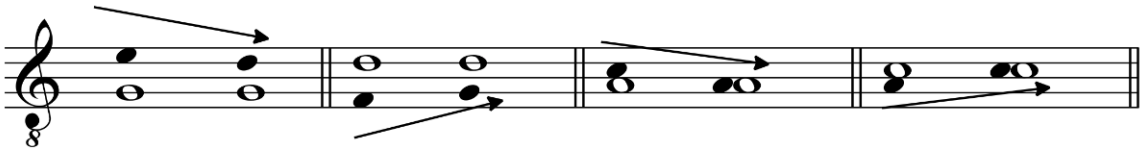
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

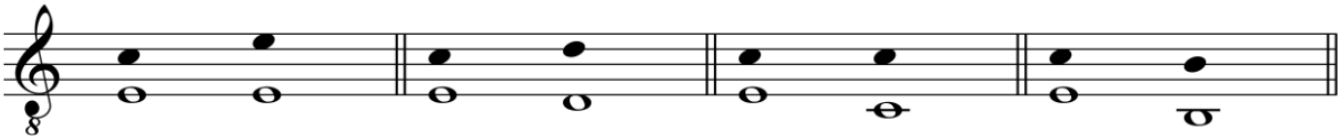
MTO 29.4 Examples: Daly, Contrapuntal Direction and the Diagnosis of Compositional Relationships in Fifteenth-Century Masses

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.23.29.4/mto.23.29.4.daly.html

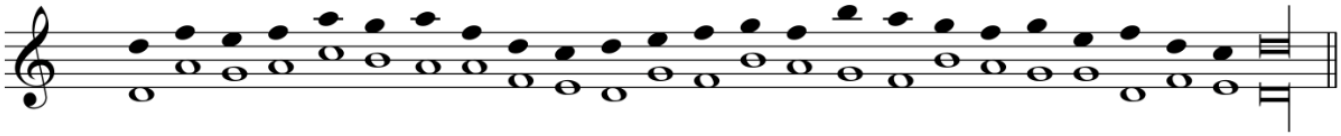
Example 1. Directional progressions collated from Book I, iv and Book I, vii of *De arte contrapuncti*, with the tenor shown in white notes



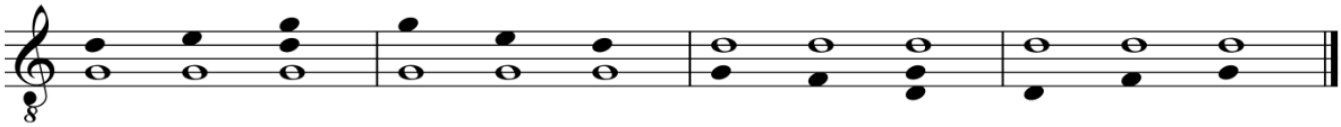
Example 2. Tinctoris's illustration from Book I, vii showing the ways an octave may follow an upper sixth



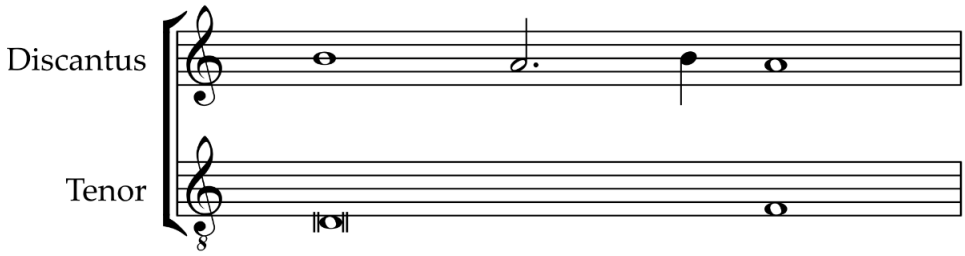
Example 3. Tinctoris's illustration of general sixth usage



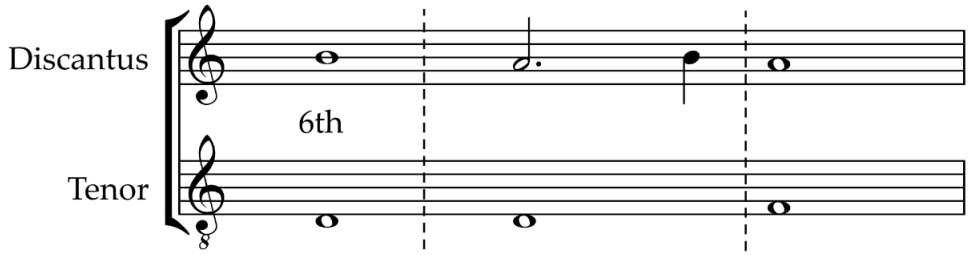
Example 4. Tinctoris's illustration of oblique sixth usage



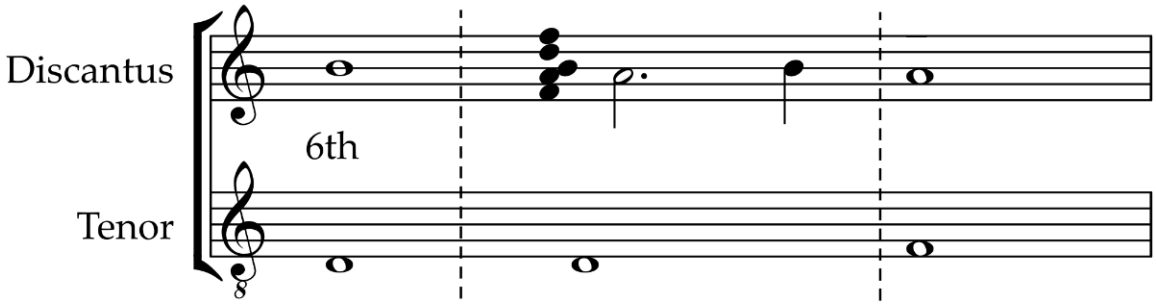
Example 5. Hypothetical extract prior to sieving



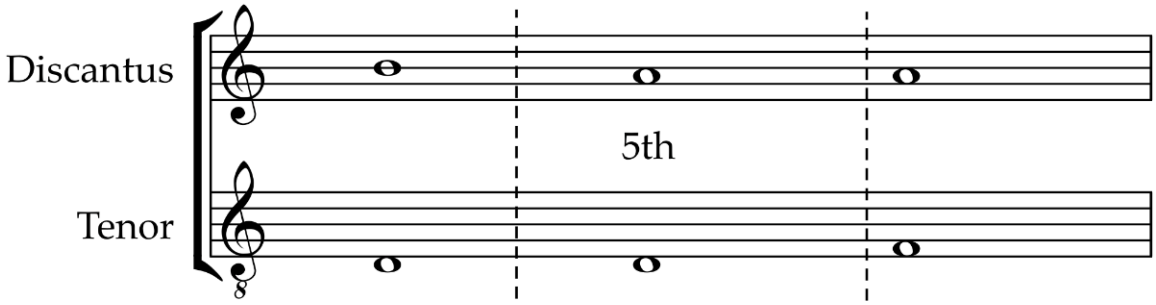
Example 6. Extract segmented based on tenor rhythm and initial consonance identified



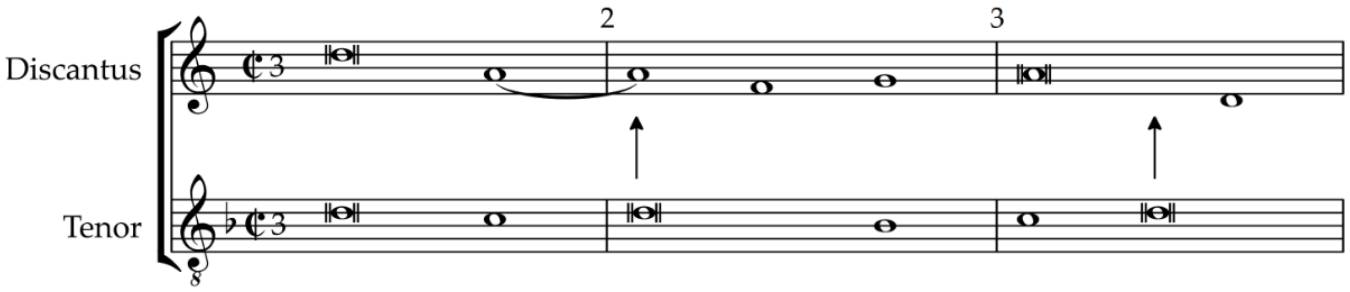
Example 7. Comparison of the unfiltered discantus notation with available continuations when opening on a sixth and repeating tenor note. Both A and B are permitted, so greater total duration is selected.



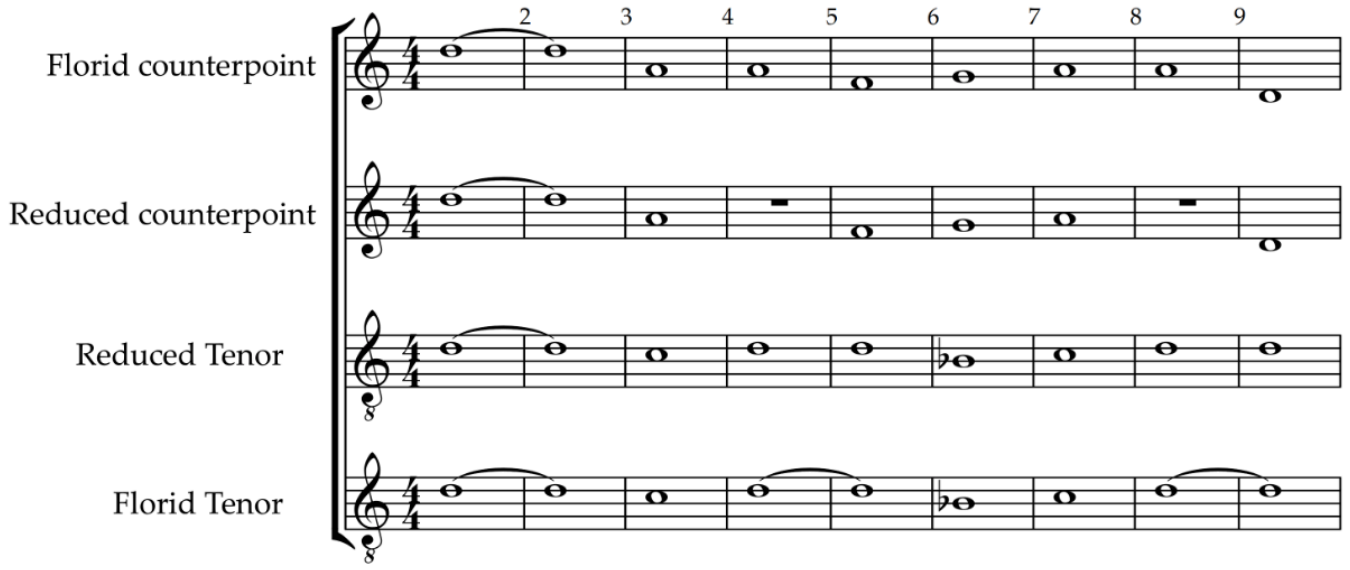
Example 8. Process repeats from newly established fifth



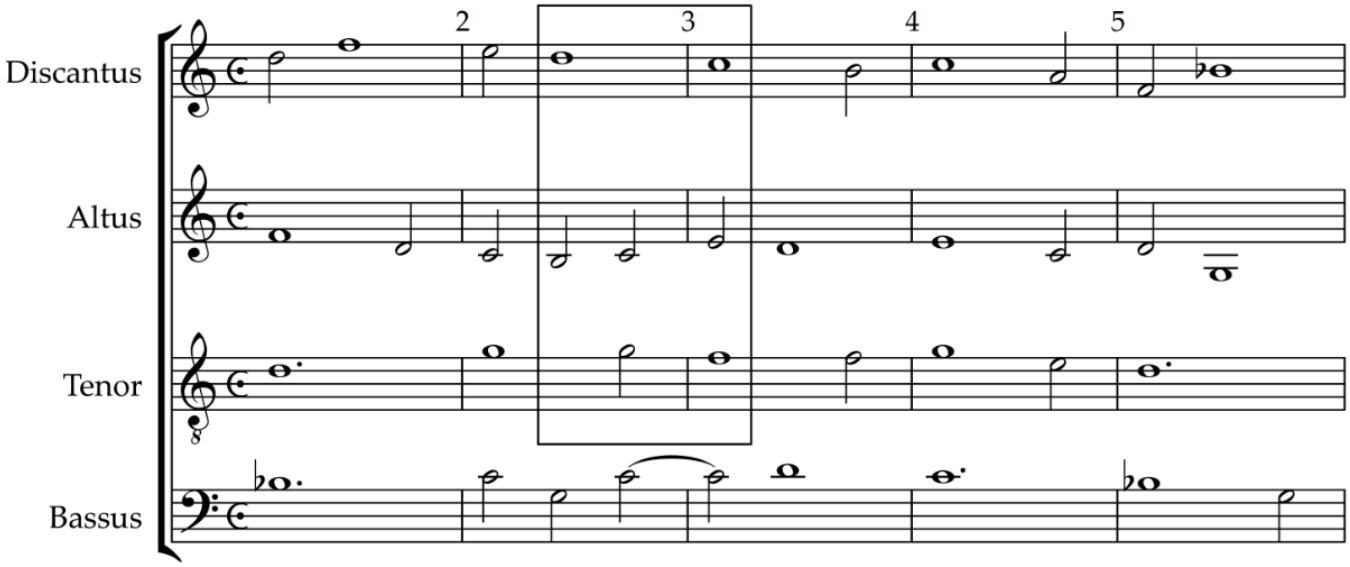
Example 9. Two-voice extract from the Gloria of Frémin Caron's *Missa L'homme armé*, with anomalous sixth-to-fifth progressions marked (Sherr 2009, 471, mm. 163–65)



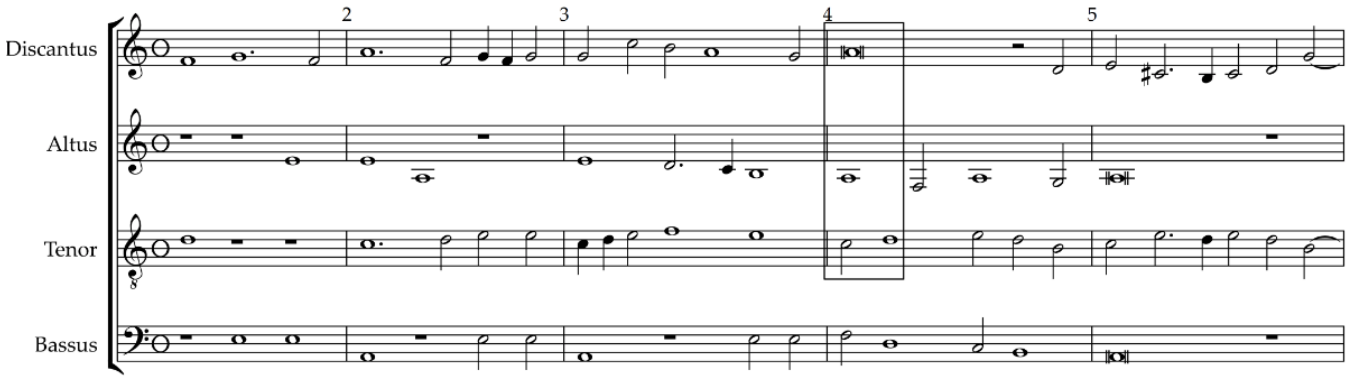
Example 10. Software analysis of Example 9, with rests marking potential contrapuntal anomalies



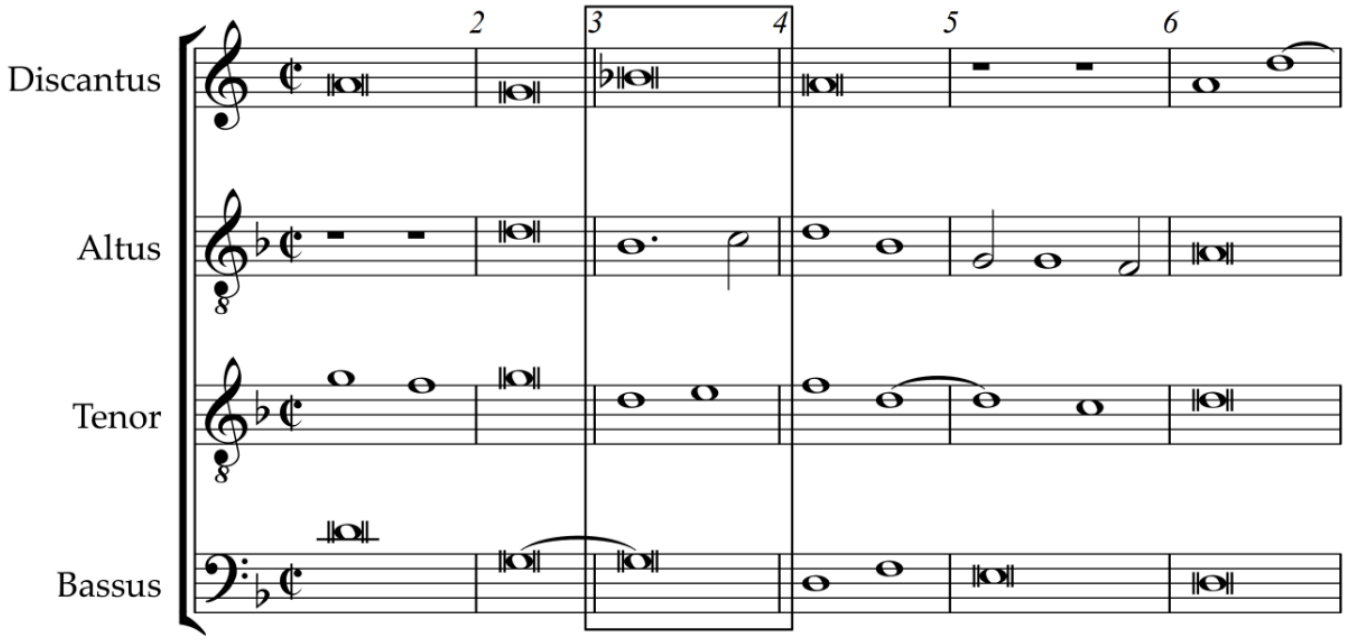
Example 11. Consecutive fifths in Okeghem's *Missa L'homme armé* (Ockeghem 1959, 1:99, 17–21)



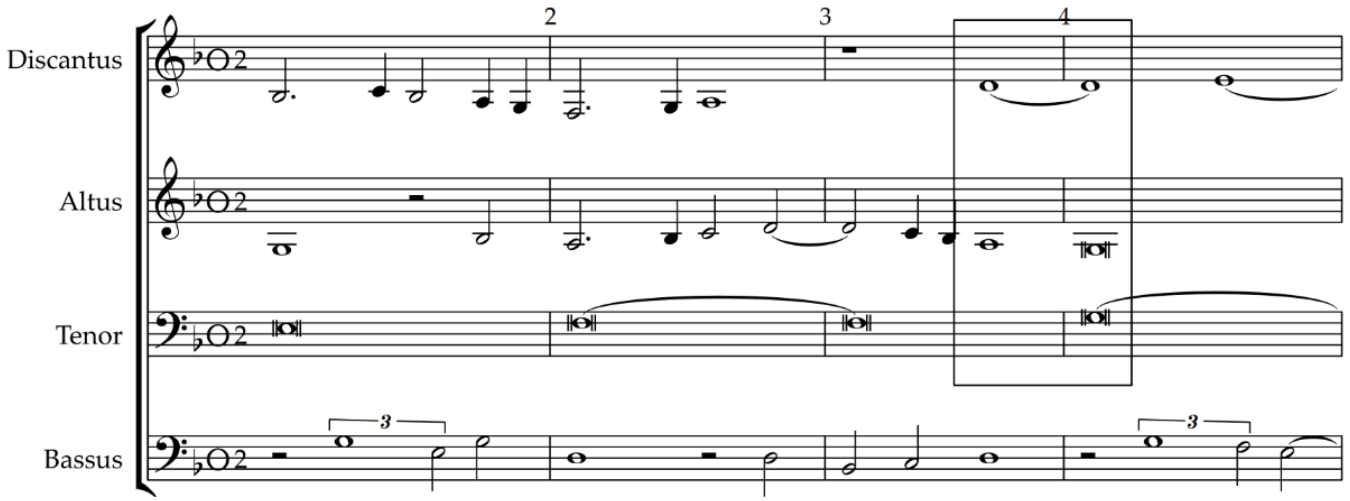
Example 12. Extract from the Sanctus of the Missa Dum sacrum mysterium/L'homme armé by Regis (Sherr 2009, 454, 22–25)



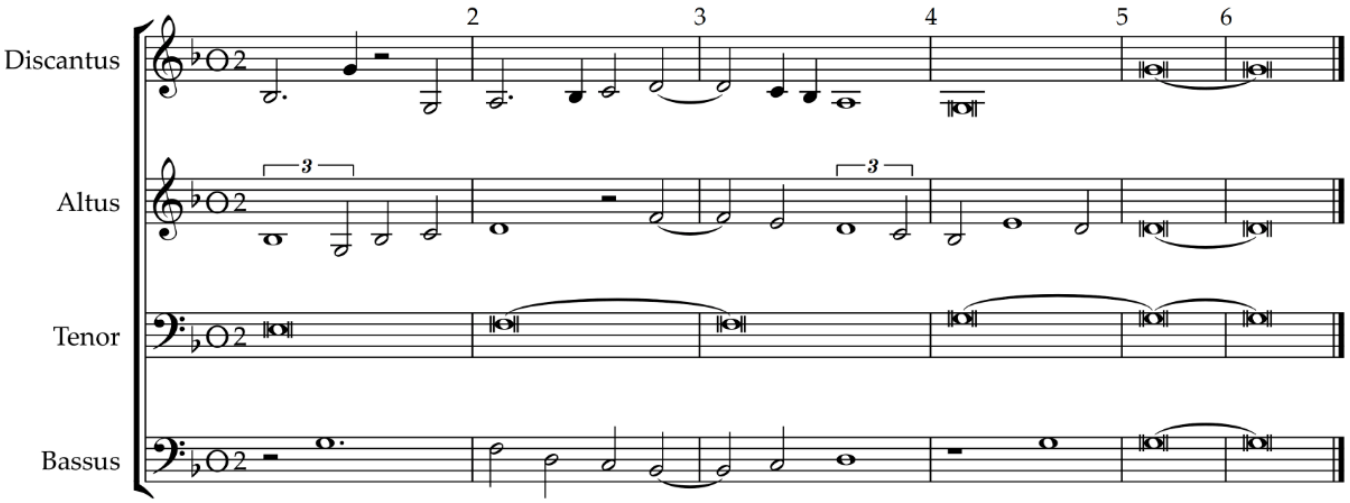
Example 13. Extract from the first "Osanna" of Du Fay's *Missa L'homme armé* (Dufay 1960, 3:58, 119–21)



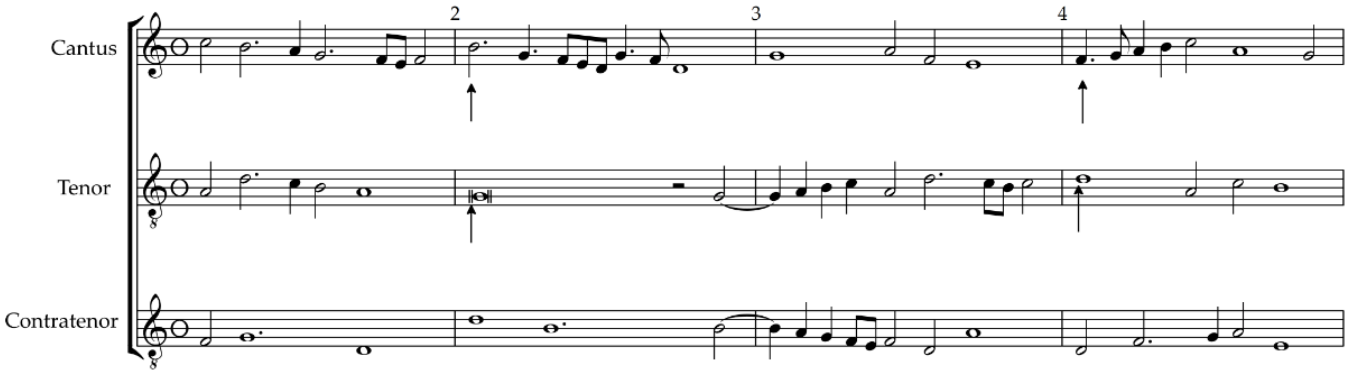
Example 14. Extract from the Agnus III of Busnoys's *Missa L'homme armé* (Sherr 2009, 433, 77–78)



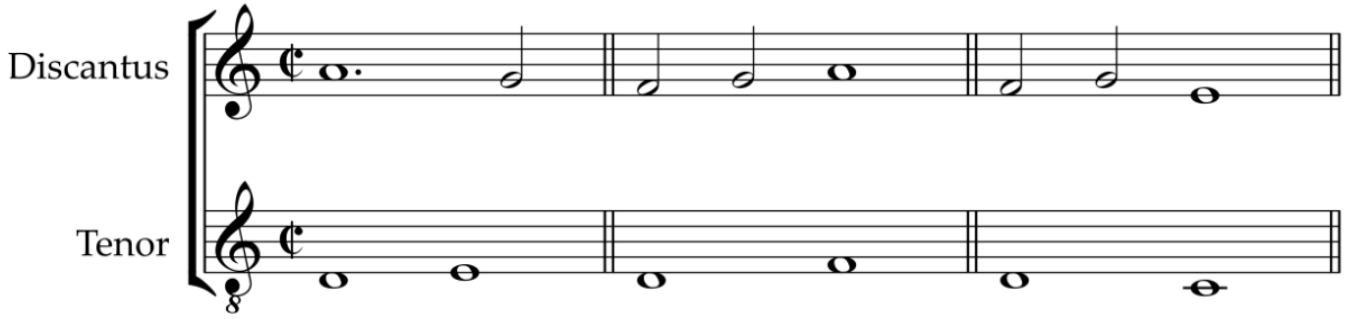
Example 15. Conclusion of Busnoys's *Missa L'homme armé*



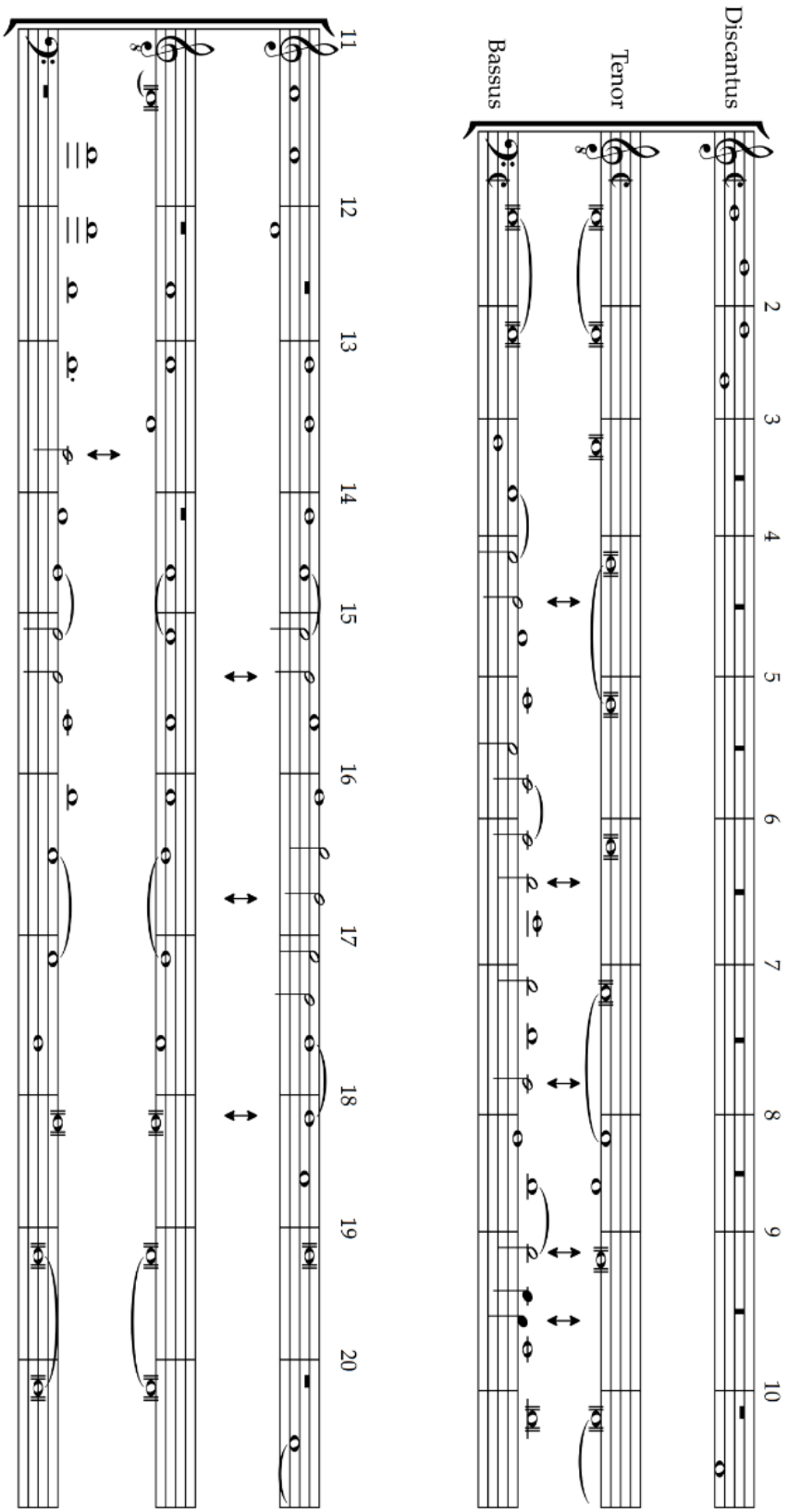
Example 16. Excerpt from Tinctoris's cadential example, with marked cadences shown (Tinctoris 1477, III, v)



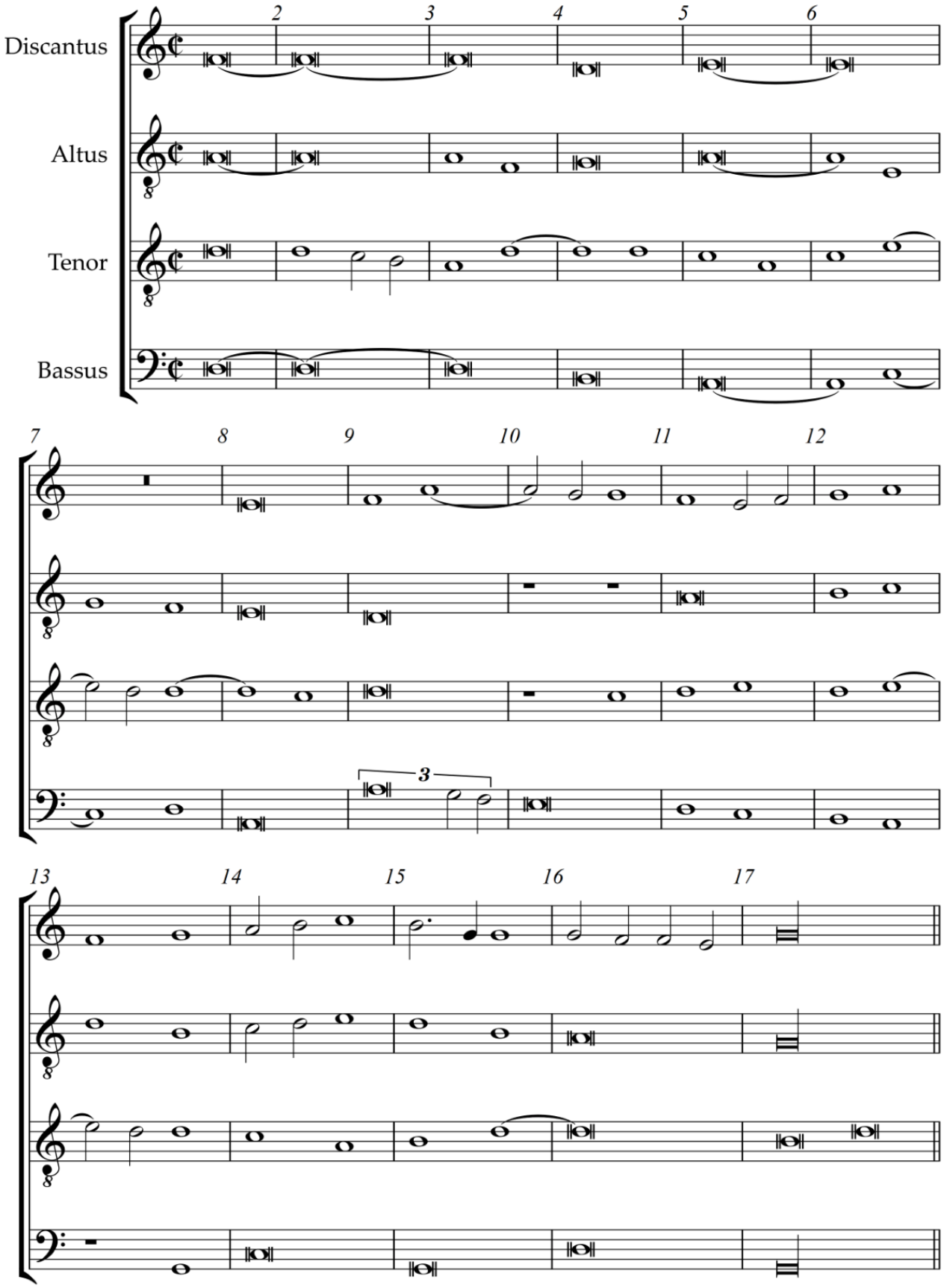
Example 17. Forms of dissonance handling in the early L'homme armé masses



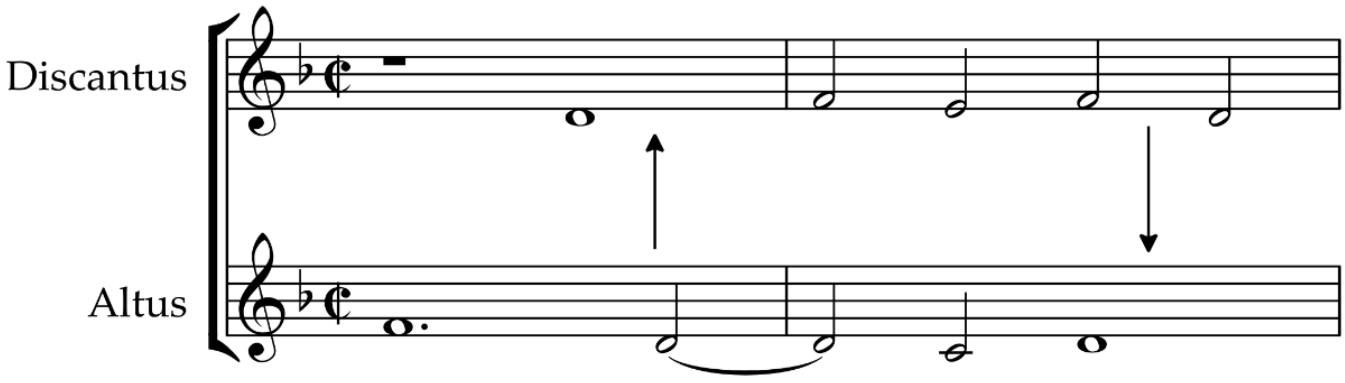
Example 18. Dissonance handling in Faugues's *Missa L'homme armé* (Sherr 2009, 502, 105–24). All dissonance is either by suspension resolved against a stable tenor or passing/neighbor motion prepared against a stable tenor.



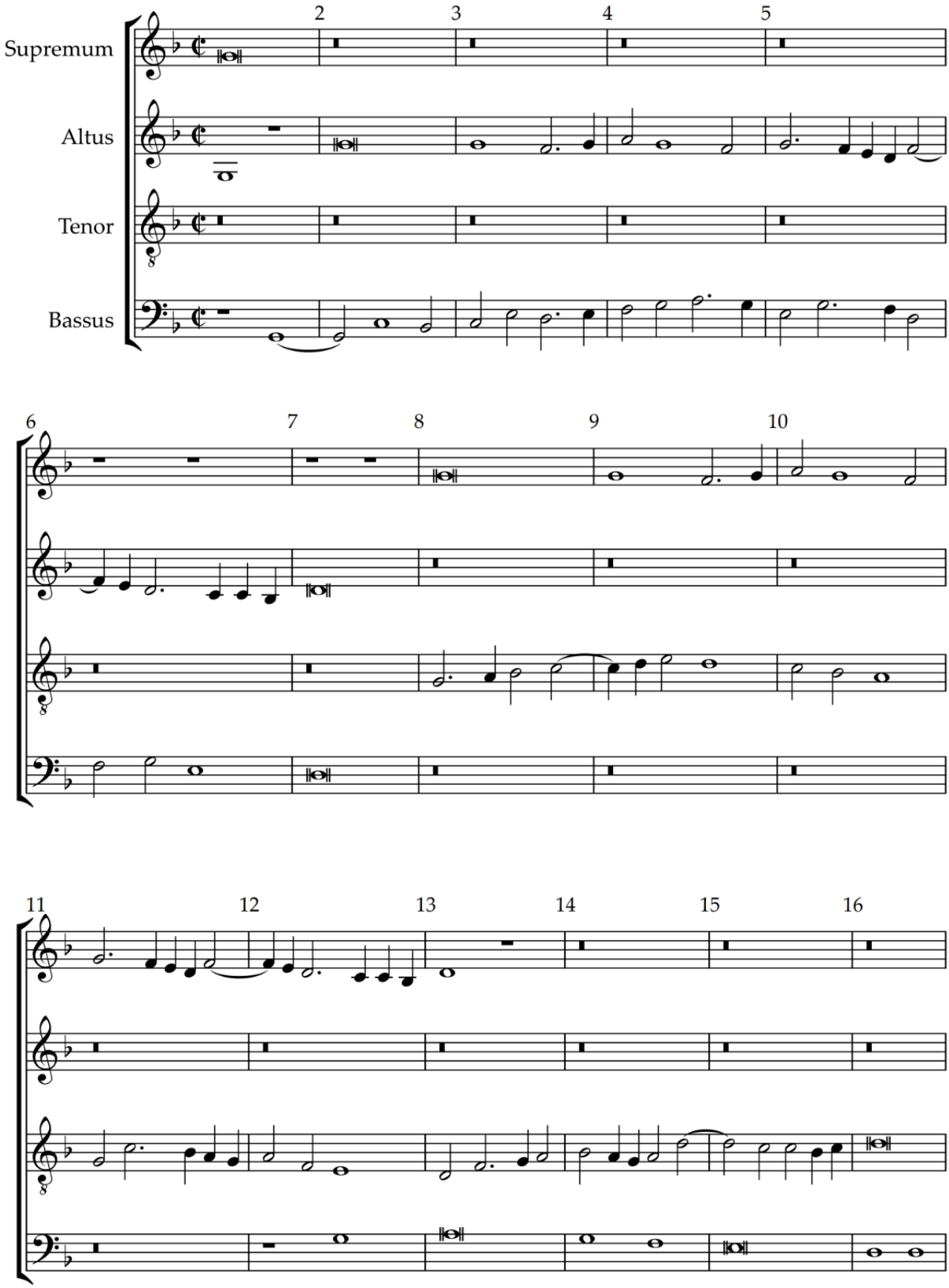
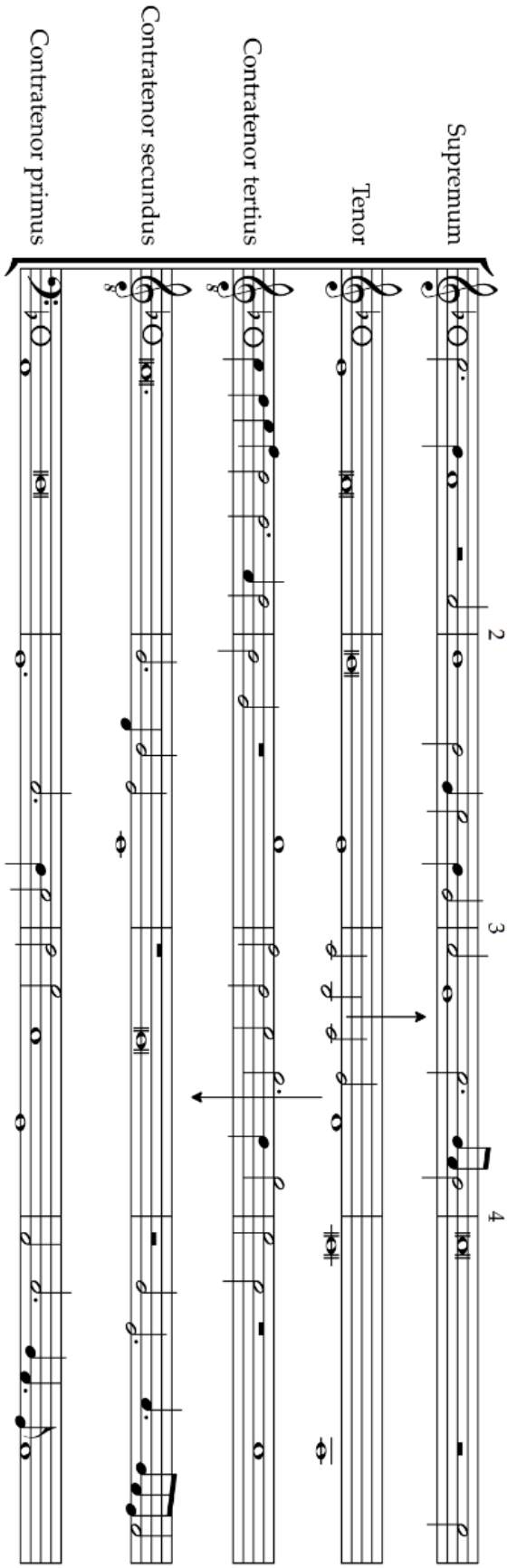
Example 19. Extract from the Kyrie of Regis's Missa Dum sacrum mysterium/L'homme armé (Sherr 2009, 437, 68–86)



Example 20. Contradictory directional progressions in the "Christe" of Du Fay's *Missa L'homme armé*



Example 21. Extract from the "Christe" of Tinctoris's *Missa L'homme armé*



Example 22. Extract from Tinctoris's example accompanying *De arte contrapuncti* II, xxi, showing both directional anomalies created by tenor motion against other voices