

CONTRAPUNCTUS STRUCTURE AND ELABORATIVE FIGURATIONS IN THE ARS NOVA MOTET

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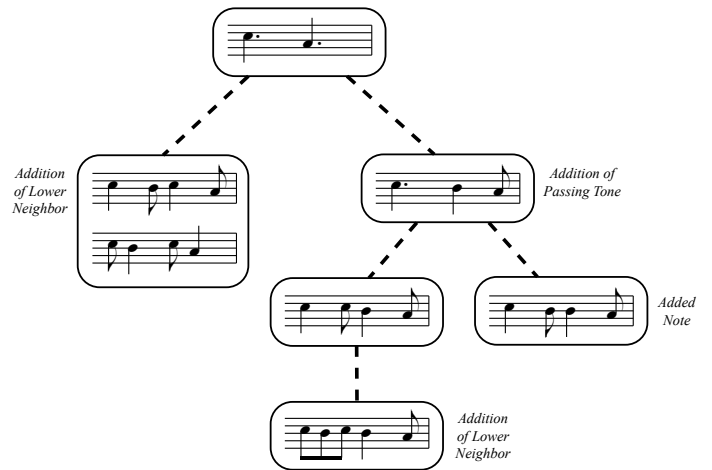
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EXAMPLE 1 Structural analysis of the first manner of measurable discant adorned with flowers from Petrus dictus palma ociosa, *Compendium de discantu mensurabili*, mm. 1–4 (cf. Wolf 1914, 519)

EXAMPLE 2 Structural analysis of examples 1–8 of diminished Counterpoint in perfect *tempus*, major prolation from *De diminutione contrapuncti*, mm. 1–4 (cf. Di Bacco 2001, 304–308)

EXAMPLE 3 Diagram of a Lower Third (L3) figure and its elaboration in imperfect *tempus*, major prolation



EXAMPLE 4 One particular L3 figure and its setting in all four mensurations

EXAMPLE 5 Abstract L3 figure and its various manifestations drawn from motets by Vitry and Machaut (transposed for comparison)

The figure shows an abstract L3 figure at the top, consisting of a treble clef, a single note on the second line, and a slur over the next two lines. Below this are four staves of musical notation, each with a different time signature and a label:

- Perfect *tempus*, major prolation (3/8 time signature)
- Perfect *tempus*, minor prolation (3/4 time signature)
- Imperfect *tempus*, major prolation (6/8 time signature)
- Imperfect *tempus*, minor prolation (3/2 time signature)

EXAMPLE 6 Most frequent structural functions of common motives

a) *k*-motive

The notation for the *k*-motive is shown in a two-staff system. The upper staff contains three measures with notes on the treble clef staff:

- Measure 1: Desc. Step (G4, F4, E4), labeled "L3" below.
- Measure 2: Desc. 4th (G4, D4), labeled "L3" below.
- Measure 3: As U3 Elaboration (G4, A4, B4, C5), labeled "U3" above and "(L3)" below.

The lower staff shows a corresponding bass line with notes on the bass clef staff.

b) *p*-motive

The notation for the *p*-motive is shown in a two-staff system. The upper staff contains three measures with notes on the treble clef staff:

- Measure 1: Sustained/Repeated (G4), labeled "Sustained/Repeated" above.
- Measure 2: Desc. Step (G4, F4), labeled "Desc. Step" above.
- Measure 3: Asc. 3rd (G4, B4, D5), labeled "Asc. 3rd" above.

The lower staff shows a corresponding bass line with notes on the bass clef staff.

c) *q*-motive

The notation for the *q*-motive is shown in a two-staff system. The upper staff contains three measures with notes on the treble clef staff:

- Measure 1: Sustained/Repeated (G4), labeled "Sustained/Repeated" above.
- Measure 2: Asc. Step (G4, A4), labeled "Asc. Step" above.
- Measure 3: Desc. 3rd (G4, E4, C4), labeled "Desc. 3rd" above.

The lower staff shows a corresponding bass line with notes on the bass clef staff.

EXAMPLE 7 Structural analysis of Vitry, *Flos/Celsa*, mm. 1–9

Tr. *p* *q*
 Flos or - tus in - ter li - li a quo - rum ra - dix est Fran - ci a, qui - bus fla - grat Si - ci - li - a,

Du. *p* *k* *k*
 Cel - - - sa ce - - - drus y - - - so - - - pus

T

L3
 U3 U3
p-motive as $\uparrow 3$ *k*-motive as U3 *p*-motive as DN *q*-motive as $\downarrow 3$ *k*-motive as L3

F_8^5 E_{+3}^8 G_5^5 A_3^5

EXAMPLE 8 Elaborative figures in Vitry, *Tuba/In arboris*, mm. 31–37

Tr. *k*

Du. *p* *p* *p*

T

II

EXAMPLE 9 Elaborative figures in Vitry, *Tuba/In arboris*, mm. 55–61

Tr. *k* *k*

Du. *p* *p* *p* *p*

T

III

EXAMPLE 10 Structural analysis of Machaut, M10, mm. 26–29

Motetus

Structural Analysis

Tenor

p

IN

LN

LN

LN

PT

8

8

8

8

Detailed description: This musical score shows the Motetus and Tenor parts of Machaut's M10, measures 26–29. The Motetus part is written in three staves, each starting with a piano (*p*) dynamic. The Tenor part is written in a single staff. The score includes structural analysis markings: 'IN' (Intervallic Note) and 'LN' (Ligature Note) are placed above the notes in measures 26 and 27. 'PT' (Pitch Tension) is marked in measure 28. Asterisks (*) are placed above notes in measures 26 and 27. A bracket labeled 'Structural Analysis' spans measures 26 and 27. The time signature is 6/8, and the key signature has one sharp (F#).

EXAMPLE 11 Structural analysis of Machaut, M4, mm. 5–7

Tr.

Mo.

T

U3

U4

8

8

8

8

-nir Et de Tres Doulz
k
la dou - ce

Detailed description: This musical score shows the Tr., Mo., and T. parts of Machaut's M4, measures 5–7. The Tr. part is in a soprano clef, Mo. in a mezzo clef, and T. in a tenor clef. The lyrics are: -nir Et de Tres Doulz, la dou - ce. A shaded box highlights the notes 'de Tres' in the Mo. part. Structural analysis markings 'U3' and 'U4' are placed above the notes in measures 6 and 7. The time signature is 6/8, and the key signature has one flat (Bb).

EXAMPLE 12 L3 Figures beginning on all intervals from motets by Machaut

(Upper Voice)

Tenor

M12, m. 63
Triplum

M3, m. 47
Duplum

M13, m. 94
Duplum

M4, m. 74
Duplum

M12, m. 40
Triplum

M14, m. 52
Triplum

M4, m. 6
Duplum

8

7

6

5

4

3

2

Detailed description: This musical score shows L3 figures beginning on all intervals from motets by Machaut. The score is in 6/8 time and has one sharp (F#). It consists of two staves: (Upper Voice) and Tenor. The Upper Voice part shows seven examples of L3 figures, each with a specific interval number below it: 8, 7, 6, 5, 4, 3, and 2. The Tenor part shows the corresponding notes for each figure. The figures are: M12, m. 63 (Triplum), M3, m. 47 (Duplum), M13, m. 94 (Duplum), M4, m. 74 (Duplum), M12, m. 40 (Triplum), M14, m. 52 (Triplum), and M4, m. 6 (Duplum).

EXAMPLE 13 Structural analysis of Machaut, M17, first *talea* (mm. 1–22)

Tr. *k* *p* *k* *q*

Quant vraie a - mour en - - me - e, D'ar - dant de - sir en - gen - dre - e,

Mo. O se - ri - es sum - me ra - ta! Re - gen - do na - tu - ram

T. 8 Super omnes speciosa

L4 U3 L3 L3

C₅⁸ B₃⁵ C₁⁵

Tr. *p* *k* *k*

Pu - cel - let - te mai - - stri - e Ou tous que doit estre a - me - e, Se vrais a - mants l'en - pri - e

Mo. U - ni - for - man per - cau - sa - - - - ta Te

T. 8

U3 UN L3 L4

A₅³ A₊₃⁺⁶ → G₅⁸

EXAMPLE 14 Overall structural analysis of Machaut, M17

A I C_5^8 B_3^5 C_1^5 A_3^5 $A_{+3}^6 \rightarrow G_5^8$

II G_3^5 A_5^8 C_1^5 (B_3^5) C_3^5 C_1^5

III (G_5^8) E_1^5 F_1^5 (A_5^8) (B_3^5) C_1^5

B IV C_5^5 B_3^5 C_1^5 A_5^8 A_{+6}^8 G_5^8

V G_5^8 A_5^8 C_1^5 G_5^8 C_1^5 C_3^5

VI D_3^5 E_1^5 (D_3^5) E_1^5 $D_{+3}^6 \rightarrow C_5^8$

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