

MTO 19.2 Examples: Cumming, Renaissance Improvisation and Musicology

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.13.19.2/mto.13.19.2.cumming.php>

Table 1. Improvisable two-voice stretto fuga:
 canon after one time unit

Rules for <i>melodic interval choice</i> for the Guide (lead voice)						
at the 8 ^{ve}	below	3↑	5↑ (once)			1
		3↓			4↓ (once)	
	above	3↑			4↑ (once)	1
		3↓	5↓ (once)			
at the 5 th	below			2↑	4↑	1 (once)
		3↓	5↓			
	above	3↑	5↑			1 (once)
				2↓	4↓	
at the 4 th	below	3↑	5↑	2↑ (once)		
				2↓	4↓	
	above			2↑	4↑	
		3↓	5↓	2↓ (once)		

Example 1. Francisco de Montanos, stretto fuga at the fifth below (a), with embellished versions (b) and (c)

(a) Original stretto fuga at the fifth below, consisting of two staves with simple whole and half notes.

(b) Embellished version (b), featuring more complex rhythmic patterns and grace notes.

(c) Embellished version (c), featuring a more complex rhythmic pattern and a large slur over the upper staff.

Example 2. Josquin Desprez, *Per illud Ave*, from *Benedicta es celorum regina*, with two different third parts by Gioseffo Zarlino

Original Josquin's duo, consisting of two staves. A label "+5" with a line pointing to the second measure of the lower staff indicates a fifth below.

Two different third parts by Gioseffo Zarlino, consisting of two staves each. The upper staff is labeled "a third voice by Zarlino" and the lower staff is labeled "another third voice by Zarlino".

Example 3. Josquin Desprez, *Ave verum corpus* (Motetti B), 3a pars; chant-paraphrase canon with an added voice

The image shows a musical score for three voices (Soprano, Alto, and Tenor/Bass) in Josquin Desprez's 'Ave verum corpus'. The score is written in mensural notation. The lyrics are:
 Soprano: dul cis pi
 Alto: dul cis pi e
 Tenor/Bass: dul cis pi
 The score includes various annotations: blue horizontal lines above the notes indicating melodic phrases or intervals, and red 'x' marks above specific notes, likely indicating points of interest or dissonance. A red diagonal line connects the first note of the Soprano part to the first note of the Tenor/Bass part.

This image shows a close-up of a musical score snippet. The lyrics are:
 bis praegustá-tum mórtis in exámine. O Jé-su dúl-
 cis! O Jé-su pí- e! O Jé- su fí-li Ma-rí- ae.
 A red box highlights the phrase "O Jé-su dúl-" on the top staff, which is followed by a red curved line above the notes.