Cadéac, Gombert, and CRIM: A New Approach to the Renaissance Imitation Mass

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CIRMMT Talk

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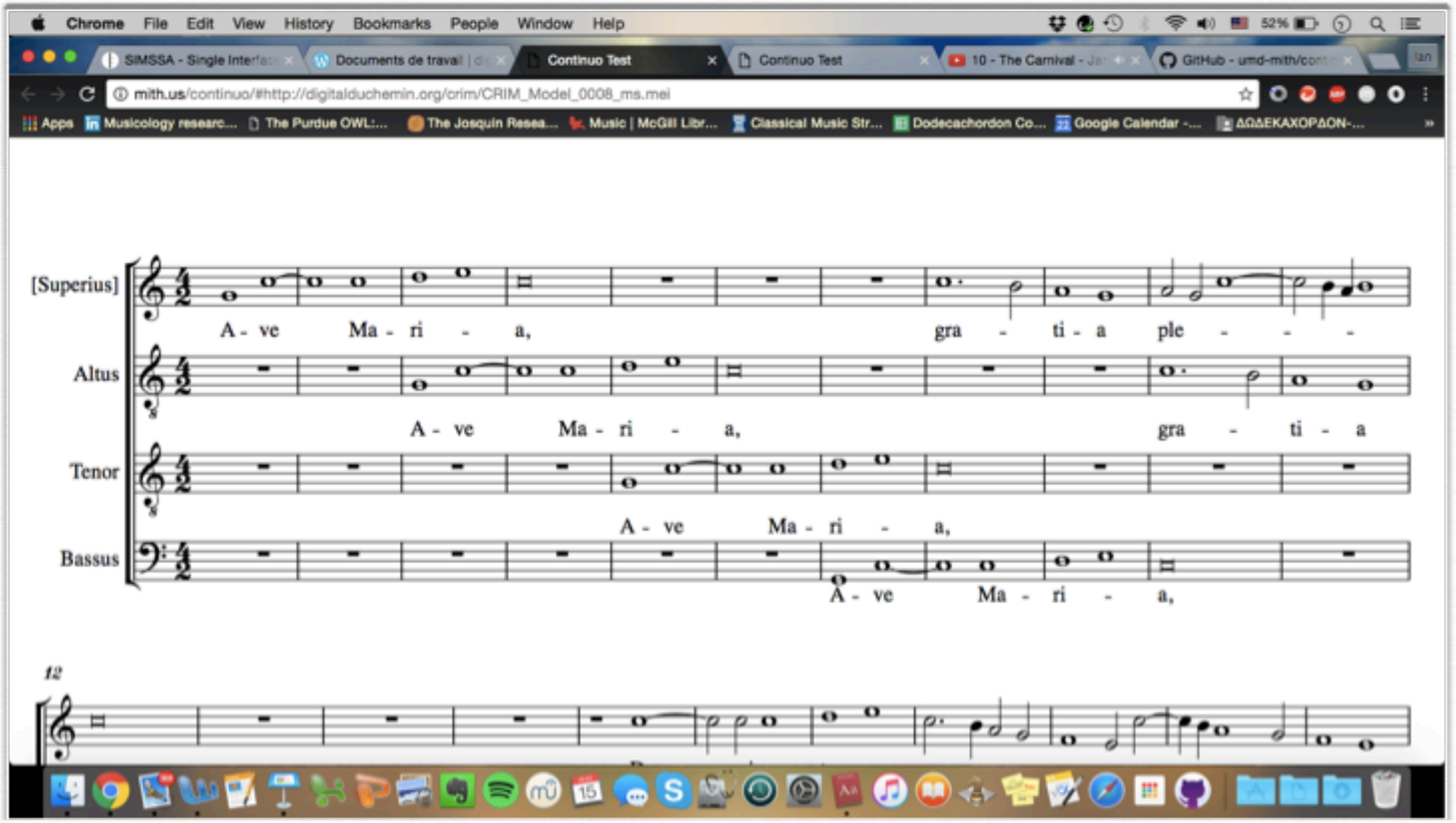
Citations: The Renaissance Imitation Mass

- Goal of CRIM
  - Renaissance Imitation Mass
- Summer/s of Analysis: 2016/2017
  - Workshop in Tours, France in 2016
  - Summer of Analysis in July-August of 2017

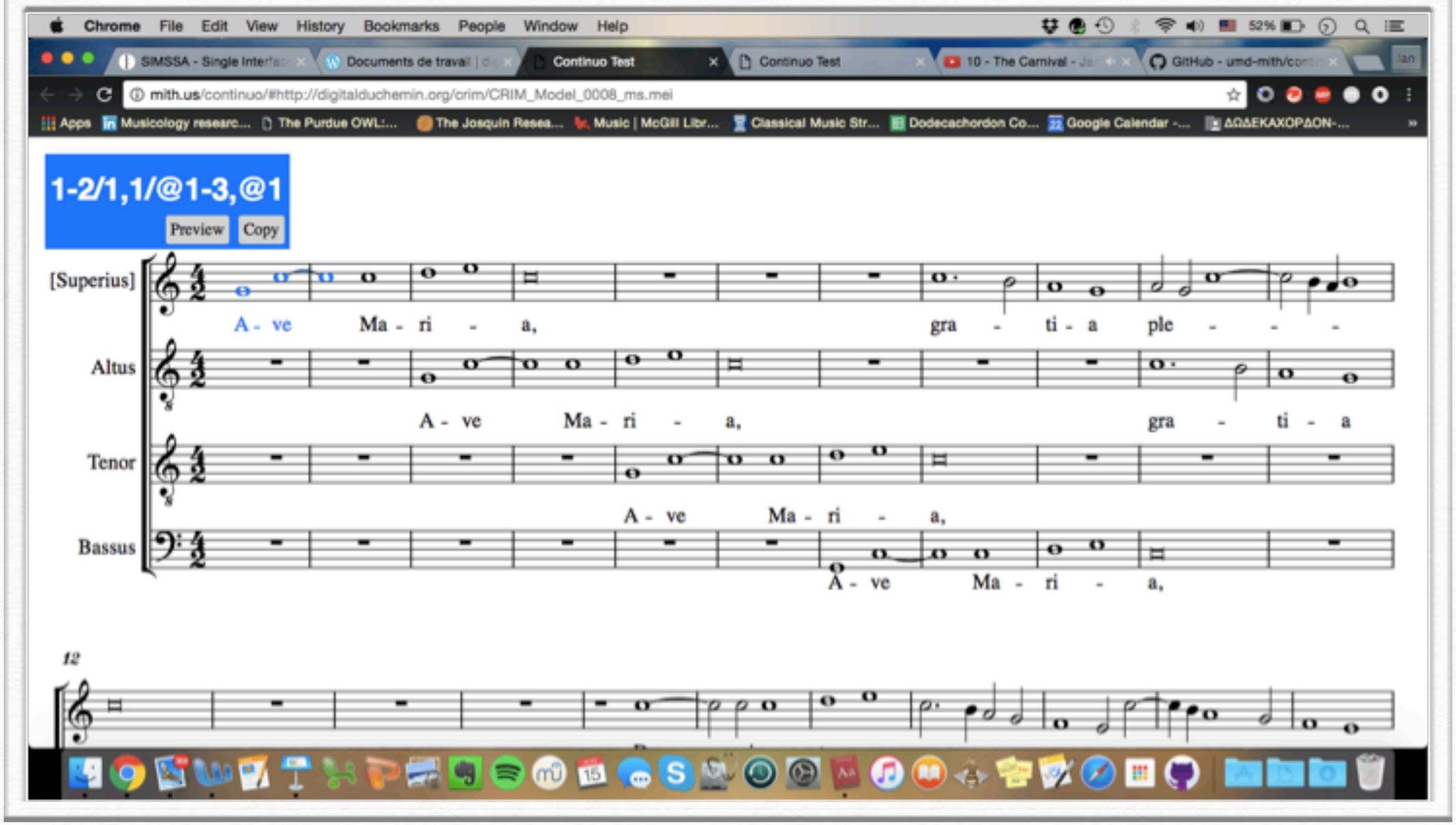
CRIM: Innovative Technologies

- Scores transcribed using notation software
  - Score => MEI => Verovio
- Enhancing Music Notation Accessibility (EMA Citations)

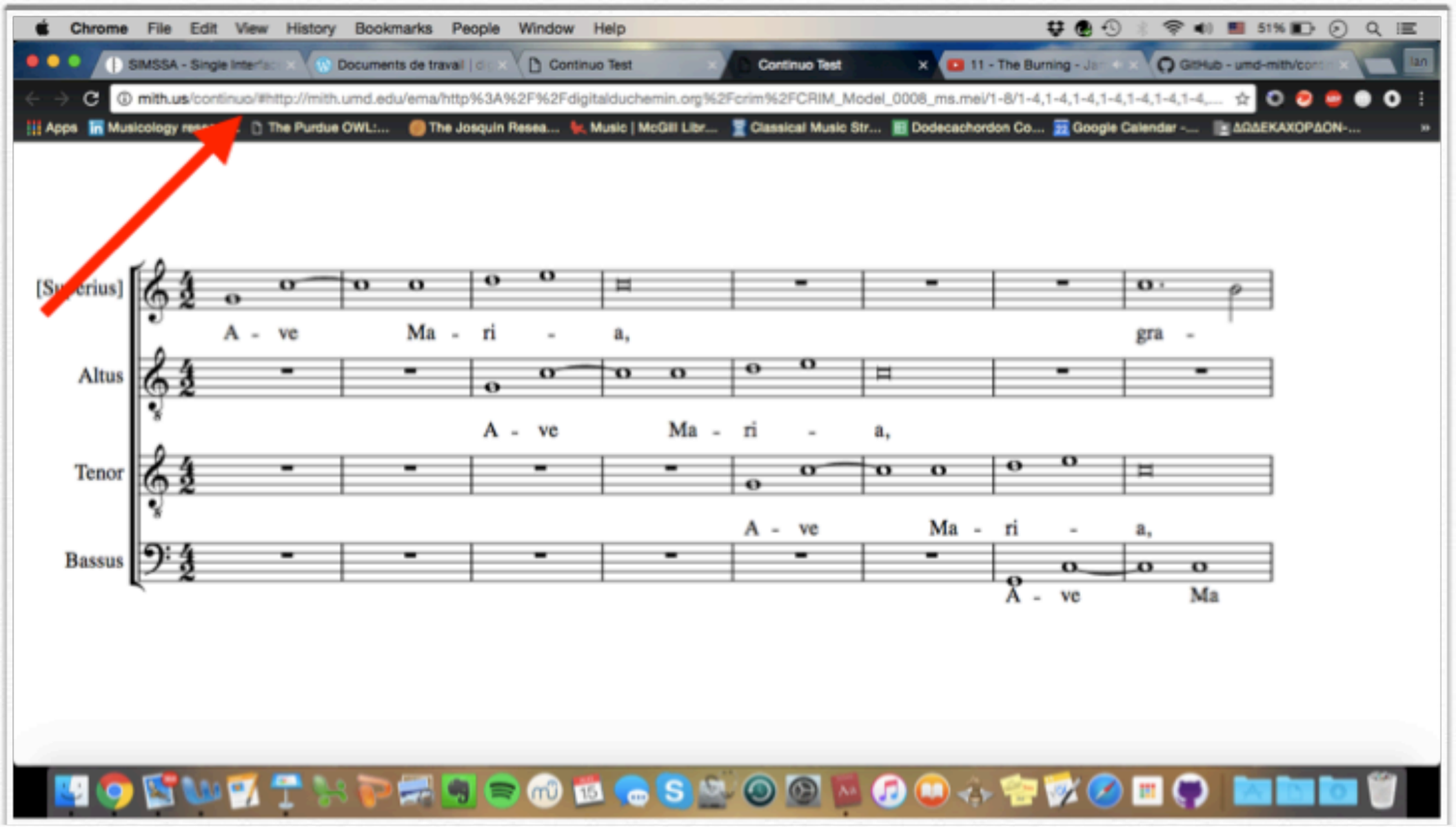
CRIM: Innovative Technologies



CRIM: Innovative Technologies



CRIM: Innovative Technologies



Controlled Vocabulary

- Creation of Controlled Vocabulary in the Summer of 2016
- Musical Types
  - *Soggetto*, cantus firmus, homorhythm
- Relationship Types
  - Quotation (Exact or Monnayage), Mechanical or Non-Mechanical Transformation, New Material, and Omission

Controlled Vocabulary-Musical Type: Presentation Types

- Five originally codified by Peter Schubert, but we only use three

- Specific types of imitation based upon repeated counterpoint and the time intervals between imitations

- Any repeated counterpoint utilising the same text is termed a “module,” from Jessie Ann Owens

Presentation Types: Non-Imitative Module (NIm)

"presented with the same words and rhythm (more or less) in both parts, and is most often stated in one pair of adjacent voices and repeated in the other."

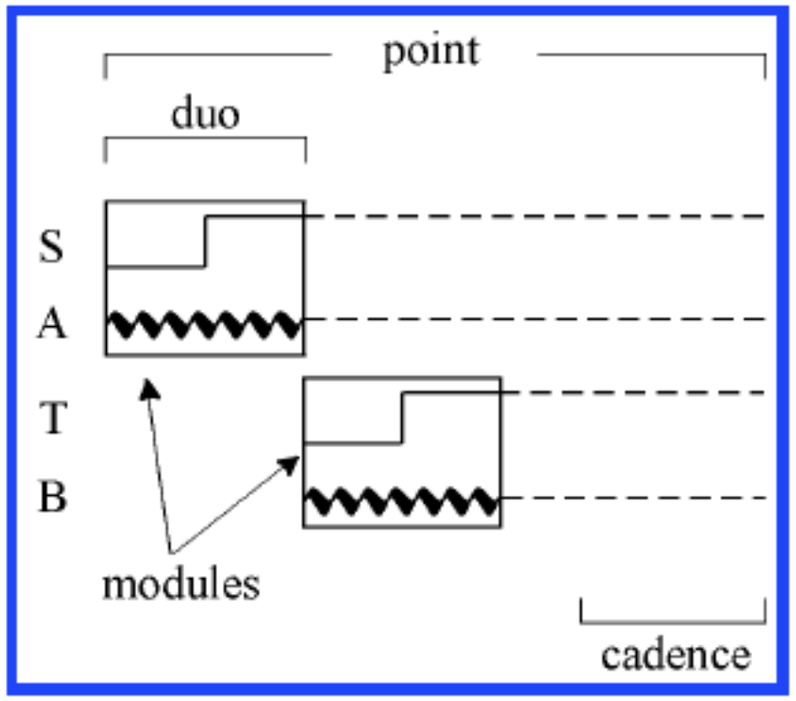
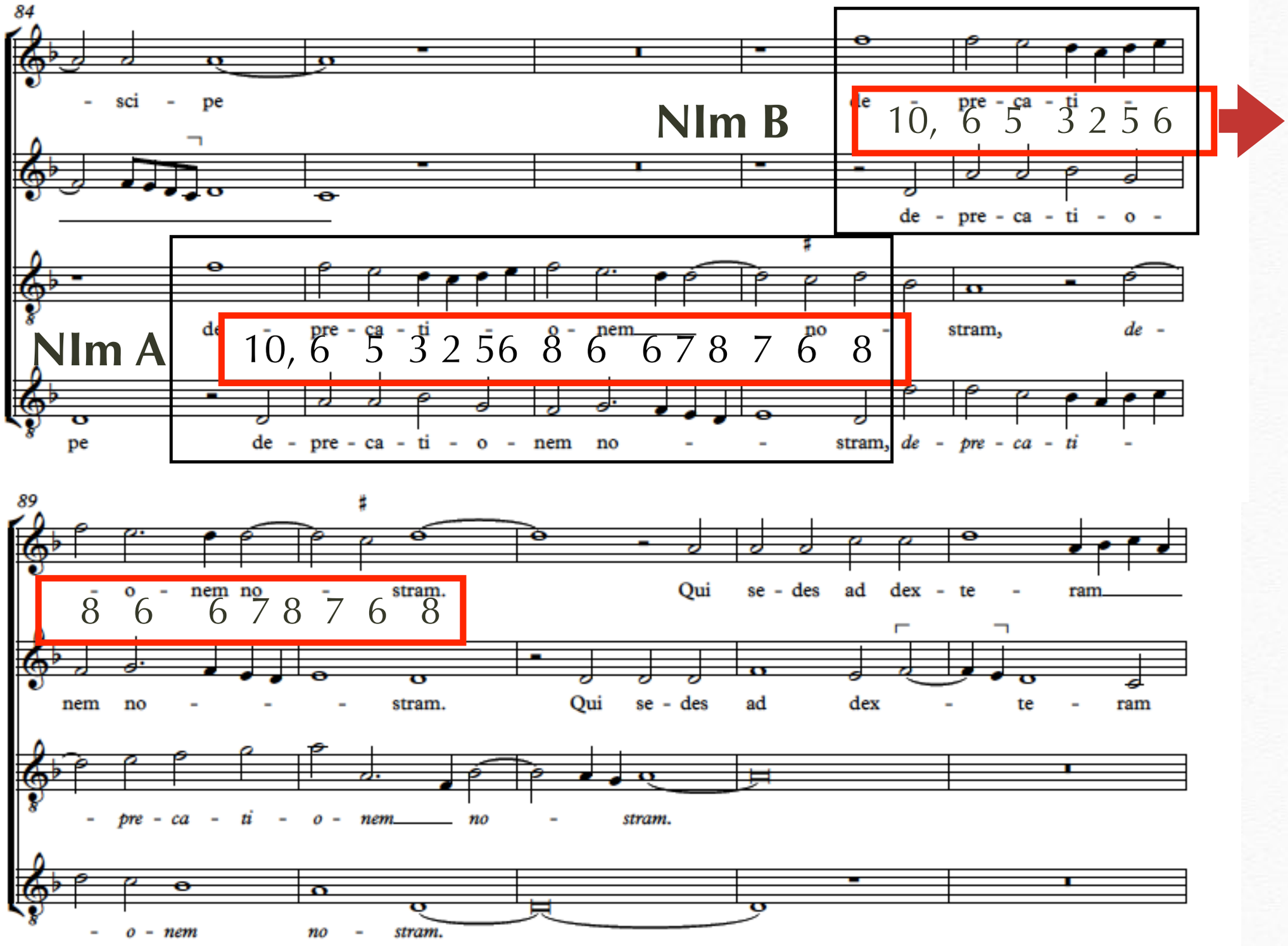
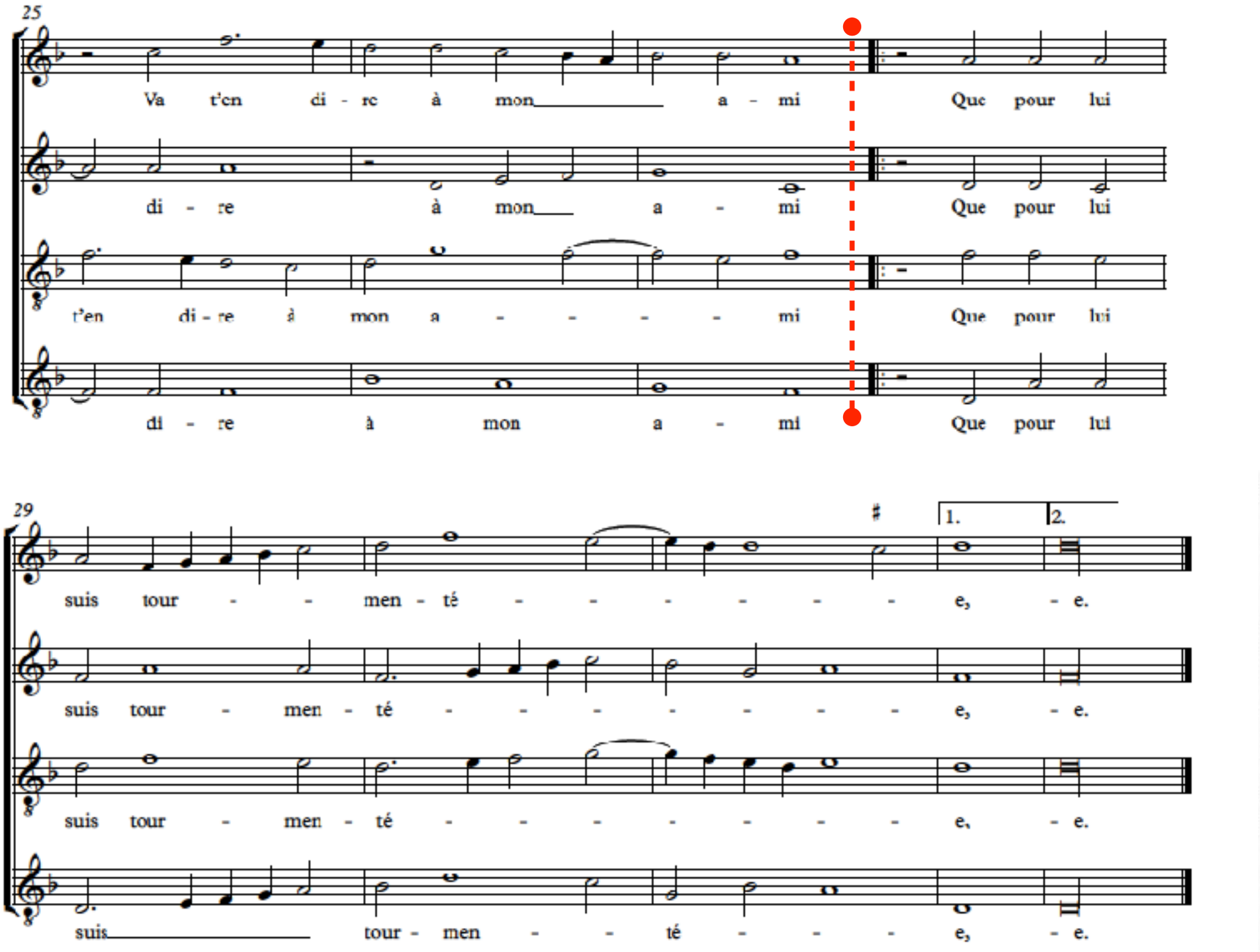


Figure 1a Modules in nonimtative duos

Example of a Typical NIm from Gombert's *Missa Je suis déshéritée*



Repeated final phrase (*soggetto* **8**) of Cadéac's *Je suis déshéritée*



All NIms in Gombert's *Missa Je suis déshéritée*

Kyrie	Gloria	Credo	Sanctus	Agnus Dei
Kyrie 1: 0	Et in terra pax: 0	Patrem omnipotens: 0	Sanctus: 0	Agnus 1: 0
Christe: 0	Domine Fili: **1**	Et incarnatus est: 0	Pleni sunt: 0	Agnus 2: **3**
Kyrie 2: **2**	Qui tollis: **2**	Crucifixus: 0	Hosanna: 0	
	Cum Sancto Spiritu: **2***	Et resurrexit: 0	Benedictus: 0	
		Et iterum: **3**		
2	5	3	0	3

All NIms in Gombert's *Missa Je suis déshéritée*

Kyrie	Gloria	Credo	Sanctus	Agnus Dei
Kyrie 1: 0	Et in terra pax: 0	Patrem omnipotens: 0	Sanctus: 0	Agnus 1: 0
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	Cum Sancto Spiritu: **2***	Et resurrexit: 0	Benedictus: 0	
		Et iterum: **3**		
2	5	3	0	3

NIms Used in the Kyrie

Kyrie	Soggetti from Cadéac's chanson
Kyrie 1	
Christe	
Kyrie 2	NIm 1: **1** NIm 2: **8** (*4v*)

All NIms in Gombert's *Missa Je suis déshéritée*

Kyrie	Gloria	Credo	Sanctus	Agnus Dei
Kyrie 1: 0	Et in terra pax: 0	Patrem omnipotens: 0	Sanctus: 0	Agnus 1: 0
Christe: 0	Domine Fili: **1**	Et incarnatus est: 0	Pleni sunt: 0	Agnus 2: **3**
Kyrie 2: **2**	Qui tollis: **2**	Crucifixus: 0	Hosanna: 0	
	Cum Sancto Spiritu: **2***	Et resurrexit: 0	Benedictus: 0	
		Et iterum: **3**		
2	5	3	0	3

NIms Used in the Credo

Credo	Soggetti from Cadéac's chanson
Patrem omnipotens	
Et incarnatus est	
Crucifixus	
Et resurrexit	
Et iterum	NIm 1: **1** NIm 2: **5** NIm 3: **8** (*3v*)

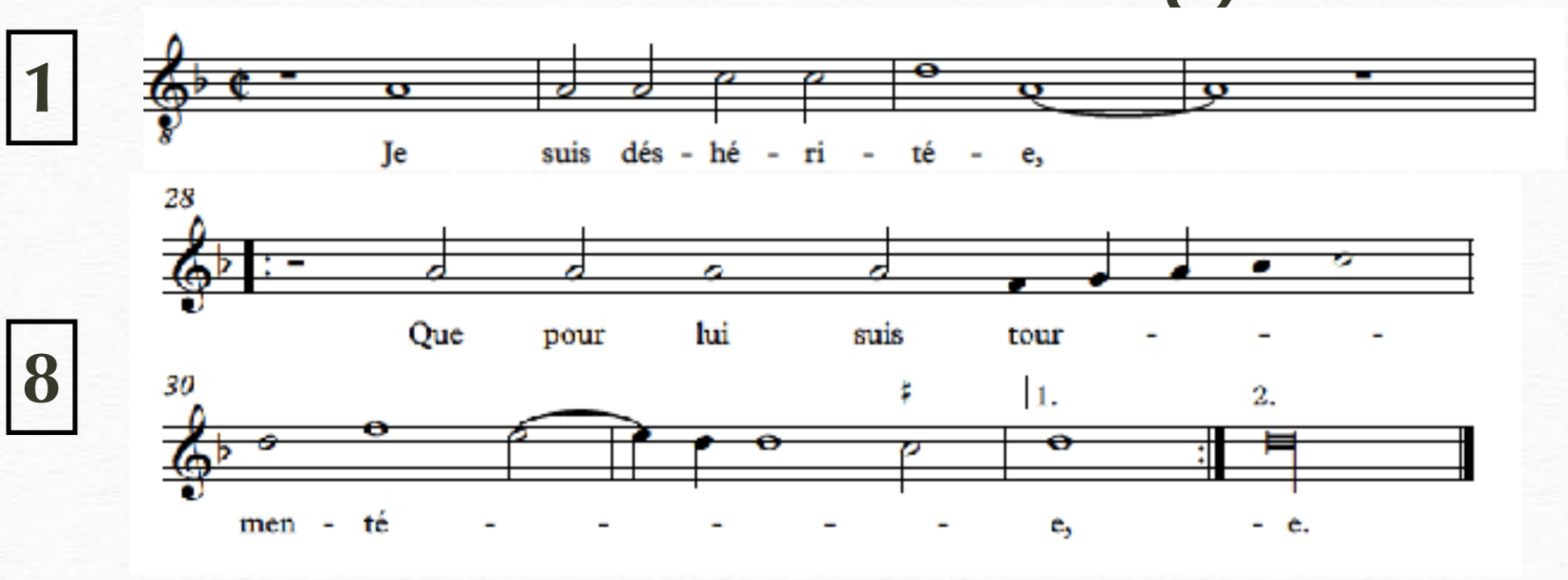
All NIms in Gombert's *Missa Je suis déshéritée*

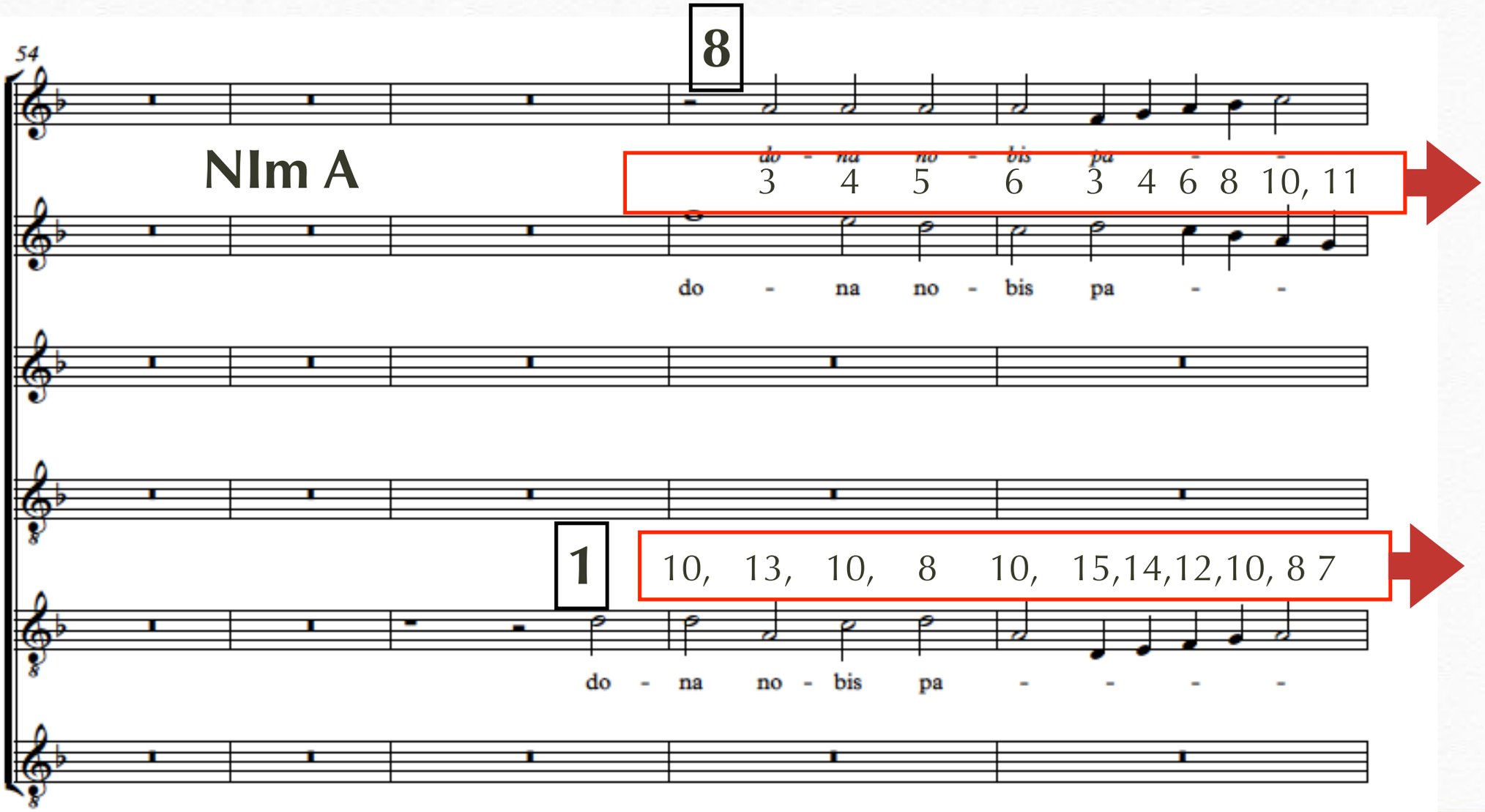
Kyrie	Gloria	Credo	Sanctus	Agnus Dei
Kyrie 1: 0	Et in terra pax: 0	Patrem omnipotens: 0	Sanctus: 0	Agnus 1: 0
Christe: 0	Domine Fili: **1**	Et incarnatus est: 0	Pleni sunt: 0	Agnus 2: **3**
Kyrie 2: **2**	Qui tollis: **2**	Crucifixus: 0	Hosanna: 0	
	Cum Sancto Spiritu: **2***	Et resurrexit: 0	Benedictus: 0	
		Et iterum: **3**		
2	5	3	0	3

NIms Used in the Agnus Dei

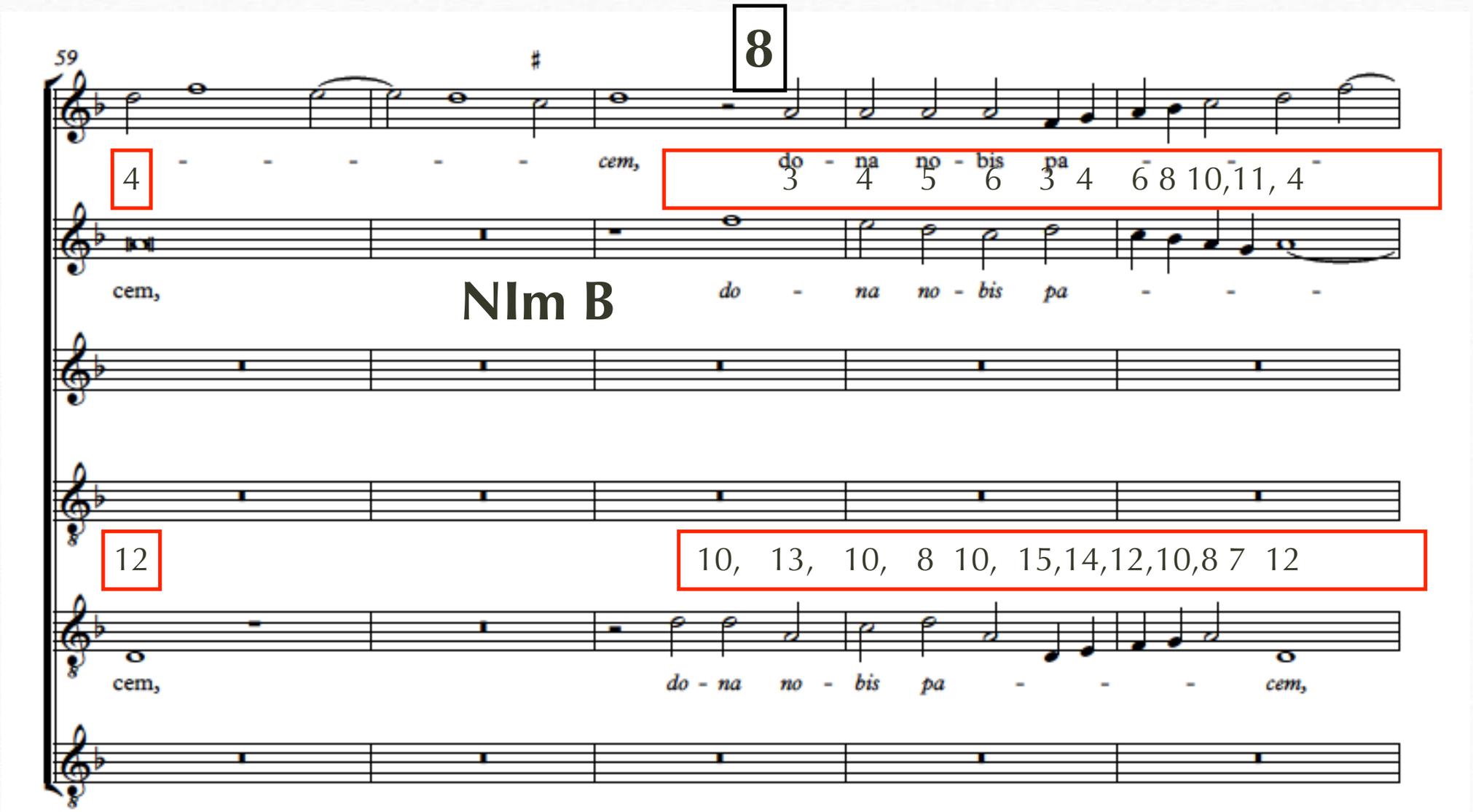
Agnus Dei	Soggetti from Cadéac's chanson
Agnus 1	
Agnus 2	NIm 1: **1** NIm 2: **New** NIm 3: **1/8** (*3v*)

Final NIm of the Agnus Dei





Final NIm of the Agnus Dei



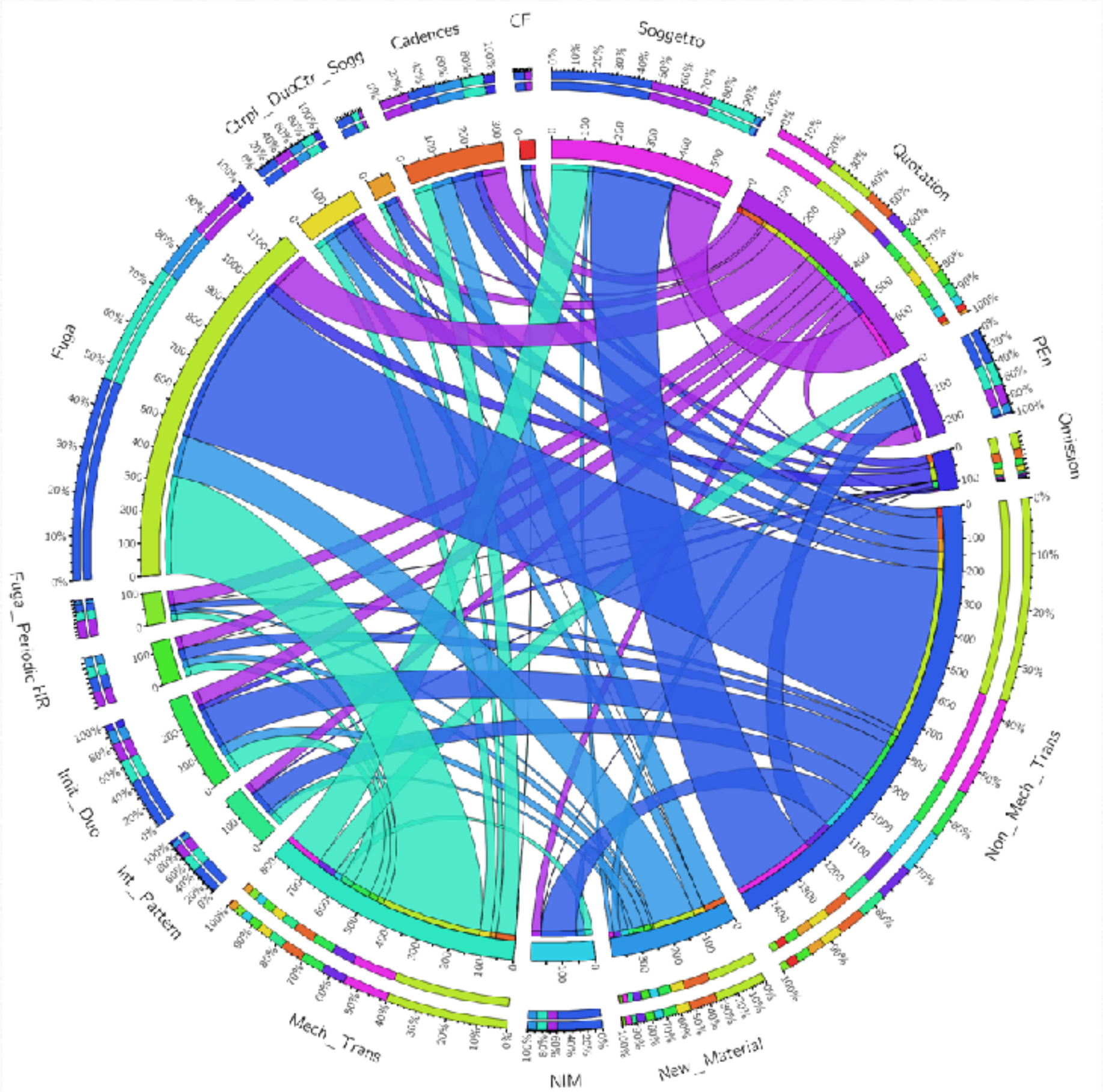
Conclusions

- 1) Gombert uses Cadéac's *soggetto* **8**, the NIm presentation type, and distinct voicing to close out the structural movements of the Mass

- 2) Gombert expands upon Cadéac's NIm by placing *soggetto* **8** against the main motive of the chanson

- 3) Does Gombert use the NIm presentation type as an ending function?

- 4) All of this information will be available via *CRIM*!


CF
Soggetto
Quotation
PEn
Omission
Non_Mech_Trans
New_Material
NIM
Mech_Trans
Int_Pattern
Init_Duc
Fuga_Periodic HR
Fuga
Cmpl_DuoCtr_Sogg
Cadences

Thank you!

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