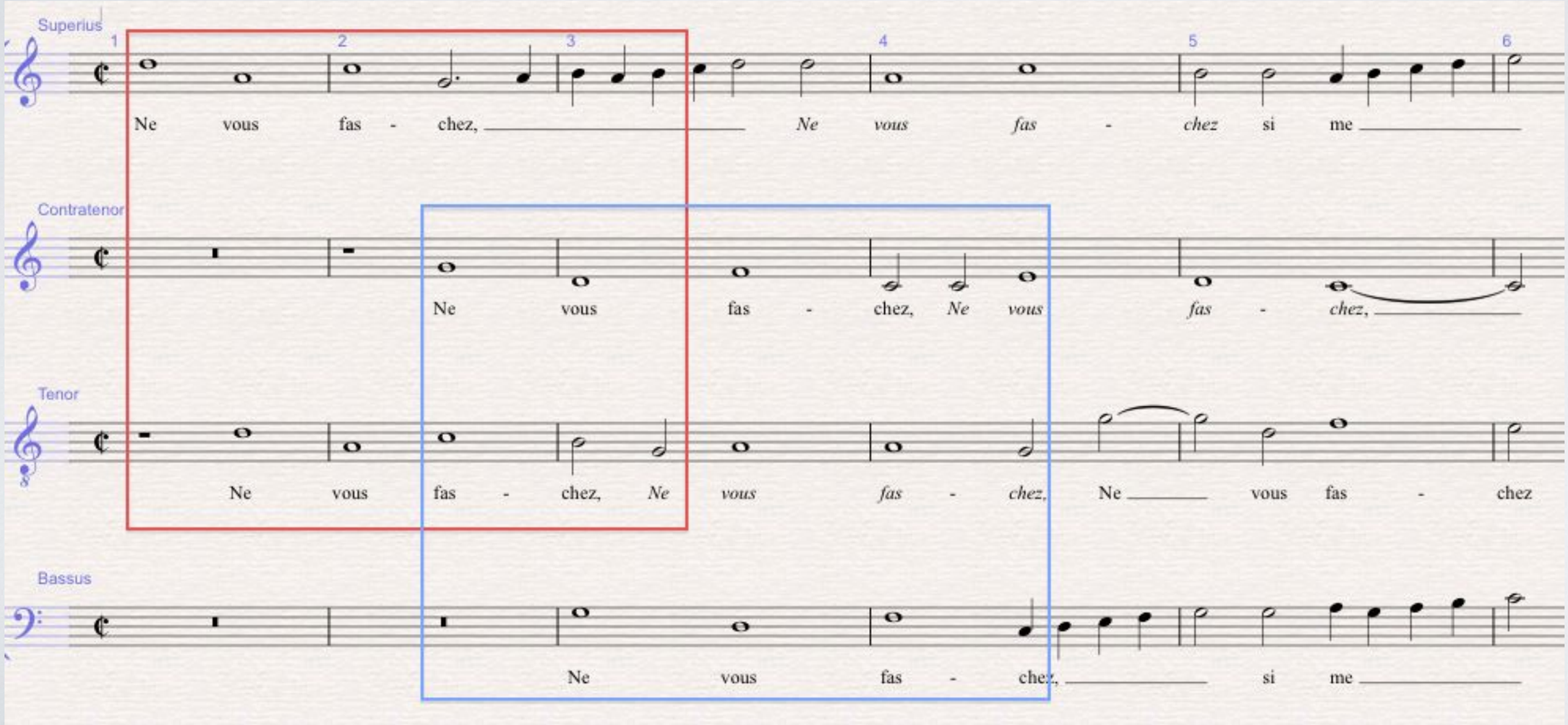
[Implicit rule: structural tones can **ascend third, descend by fourth**.]



Presentation Types

DC0926.1-4
Du Tertre, *Ne vous faschez*

Stretto fuga formula: @8 below; @ 1 Time Interval
Implicit rule: **down 4, up 3**; here combined in two overlapping statements. as **Imitative Duos**

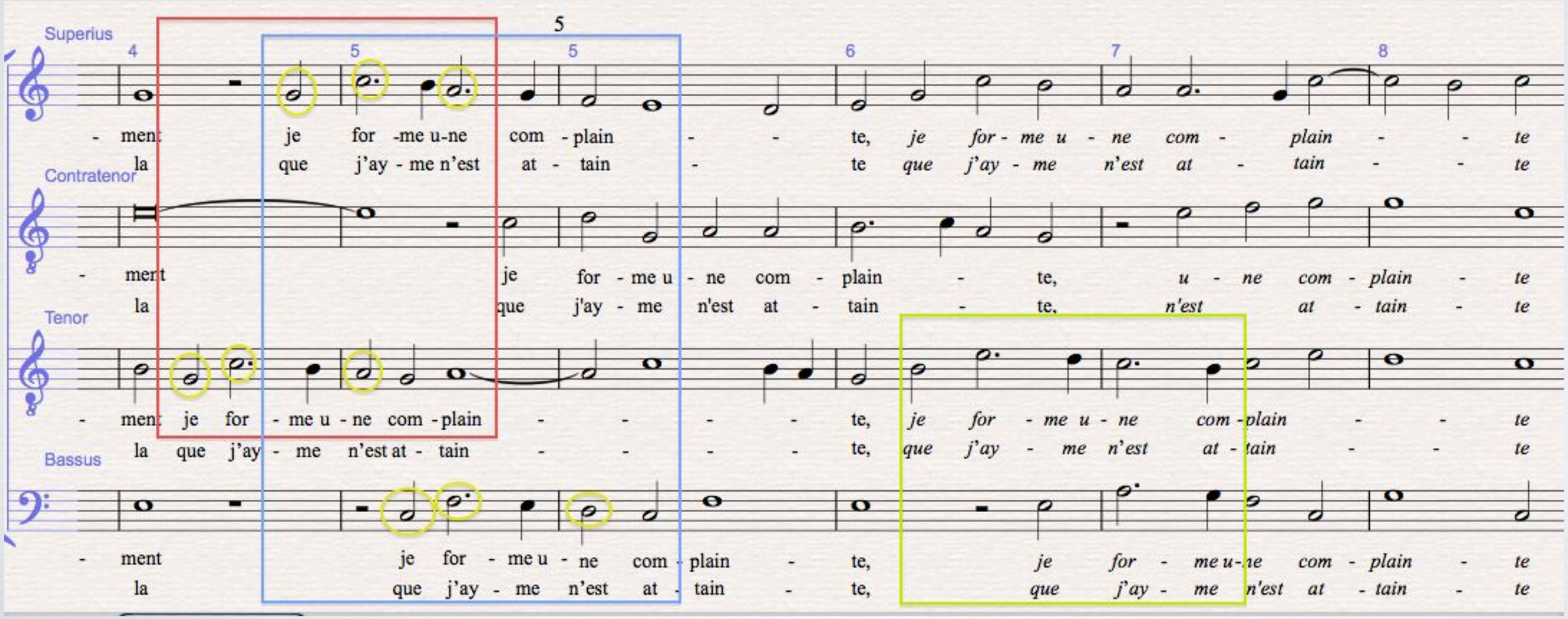


Presentation Types

DC0114.4-6
Pagnier, *Trop justement*

Stretto fuga formula: @8 and @5 below:
Implicit rule: up 4, down 3

measures 4-5: **Periodic Entries** @1, @5 T>S>B [with **Invertible Counterpoint** @5th]
measures 6-7: **FI:** T>B @5th [recalls previous motive]



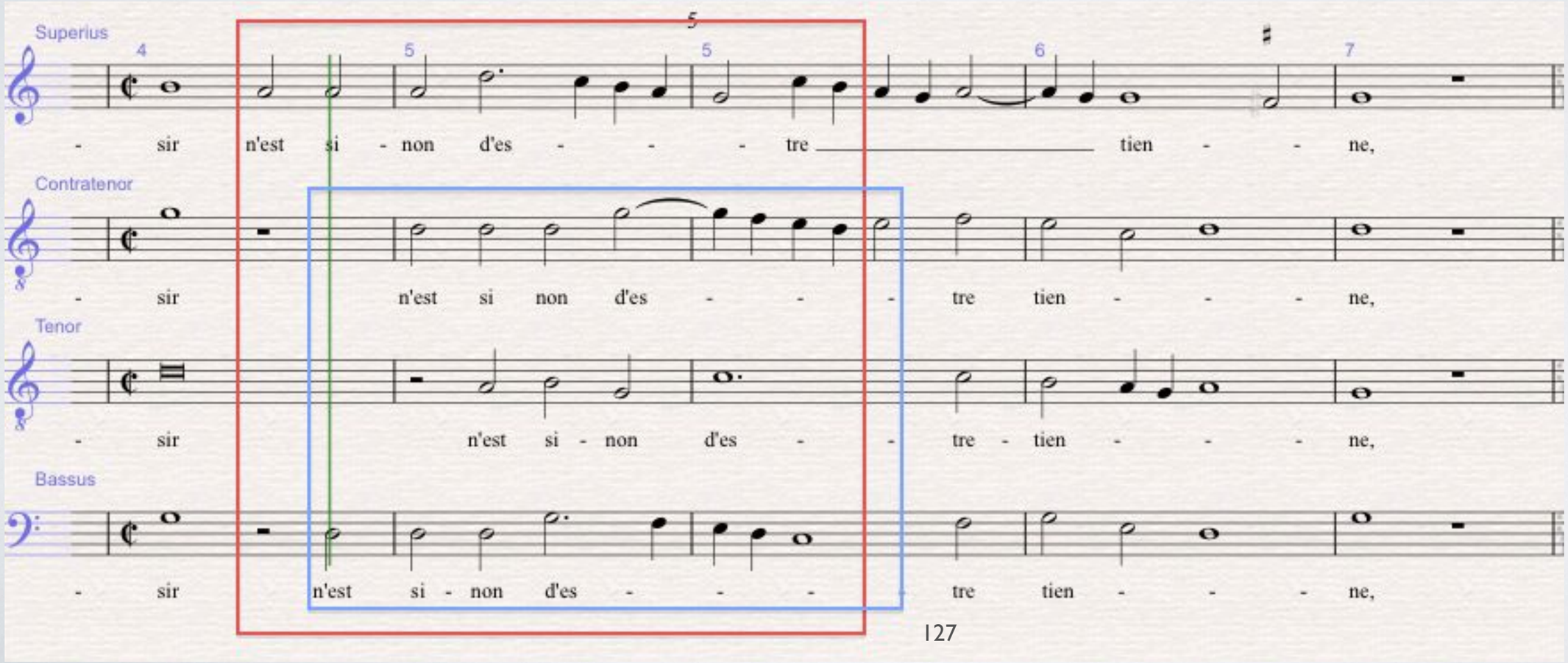
Presentation Types

DC0125.4-6
Bastard, *Si ton plus grand*

Stretto fuga formula: @8 above and @5 below @1 Time interval.

Implicit rule: **up 4ths, down 3rds**

Also **Periodic Entries** @1, @5 + **Invertible Counterpoint:** S>B>Ct

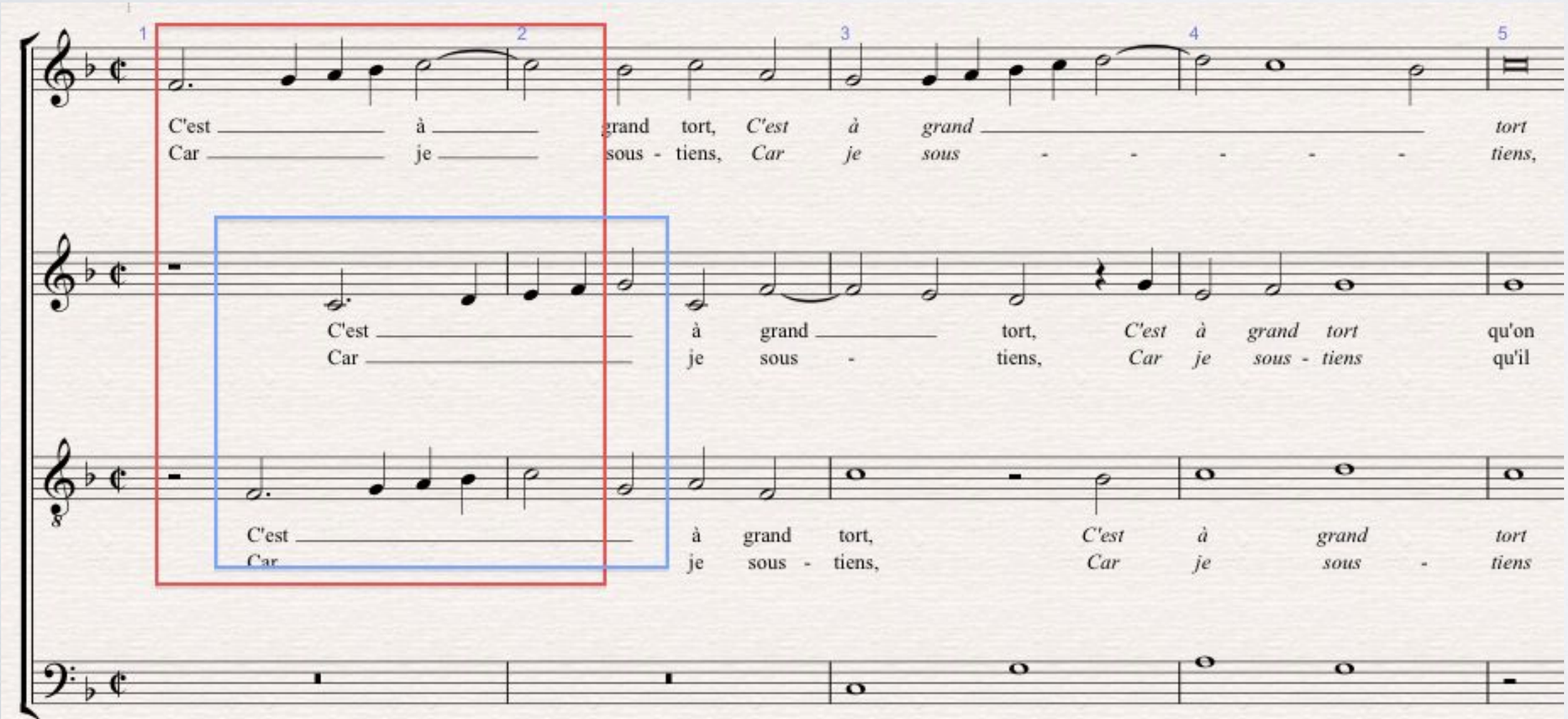


Presentation Types

DC0925.1-2
Crecquillon, *C'est à grand tort*

Stretto fuga: @8, @5 above; @ 1 Time interval
Implicit rule: **rising 3rds.**

Also: **Periodic Entries** @8, @5 S>T>Ct



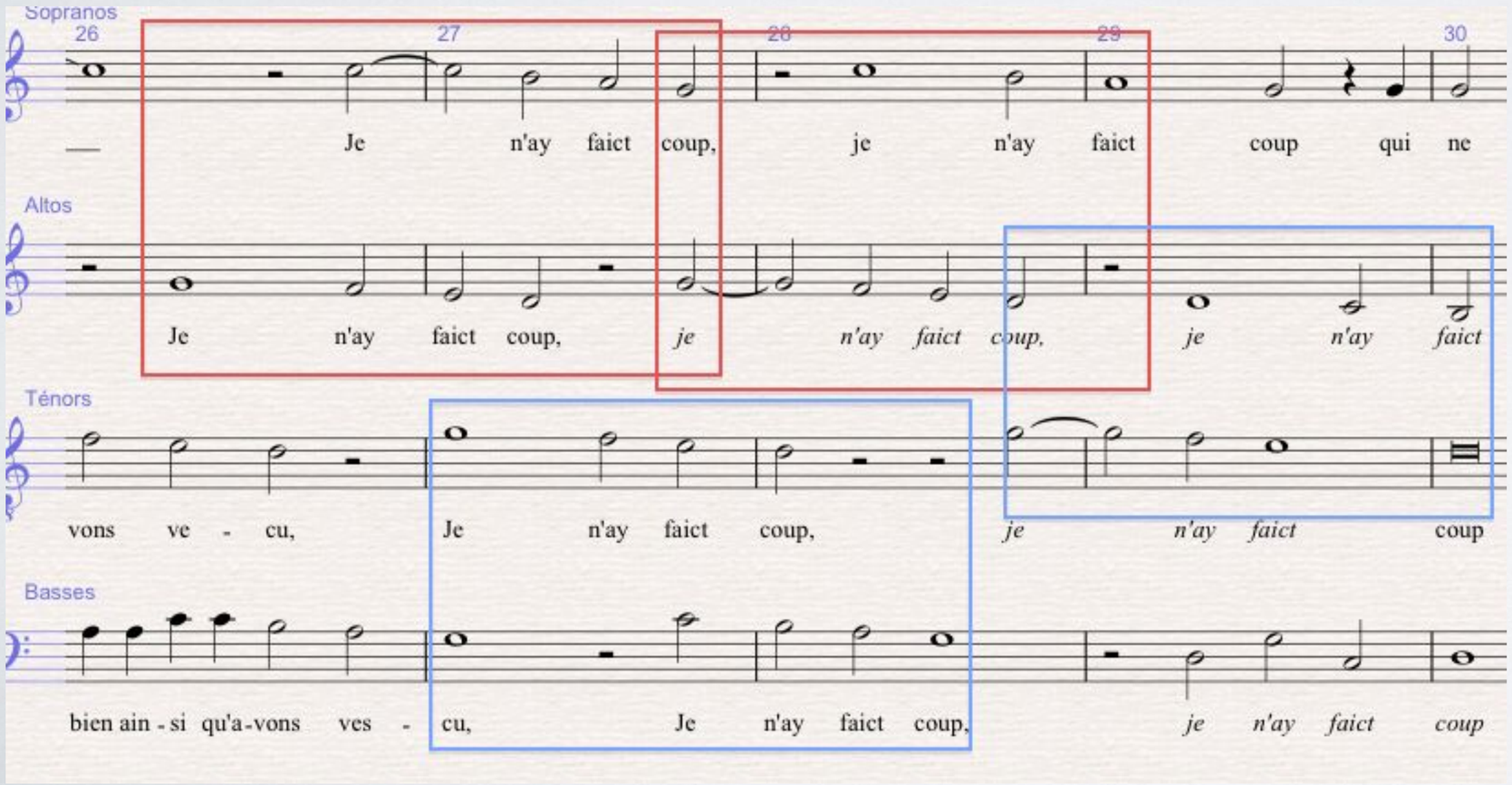
Presentation Types

DC0320.26-30
Anon., *Un mesnagier*

Stretto fuga: Ct>S @4 above; T>B @ 5 below; T>Ct @5 above,
@ 1 Time interval, with syncopation.

Implicit rule: **descending seconds**

Also: **ID + INV**

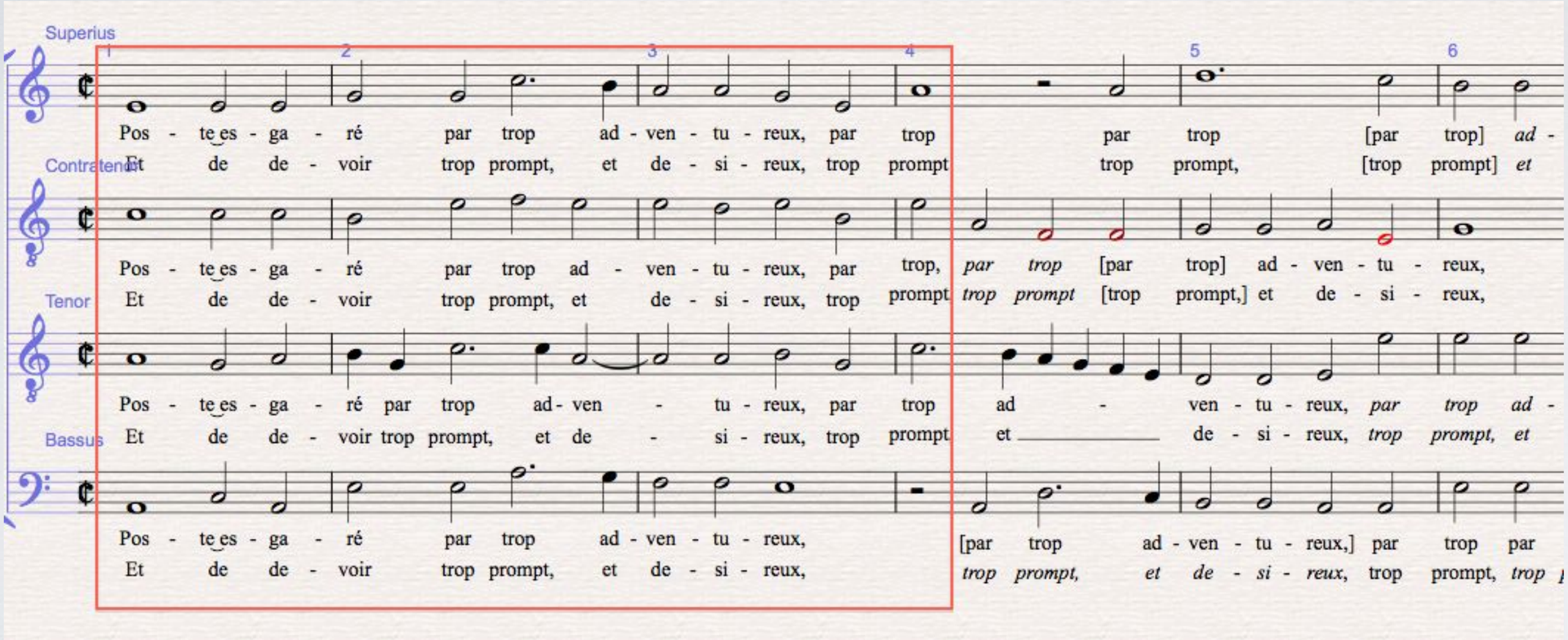


TEXTS

TEXT

DC0304.1-10
Godart, *J'ay le fruit desiré*

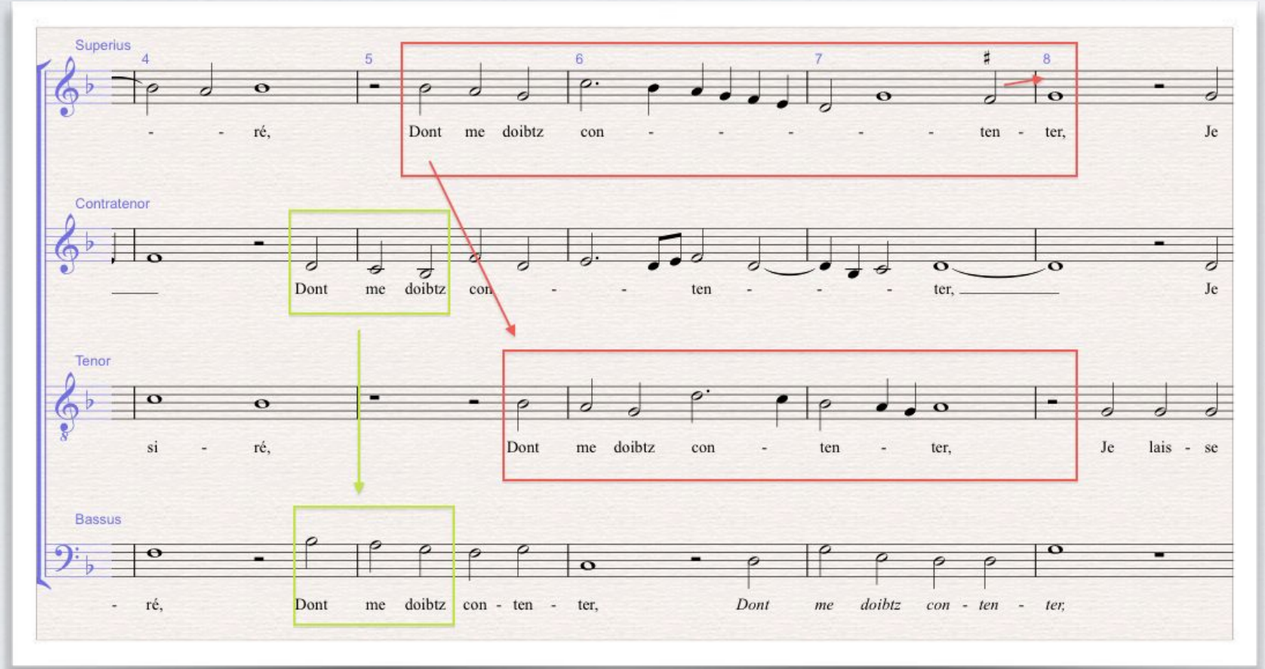
TEXT REPEAT: vv. 1-2 = vv. 3-4; *Exact*.

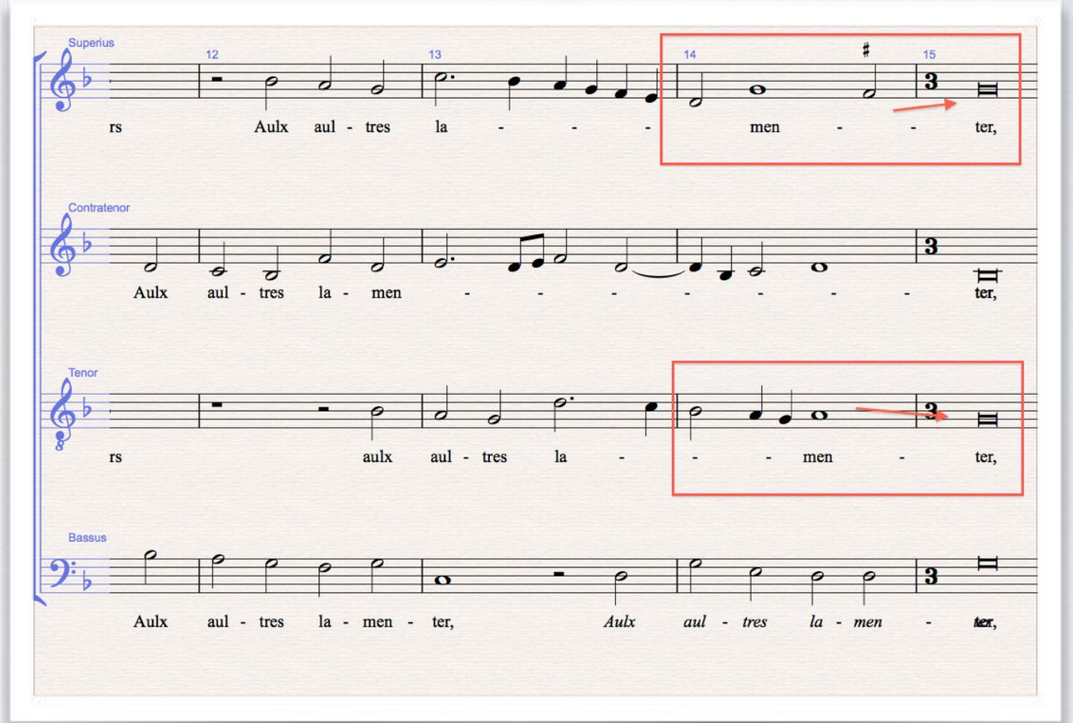


TEXT

DC 0502.1-15
Godart, *J'ay le fruit desiré*

TEXT REPEAT: vv 1-2 = vv 3-4, *varied*.
Comment: different endings at end of first two couplets: **INCOMPLETE CAD** and **CAD**



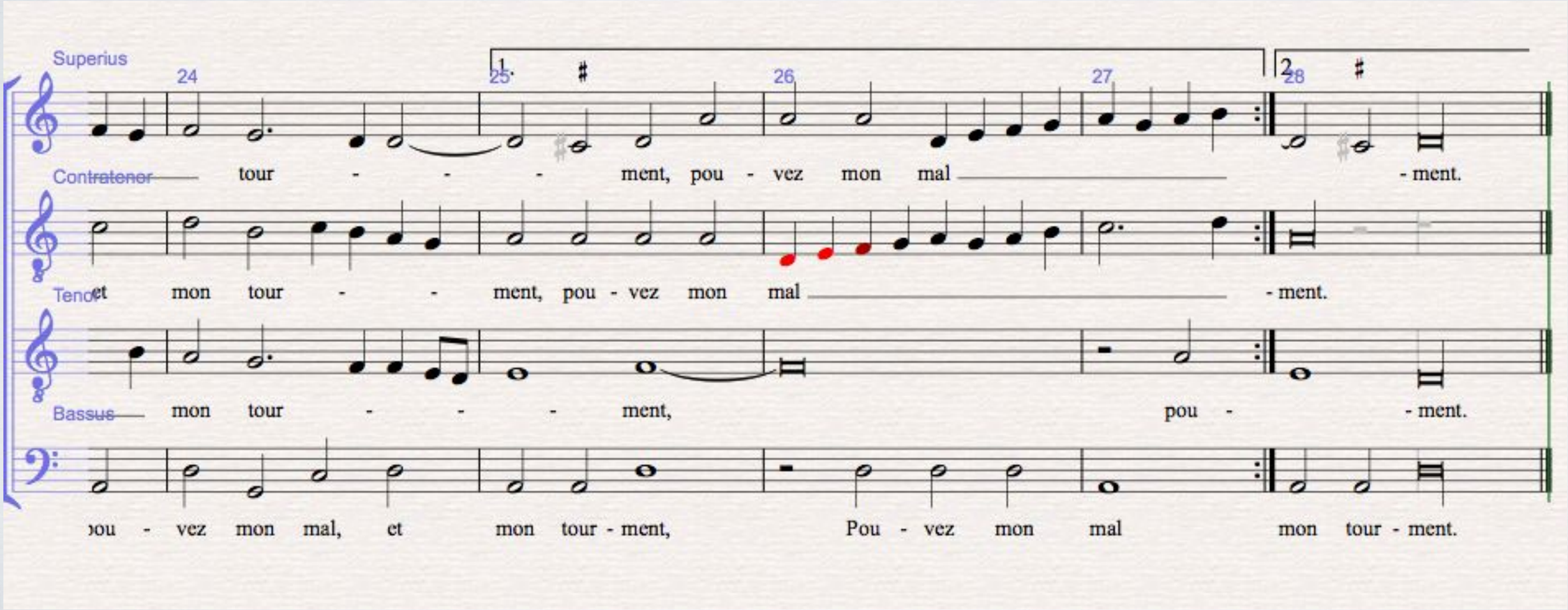


TEXT

DC0303.24-28
Guilliaud, *Si mon grand mal*

TEXT REPEAT: v. 8; *Varied*.

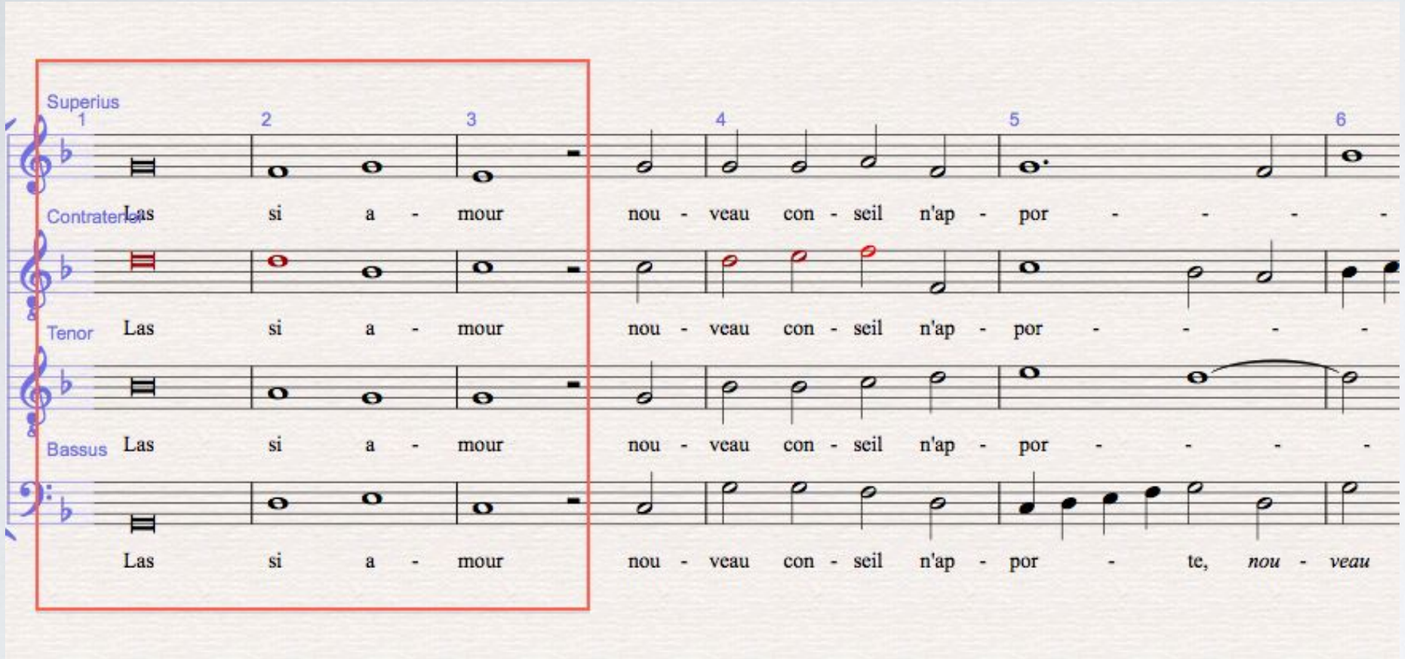
Comment: With “open” and “closed” endings: the first is “evaded”, the second is normal.

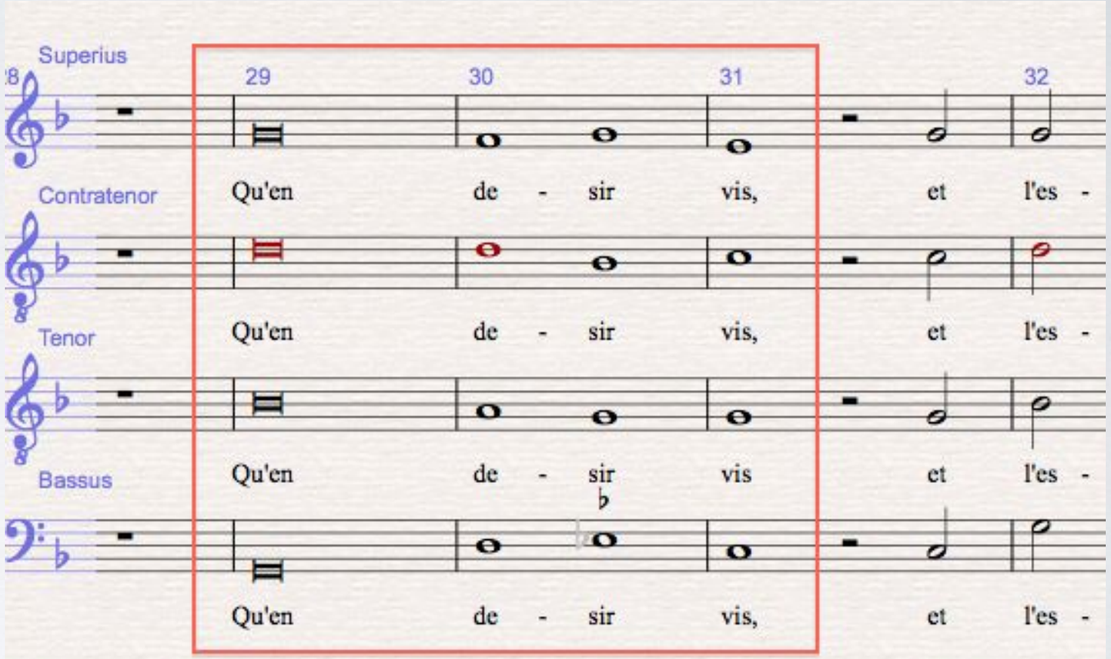


TEXT

DC0908.1-7=29-37
Bonnefond, *Las si amour*

TEXT REPRISE: v. 4=1; *Exact*.

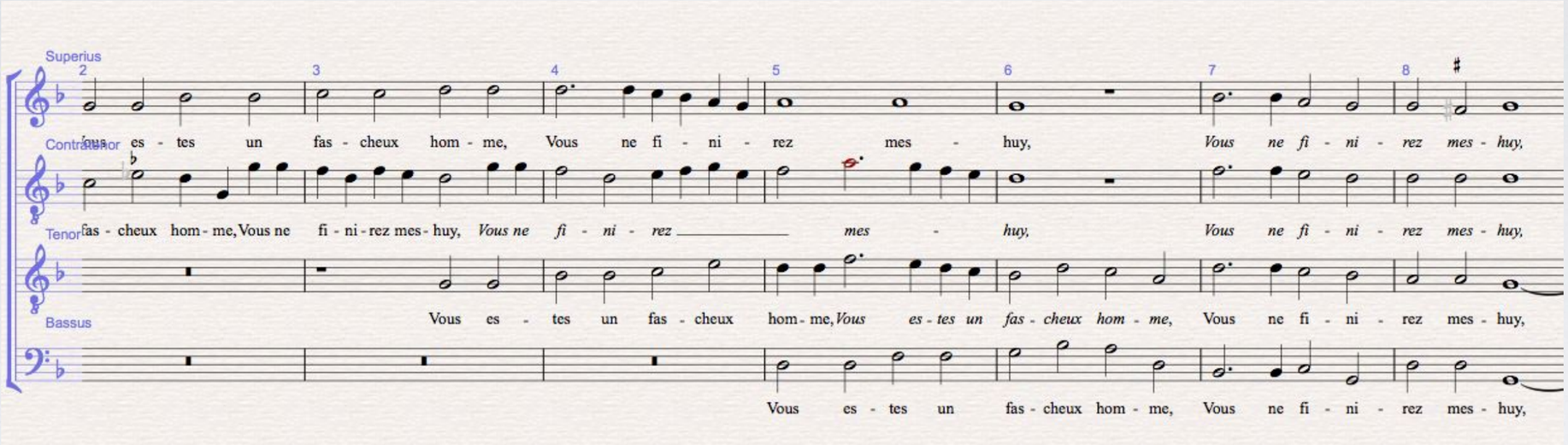


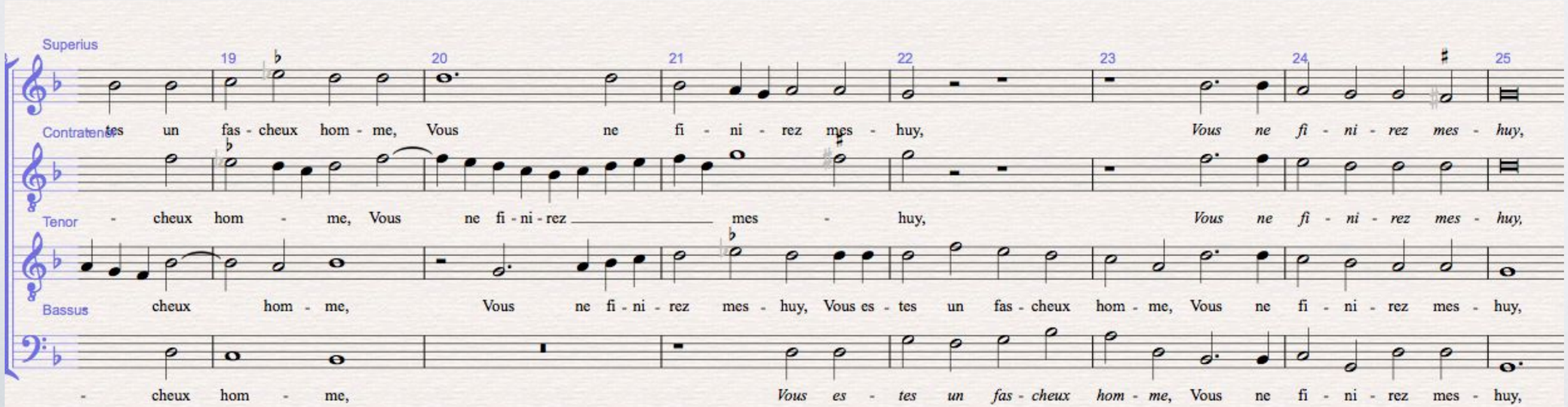


TEXT

DC0503.1-8=18-25=36-43.
Olivier, *Vous estes un fascheux homme*

TEXT REFRAIN: *varied*, vv. 1/2 = 8/9 = 15/16.
Comment: each couplet ends with the same HR refrain.



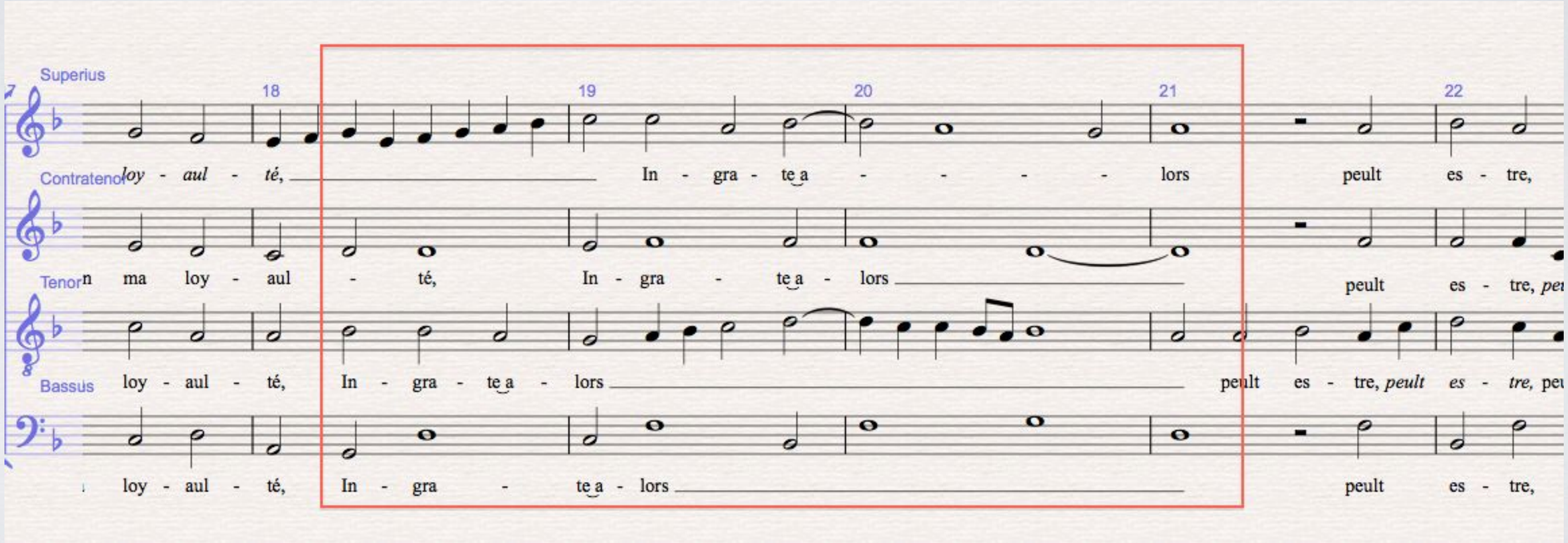


TEXT

DC0922.17-22
Le Rat, *O cruaulté*

TEXT ENJAMBMENT

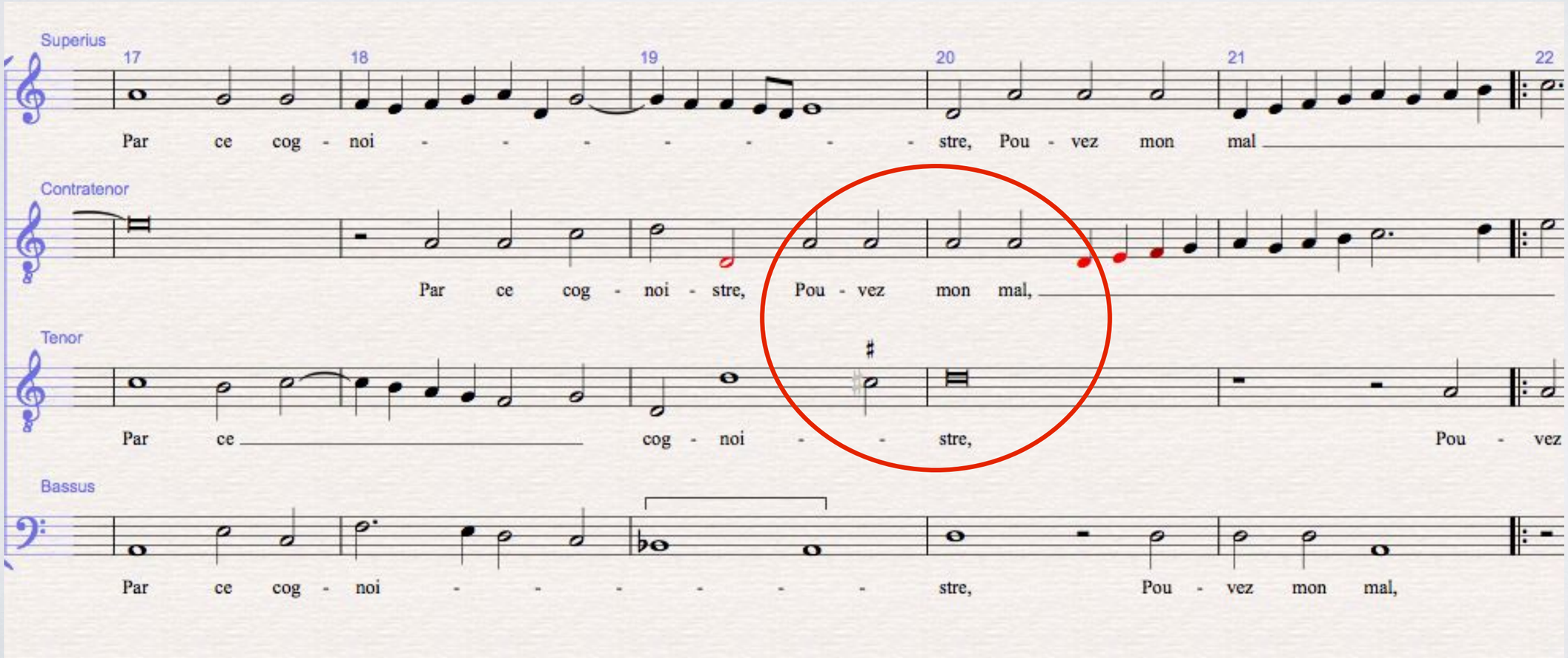
(Also **PLAGAL CAD** to D)



TEXT

DC0303.17-21
Guilliaud, *Si mon grand mal*

TEXT OVERLAP
Comment: Inverted cadence to D **overlaps** with **Free Imitation** T>S for next phrase. The Ct enters on a 5th above the final note of the arriving cadence.
(Also **INV CAD:** S/T to D)

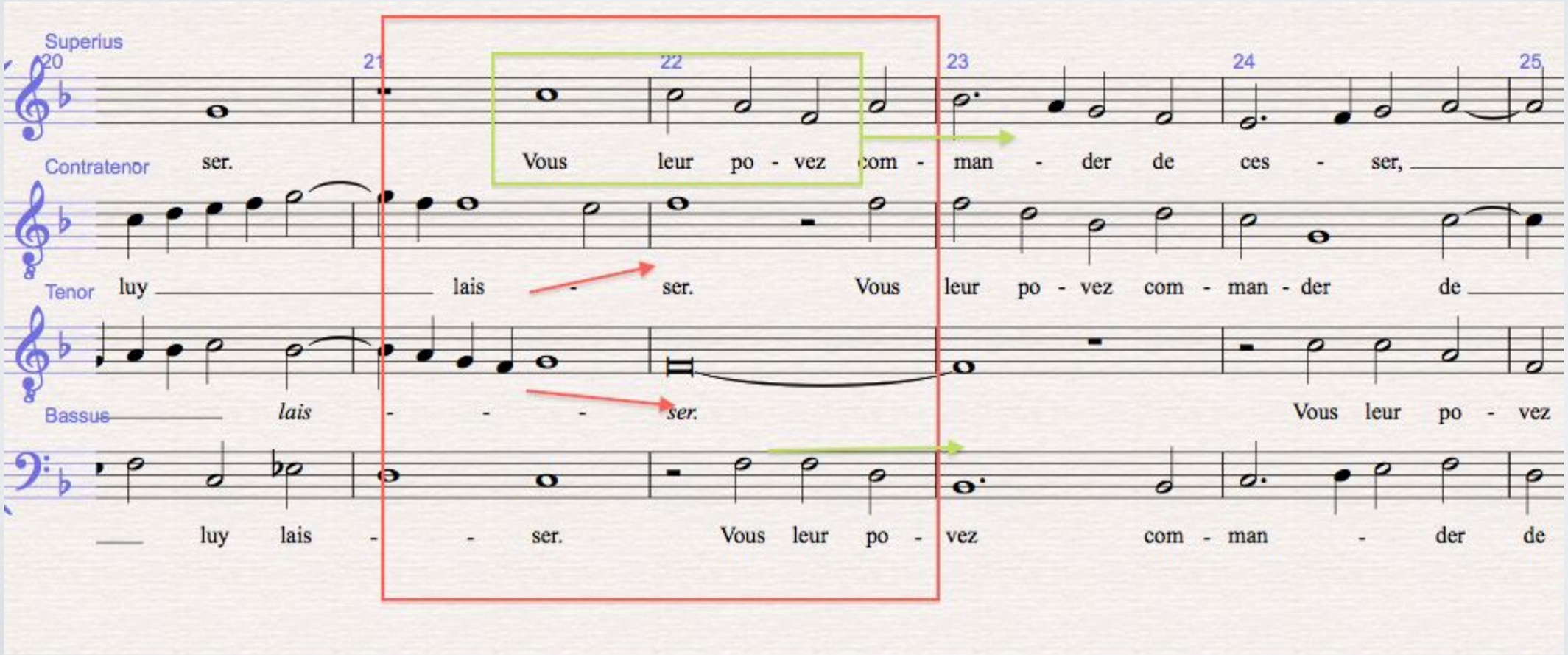


TEXT

DC0122.21-22
de Villiers, *Amour et mort*

TEXT OVERLAP

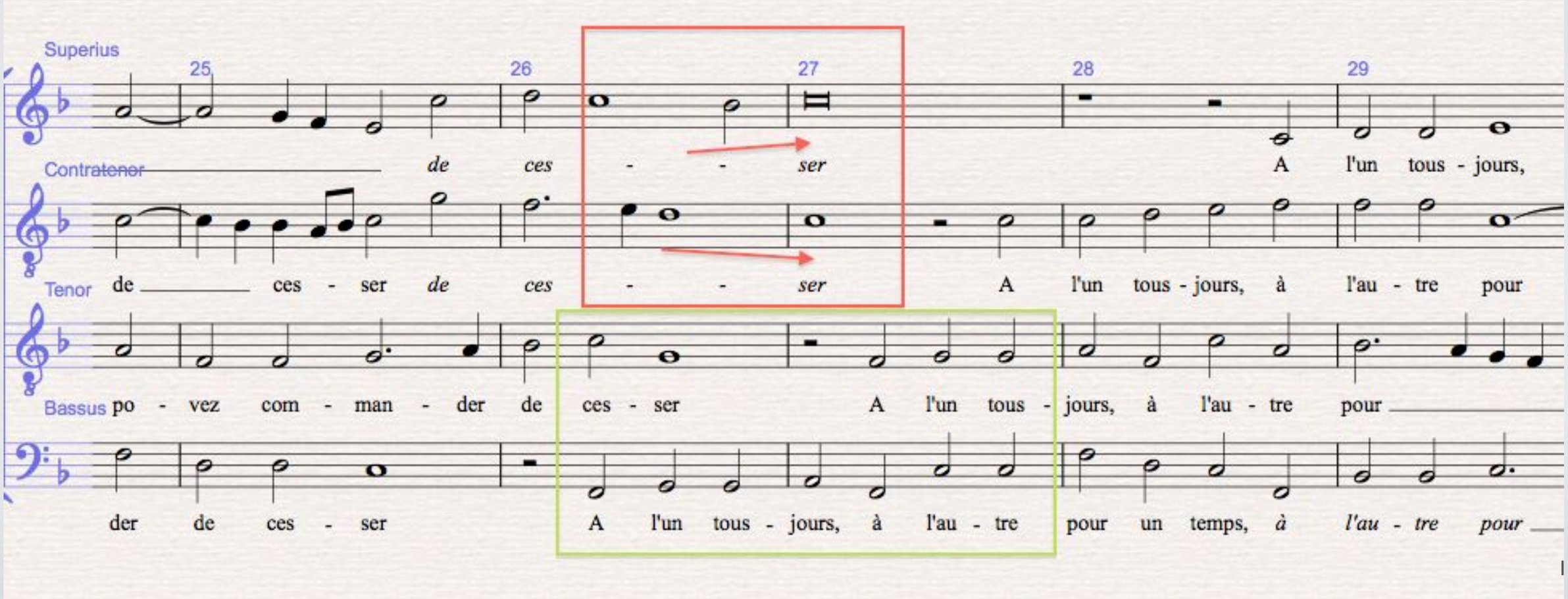
Comment: Displaced cadence to F overlaps with **Periodic Entries + Invertible Counterpoint** in next verse (S>B>Ct). The S enters a 5th degree above the final note of the arriving cadence.



TEXT

DC0122.26-27
de Villiers, *Amour et mort*

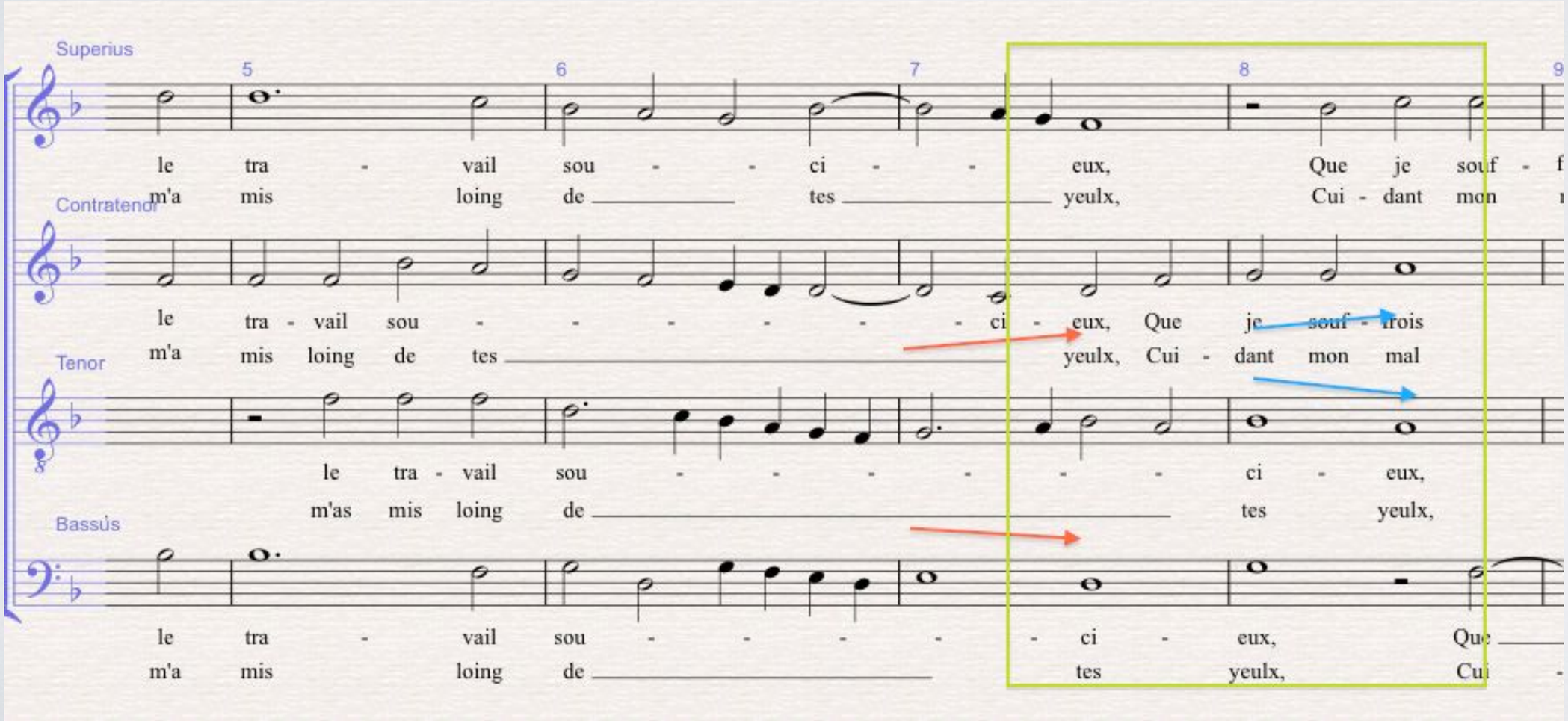
TEXT OVERLAP
Comment: Displaced cadence overlaps with **FI**, resulting in **evaded cadence (S/Ct to C)**, at line "commander de *cesser*". *Also* ***Text Representation?***



TEXT

DC0917.7-8
Bonard, *Amour voyant*

TEXT OVERLAP
Comment: Two overlapping displaced Phrygian cadences (to D, A) link two lines of text, all part of one thought.

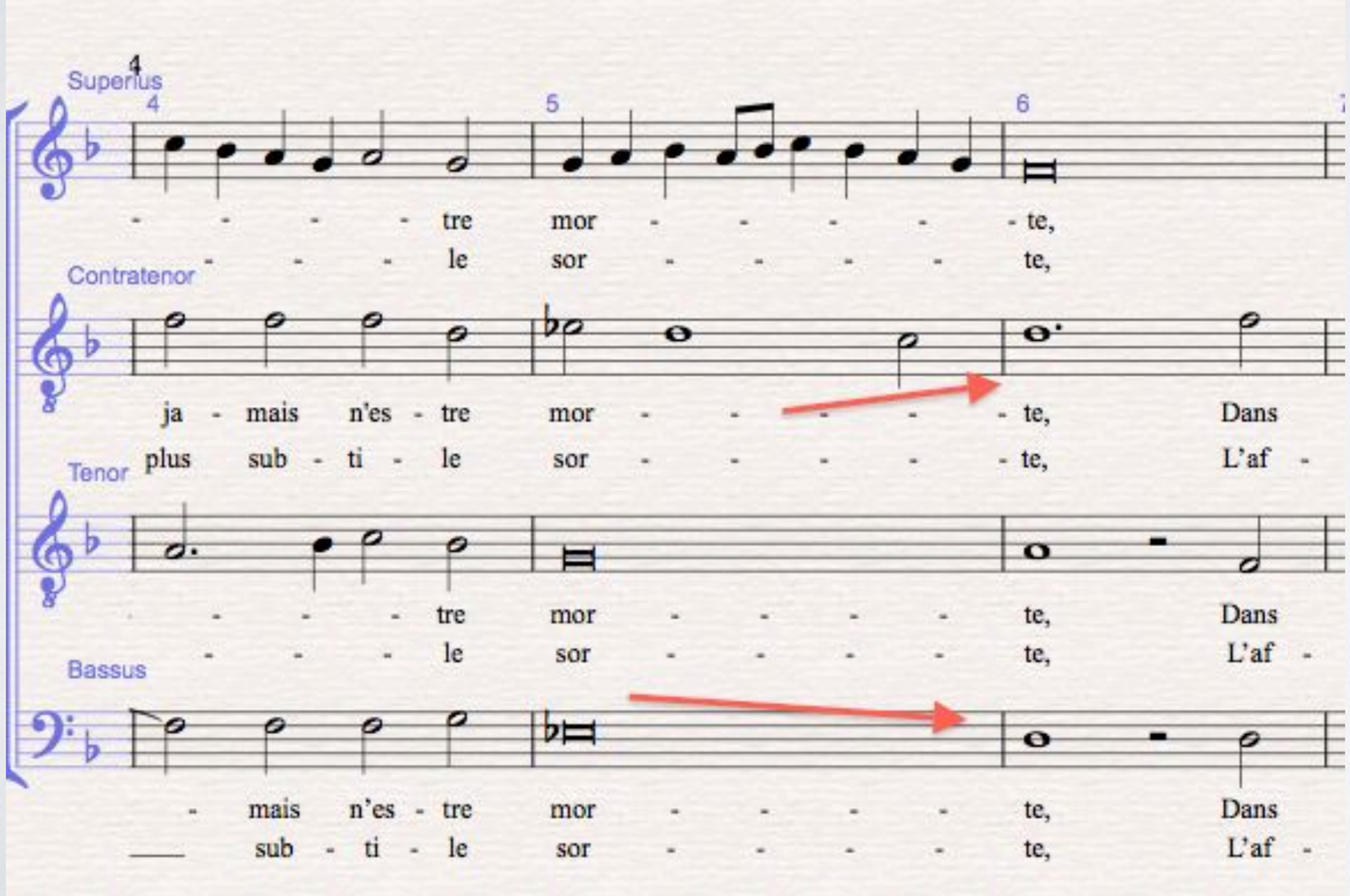


TEXT

DC0108. 4-6
Martin, *Celler ne puis*

TEXT REPRESENTATION:

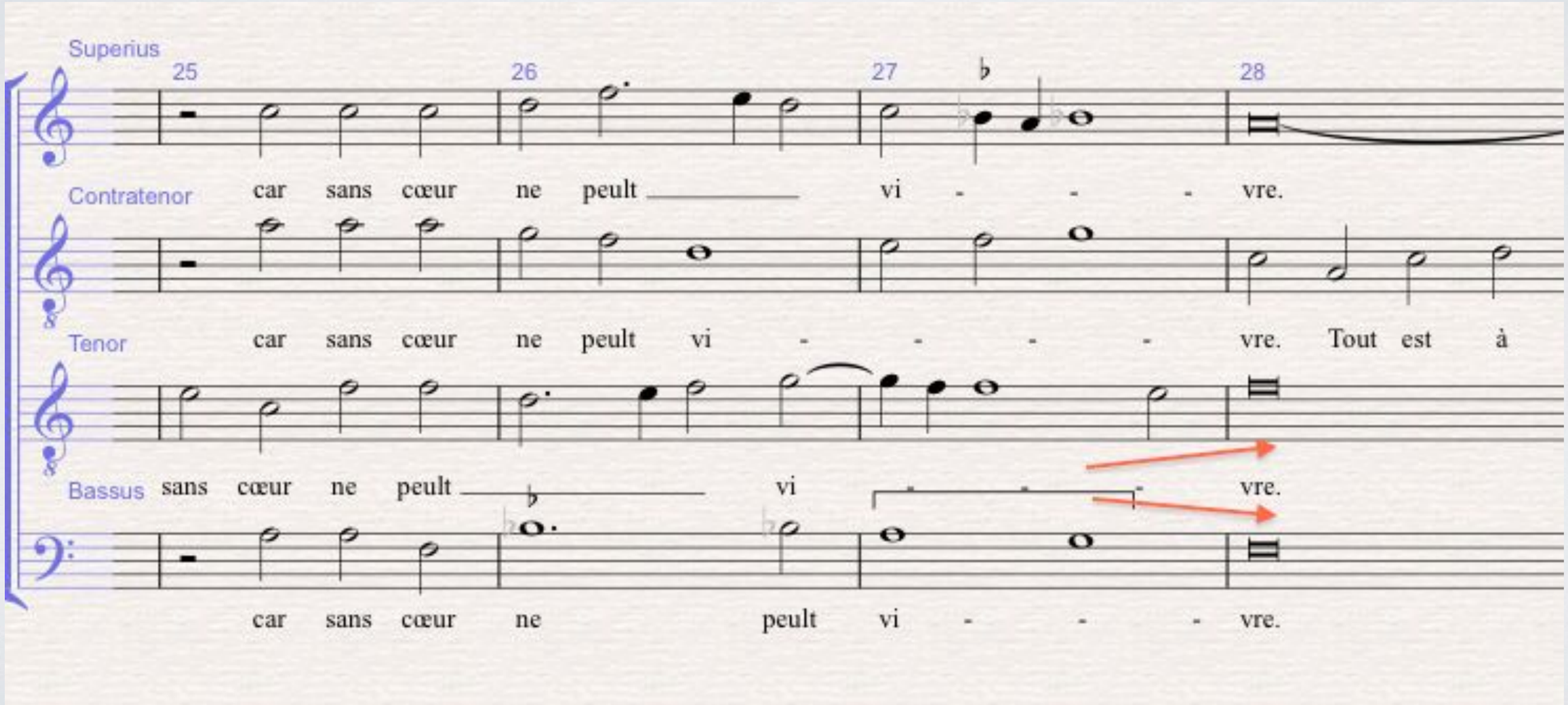
Comment: displaced Phrygian cadence to D, at “morte”



TEXT

DC0112.27-28
James, *Comme l'aymant*

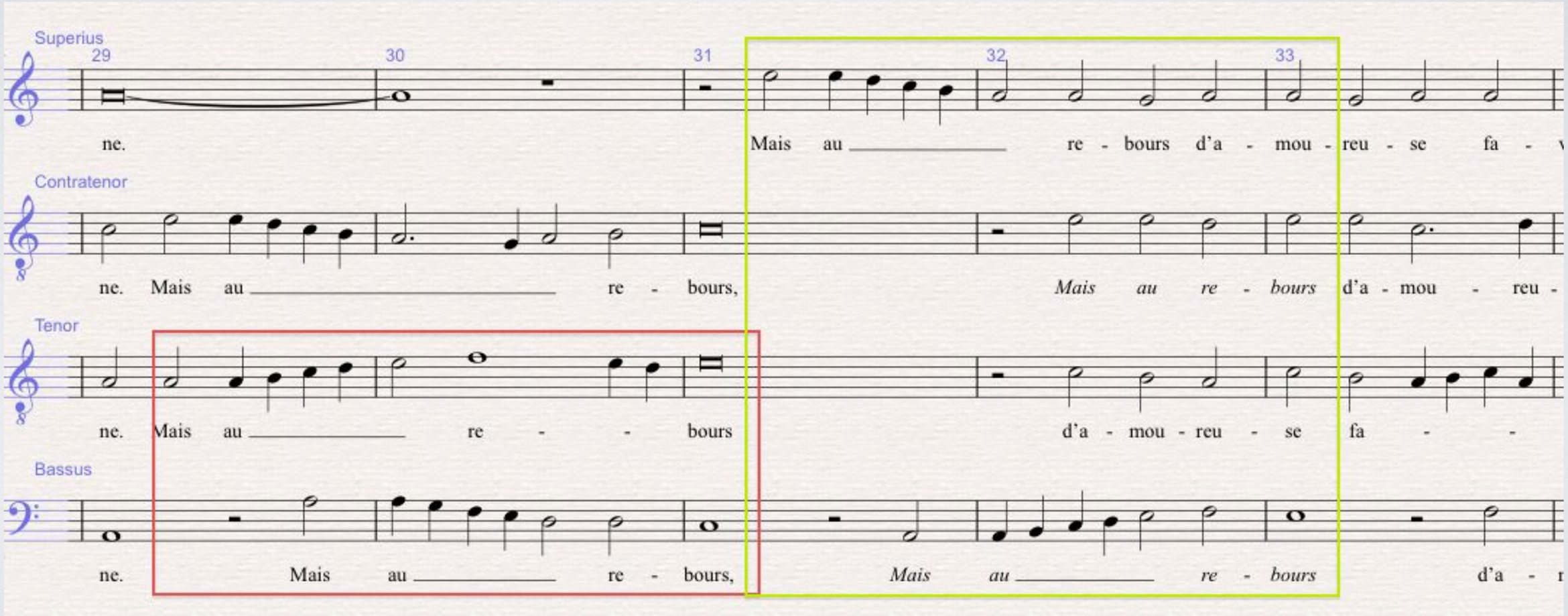
TEXT REPRESENTATION:
Comment: displaced cadence to T/B F, at "ne peult *vivre*"



TEXT

DC0114.29-32
Pagnier, *Trop justement*

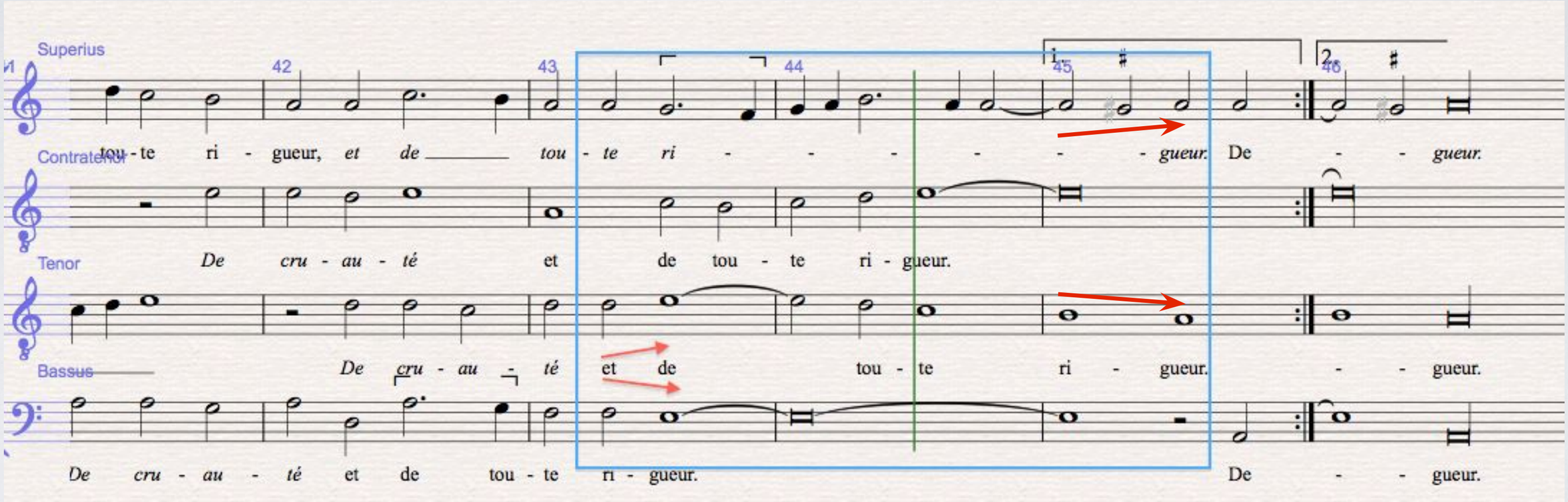
TEXT REPRESENTATION:
Comment: melodic, contrapuntal and registral inversions at “mais au rebours”



TEXT

DC0114.43-46
Pagnier, *Trop justement*

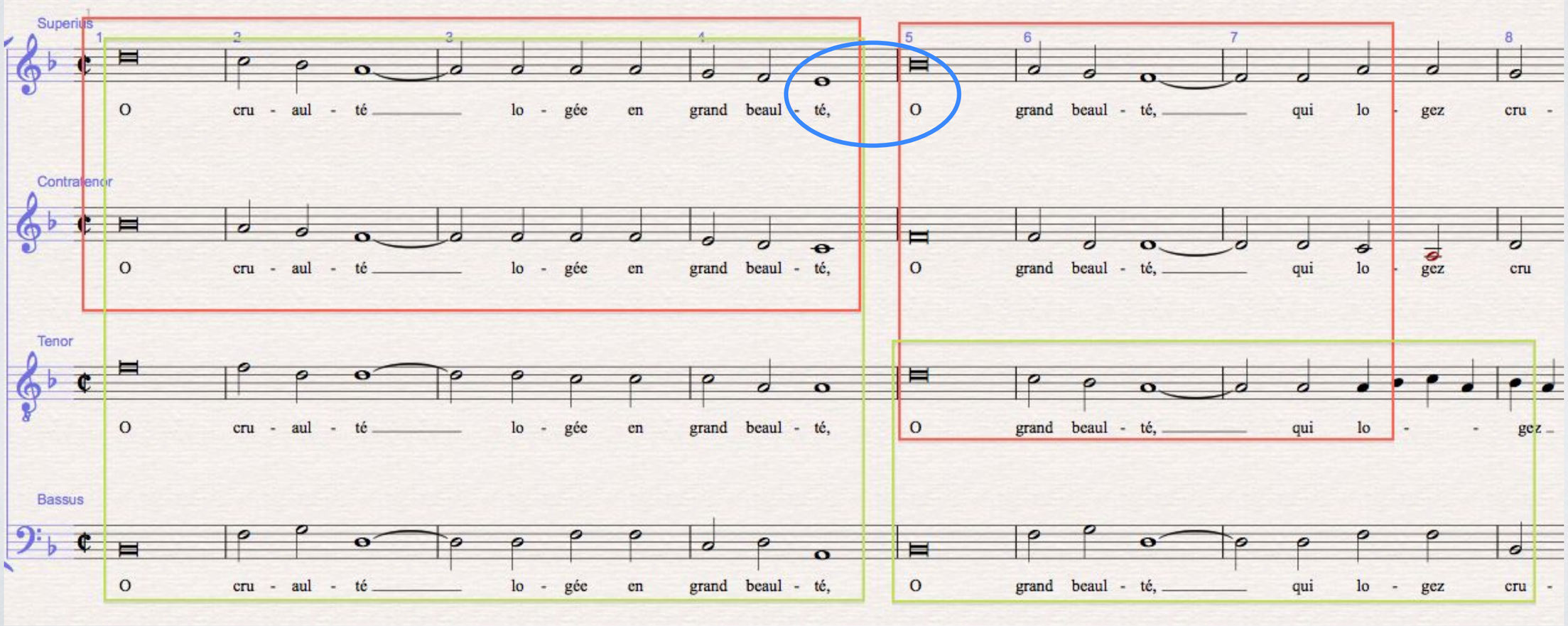
TEXT REPRESENTATION:
Comment: long Phrygian preparation for a cadence S/T to A at “cruauté et de toute rigeur”



TEXT

DC0922.1-8
Le Rat, *O cruaulté*

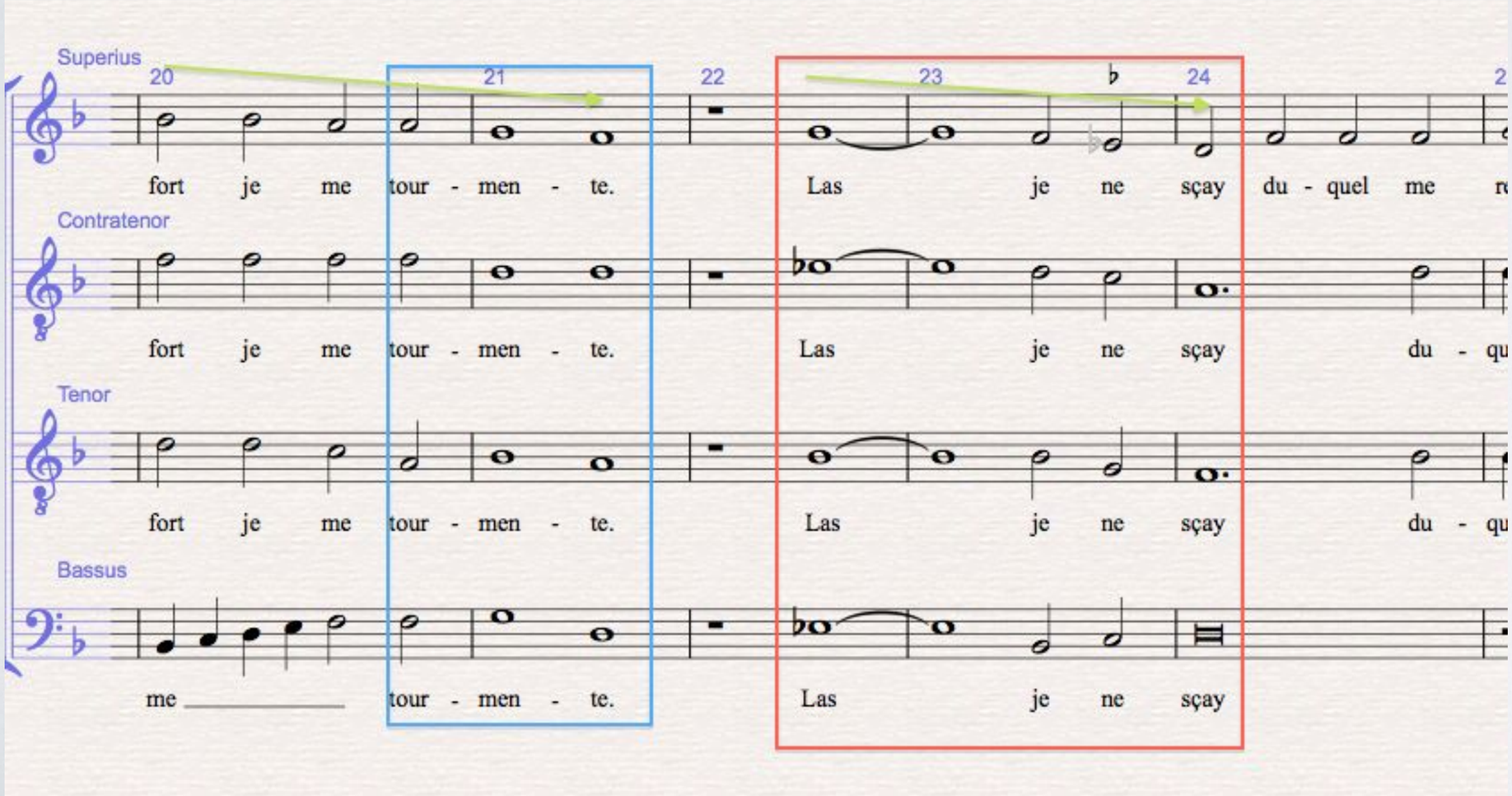
TEXT REPRESENTATION
Comment: Tri-tone leap betwee adjacent phrases, mm. 4-5. The dissonance is heard at the center of a chiastic pair of verses describing how 'cruelty' is housed within such 'beauty'.



TEXT

DC0119.21-24
Du Tertre, *J'ay d'un costé*

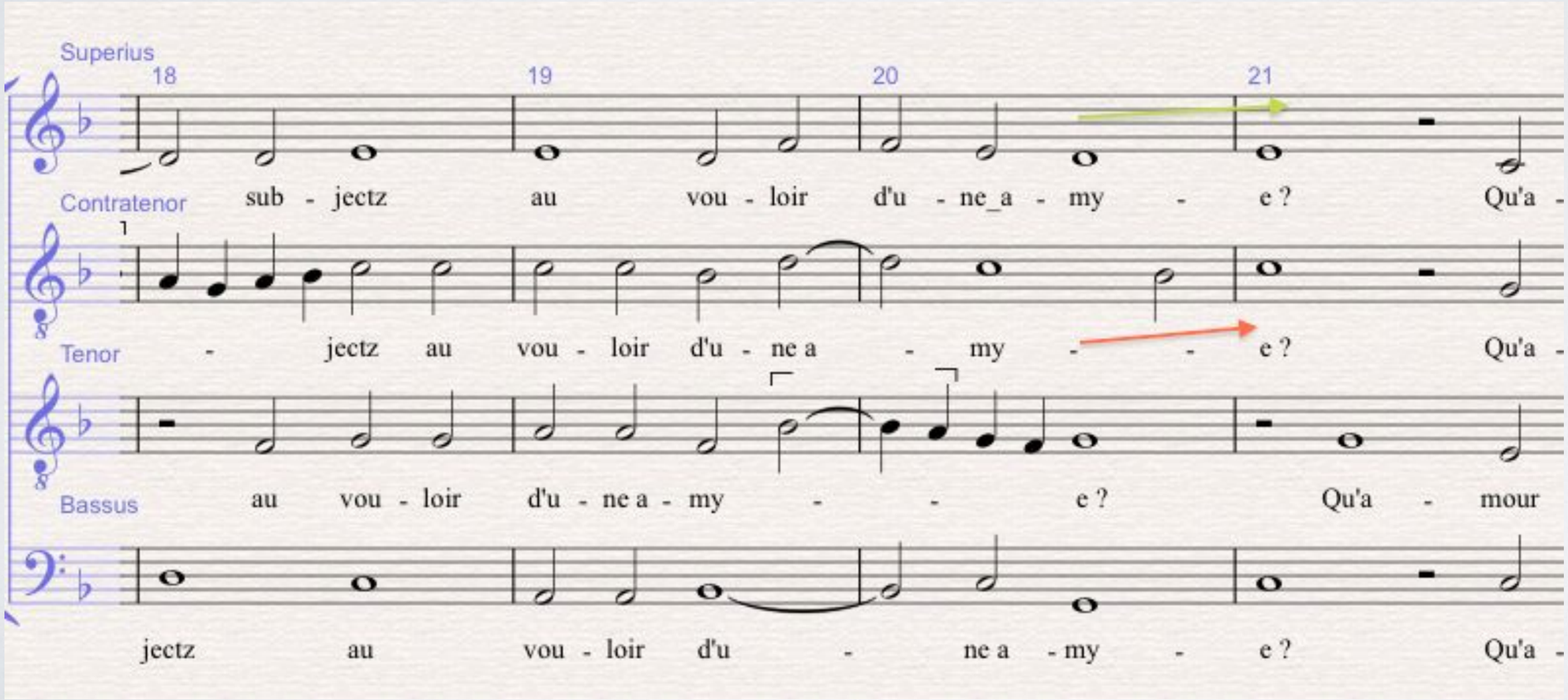
TEXT REPRESENTATION
Comment: Descending tetrachord in superius, harmonized first with plagal cadence, then with plaintive E-flats.
Text: "tourmente".



TEXT

DC0121.20-21
Certon, *Mauldict soit-il*

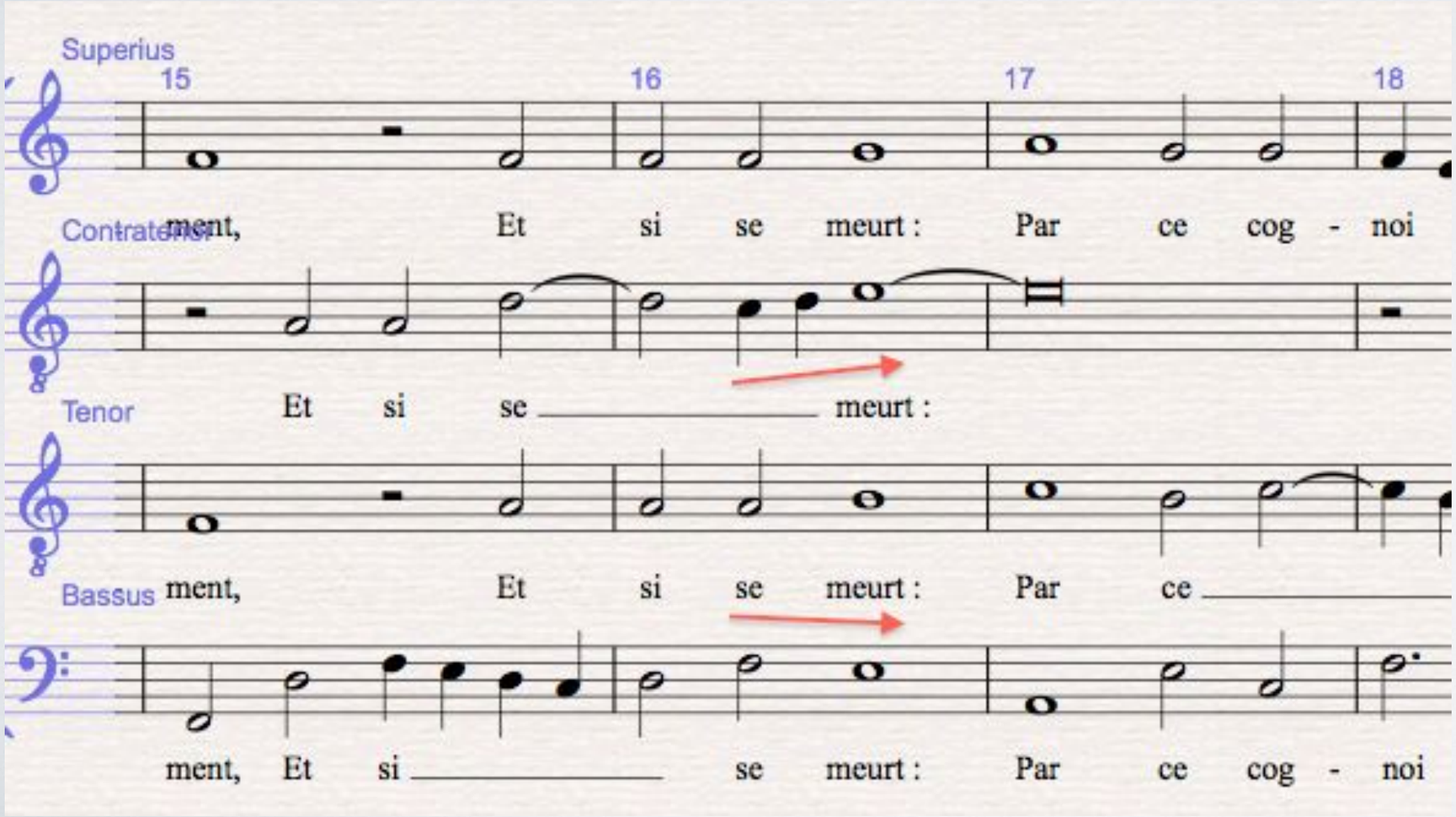
TEXT REPRESENTATION
Comment: Evaded, displaced, and inverted cadence for “?”



TEXT

DC0303.16
Guilliaud, *Si mon grand mal*

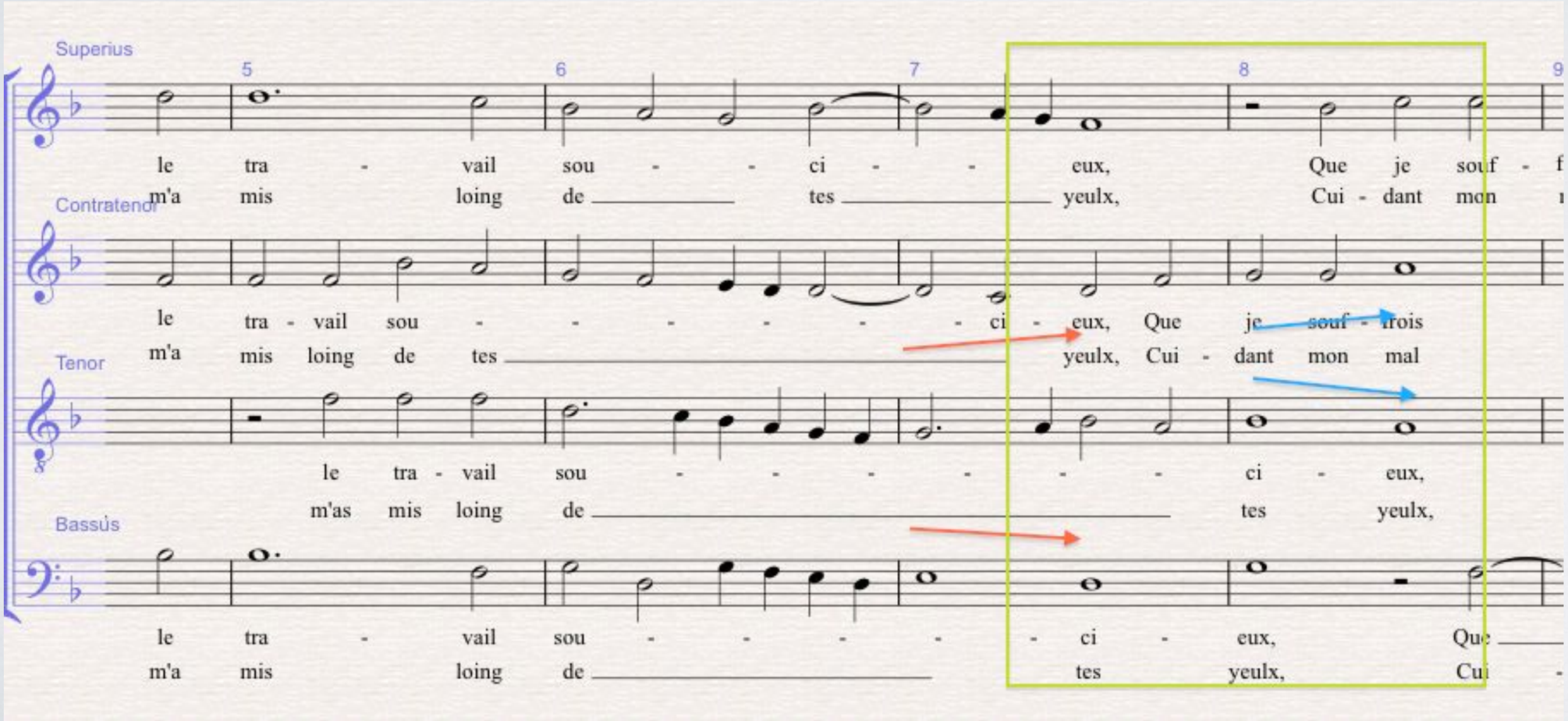
TEXT REPRESENTATION
Comment: Phrygian cadence Ct/B to E, displaced, at “et si se meurt”



TEXT

DC0917.7-8
Bonard, *Amour voyant*

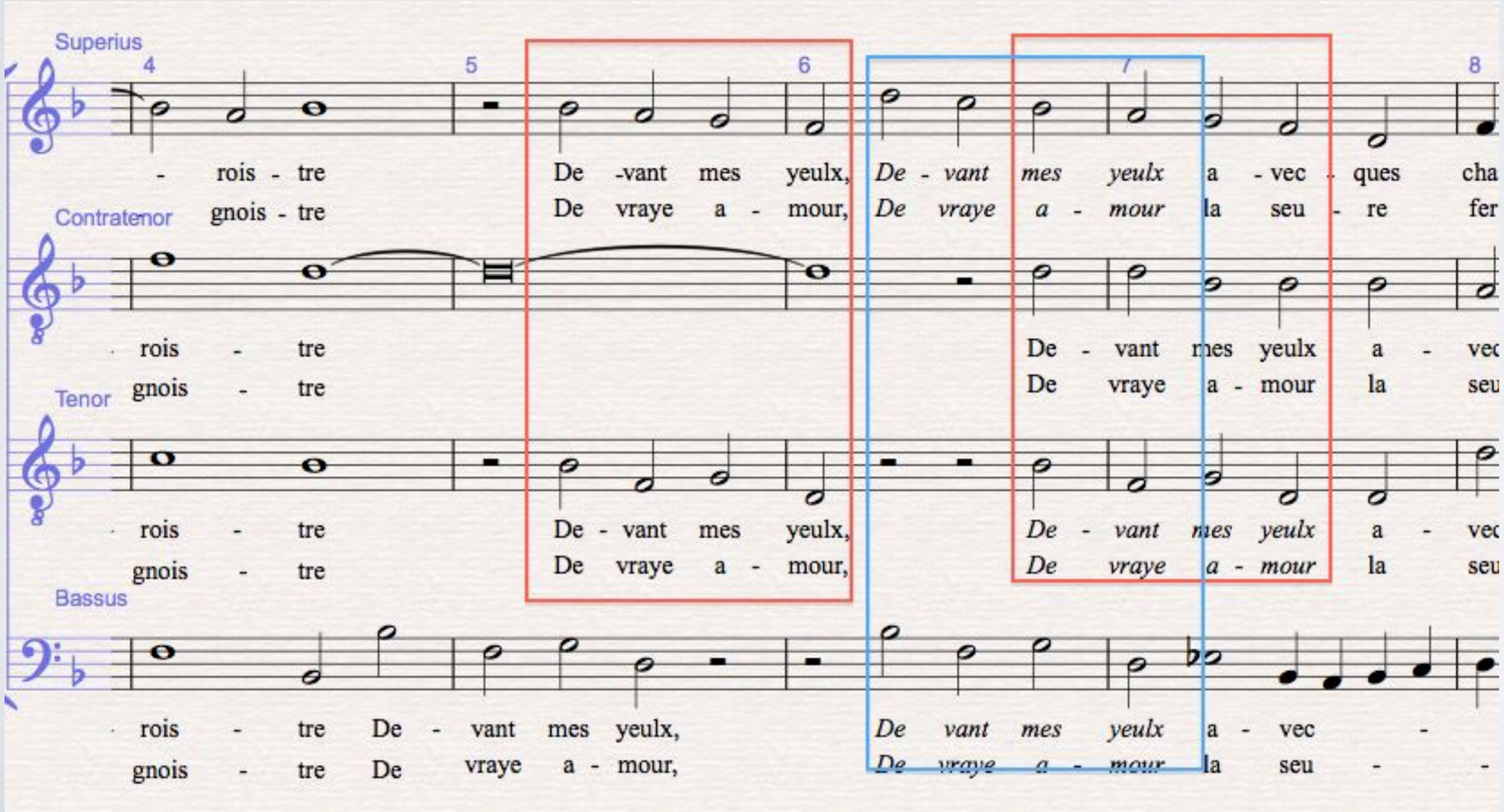
TEXT REPRESENTATION
Comment: Two overlapping displaced Phrygian cadences (to D, A) for “travail soucieux, Que je souffrois”



TEXT

DC0104.5-7
Le Gendre, *Cherchant amour*

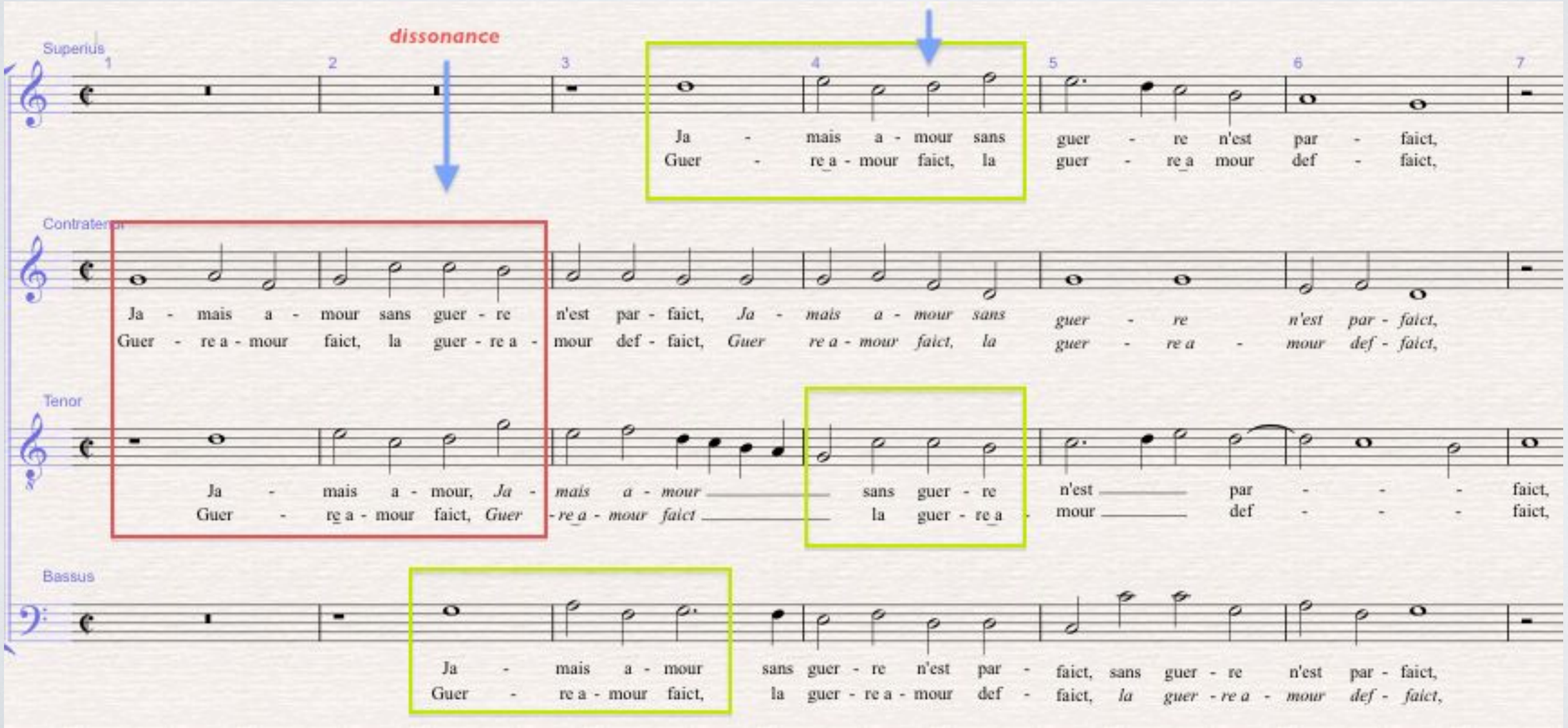
TEXT REPRESENTATION
Comment: Obsessive repetition of melody and romanesca at “devant mes yeulx”



TEXT

DC0523.1-4
Goudimel, *Jamais amour*

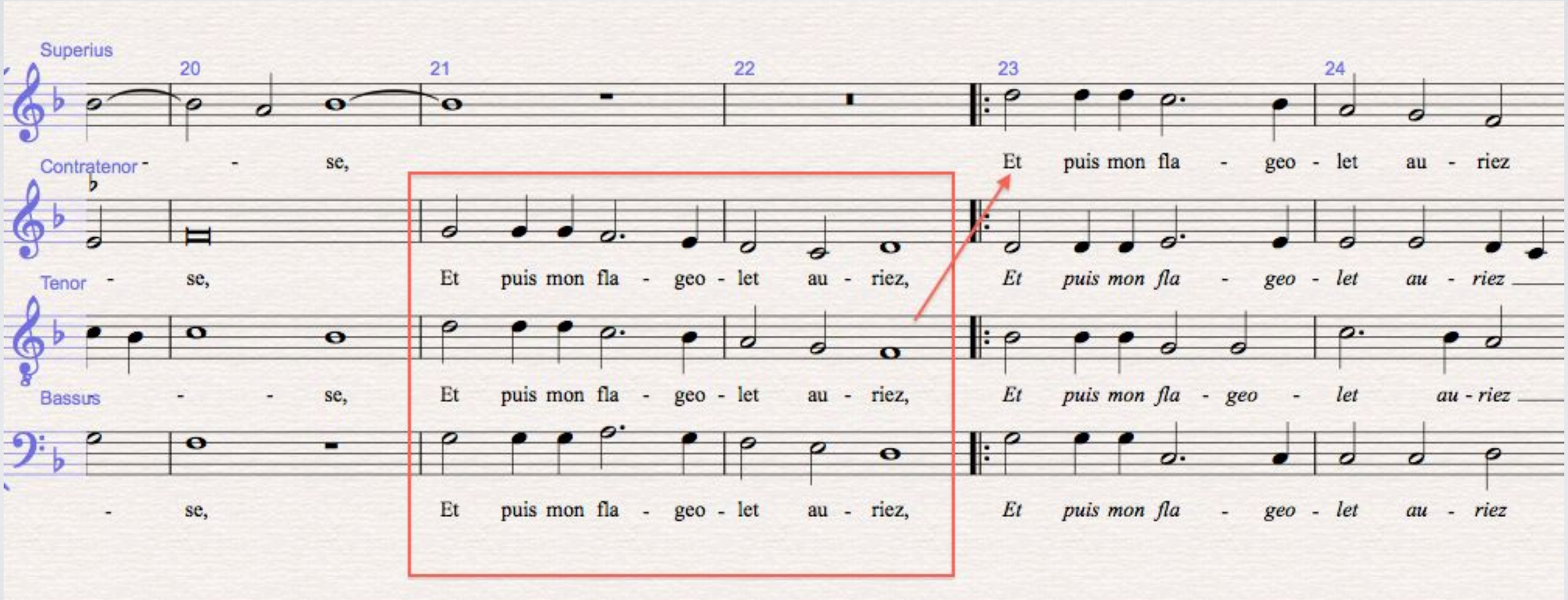
TEXT REPRESENTATION
Comment: dissonance at “amours sans *guerre* n’est parfaict”



TEXT

DC0905.21-22
Archadelt, *Je ne suis pas*

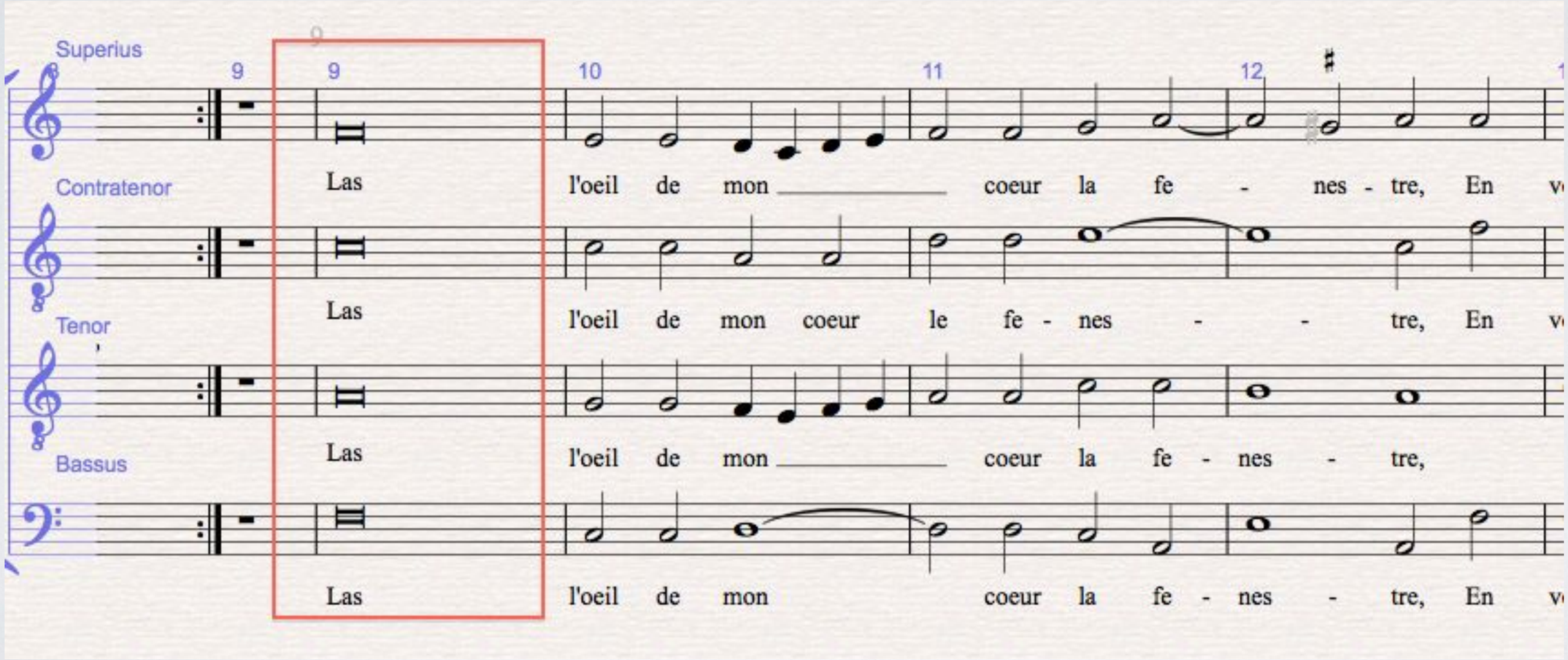
TEXT REPRESENTATION
Comment: fauxbourdon texture at “et puis mon flageolet auriez”



TEXT

DC0303.9
Guilliaud, *Si mon grand mal*

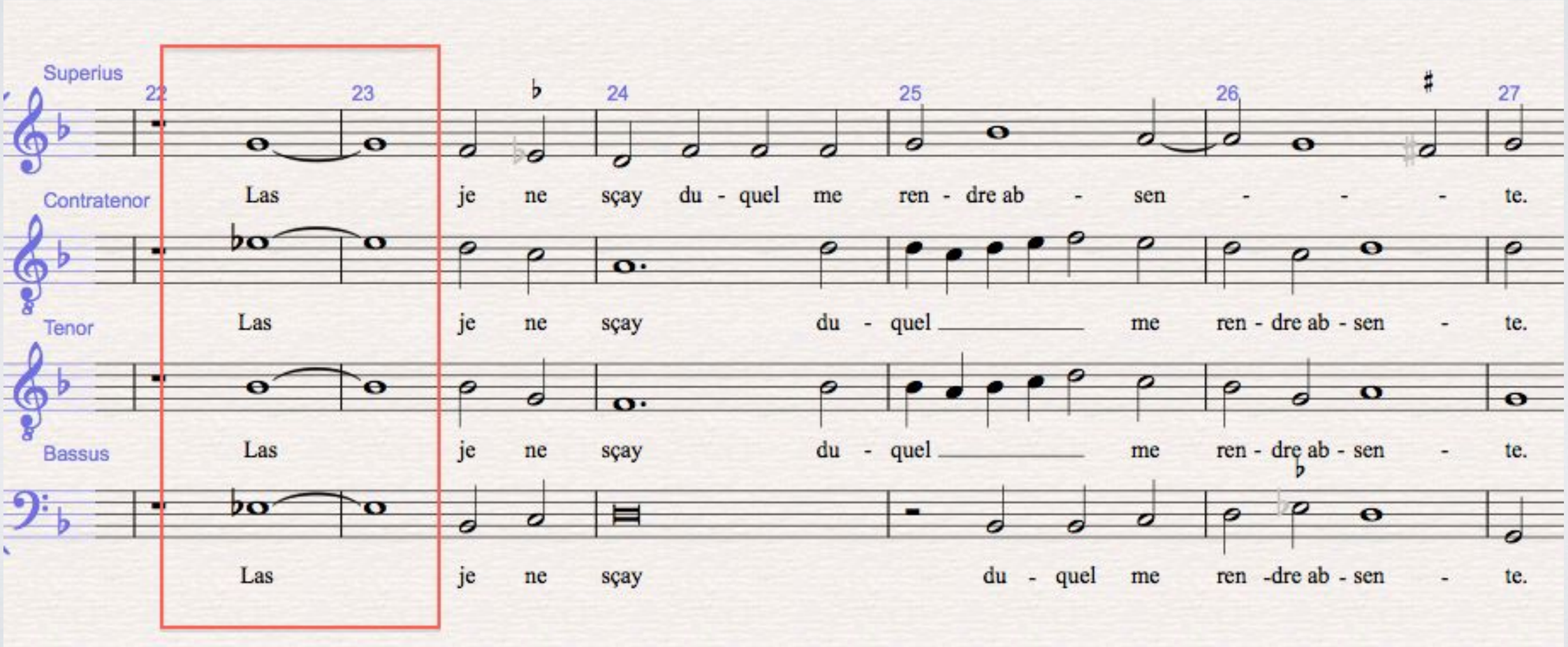
TEXT DECLAMATORY



TEXT

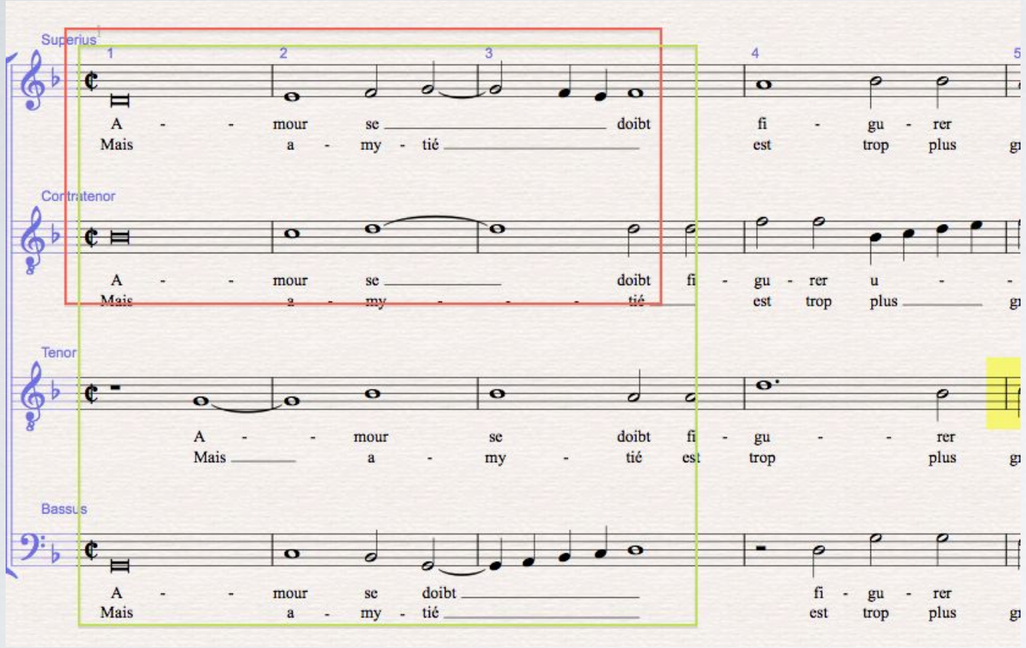
DC0119.22-24
Du Tertre, *J'ay d'un costé*

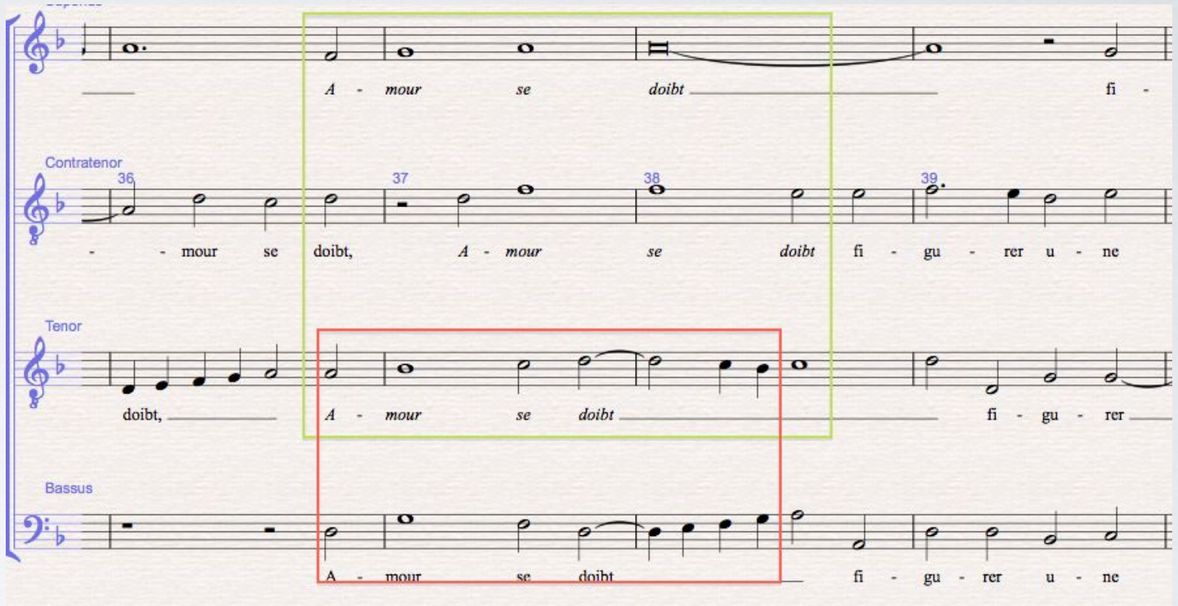
TEXT DECLAMATORY



GENERICS. RARITIES.

DC0407. Maillart, *Amour se doibt and* DC0408. Pagnier, *Plaisir, prouffit*
CITATION: Chanson-Response pair
Comment: Acc 3rds S/Ct become Acc 6ths S/T; 5/3 S/B become 5/3 T/B





Amour se doibt figurer une rose,
Dont pour un temps l'odeur on peult tirer,
Mais amitié est trop plus grande chose,
Qui bien au vray la veult considerer :
Car amour n'est qu'un desir d'aspirer
A quelque fin, pour un contentement :
Mais d'amytié l'on en peult retirer,
Plaisir, prouffit, honneur, advancement.

Plaisir, prouffit, honneur, advancement,
Maintz gens ont eu pour à l'amour attaindre,
Qui rend aux siens un tel contentement,
Que dire peulx amitié trop plus moindre
Que n'est amour, lequel si voulois paindre
En une fleur, et que mortelle chose
Feust un rosier, lors dirois sans nul craindre,
Amour se doibt figurer une rose.