

Analysis Notes

TODO

- ☒ Markup intervals #1
- ☒ Markup intervals #2
- ☒ Find out which ones are consonance or dissonance
- ☒ Mark whether intervals are consonance or dissonance #1
- ☒ Mark whether intervals are consonance or dissonance #2
- ☒ Look at example markup to see what else there is to write on score
- ☒ Mark cadences

Things to write on score

- Where does imitation begin?
- Mark Passing Tones
- Suspensions
- ☒ **LINK: EMBELLISHING TONES**
- NT = Non-Tone?
 - ☒ **DEFINITION: NON-CHORD TONE**
 - ☒ **DEFINITION: NEIGHBOR TONE**
- ☒ Find out and write definition / criteria for passing tone
 - ☒ **DEFINITION PASSING TONE**
- ☒ Find out and write definition / criteria for suspensions
 - ☒ **DEFINITION: SUSPENSION**
 - Looks like “Guidelines for Cadences for Two Voices in Examples” has examples
 - ☒ take a look there, **wk2 tues** (it’s open)
 - ☒ “Guidelines for Two-Voice Writing” in **wk2 tues** (it’s open)
- ☒ Find out what NT means, and what the def / crit are
- ☒ **DEFINITION: MINIM**
- ☒ **DEFINITION: CAMBIATA**
- ☒ **DEFINITION: ANTICIPATION**
- ☒ Write SUMMARY OF NON-CHORD TONES in pencil
- ☒ Mark imitation begin #1
- ☒ Mark imitation begin #2
- ☐ Mark Passing Tones #1
- ☐ Mark Passing Tones #2
- ☐ Mark Suspensions #1
- ☐ Mark Suspensions #2
- ☐ Mark Neighbor Tone #1
- ☐ Mark Neighbor Tone #2

Consonances / Dissonances

- Consonant: Unisons, 8, 5, 3, 6
- Dissonant: 2, 7, 4

Questions and Answers

- How are the works structured? How would you divide them into sections?
On what basis?
 - TODO:
- What is the mode of each piece? Key signature?
 - 1: Looks like G Dorian, Key signature has a B-flat
- How do these composers use *musica ficta* (implied sharps and flats)?
 - 1: The very last cadence has an F-sharp, then resolves on a unison G
 - 2: *musica ficta* in measure 57, F-sharp to resolve to G octave in measure 58
- How are consonances used? How about dissonances? (What kind of dissonances? Describe them.)
 - TODO: consonances, what are the intervals; dissonances, what are the intervals?
 - * TODO:
- Are these two works metrically the same?
 - 1: cut whole, two whole notes per measure
 - 2: also cut whole, two whole notes per measure
 - YES
- What are the rhythms like?
 - TODO: and what kind of rhythms am I trying to describe here? syncopations?