**A.Music Examples in Text:**

**Chapter 4:**

IV-1 Canguilhem-fig.1 Hand

IV-2 Canguilhem- fig.2 Washington

IV-3 Canguilhem- fig.3 Ravenna

IV-4 Canguilhem- fig.4 London

IV-5 Canguilhem- fig.5 Rome

IV-6 Menke ex.1 Sancta Maria

IV-7 Menke ex.2 Binchois

IV-8 Menke ex.3 Caccini

IV-9 Menke ex.4 Encina

IV-10 Menke ex.5. O Heiland

IV-11 Menke ex.6 Monteverdi

IV-12 Menke ex.12 Outer voice-skeletons

IV-13 Schubert ex.2 Banchieri

IV-14 Wegman fig.1 Hippolito Chamaterò Di Negri, original

IV-15 Wegman, Chamaterò, transcription

IV-16 Cumming – Table Renaissance Improvisation

IV-17 Cumming – ex. 1 - 3.

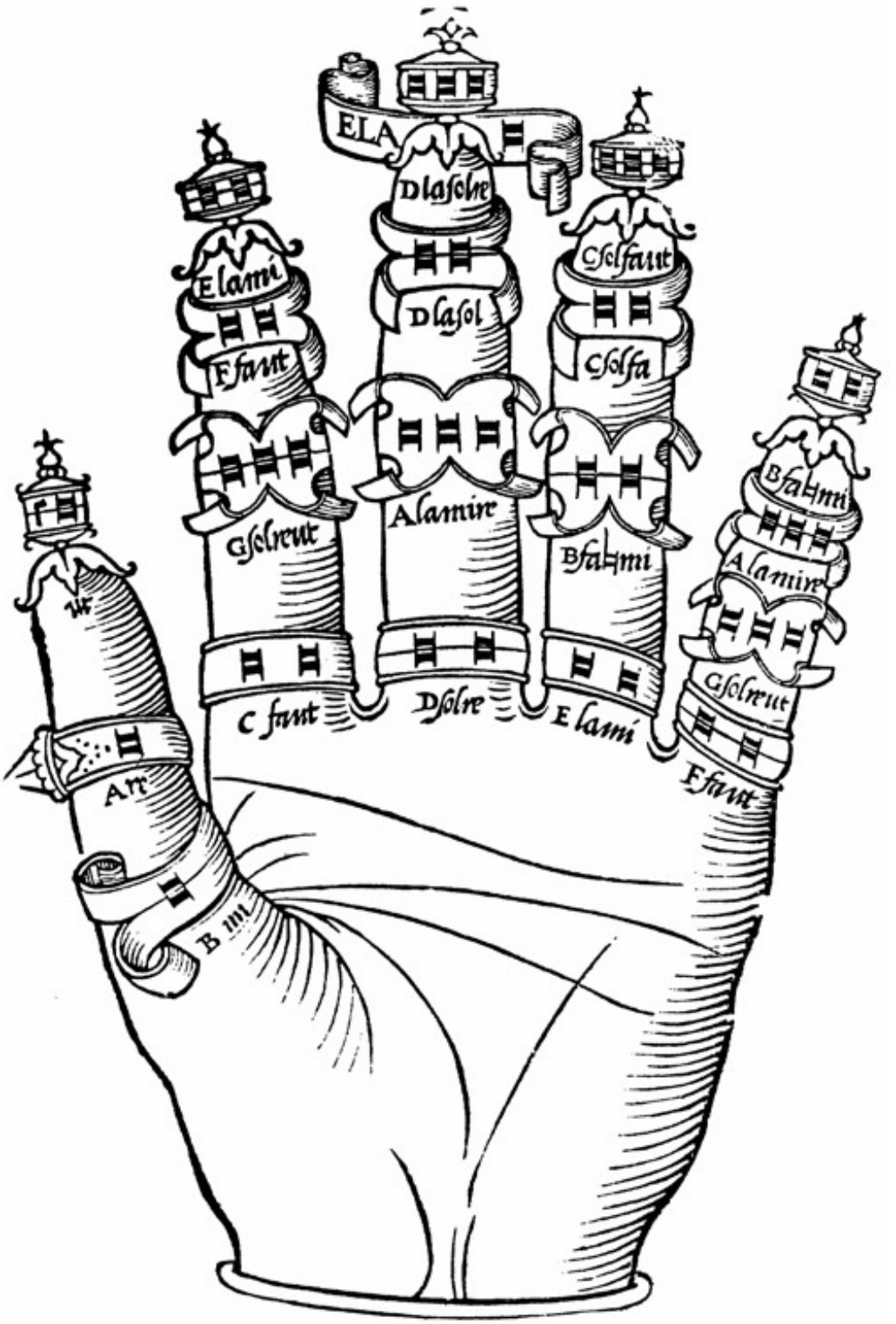



Fig. 1 - Stefano Vanneo, *Recanetum de musica aurea*, Roma, 1533, c. 9v.

IV-2 Canguilhem-fig.2

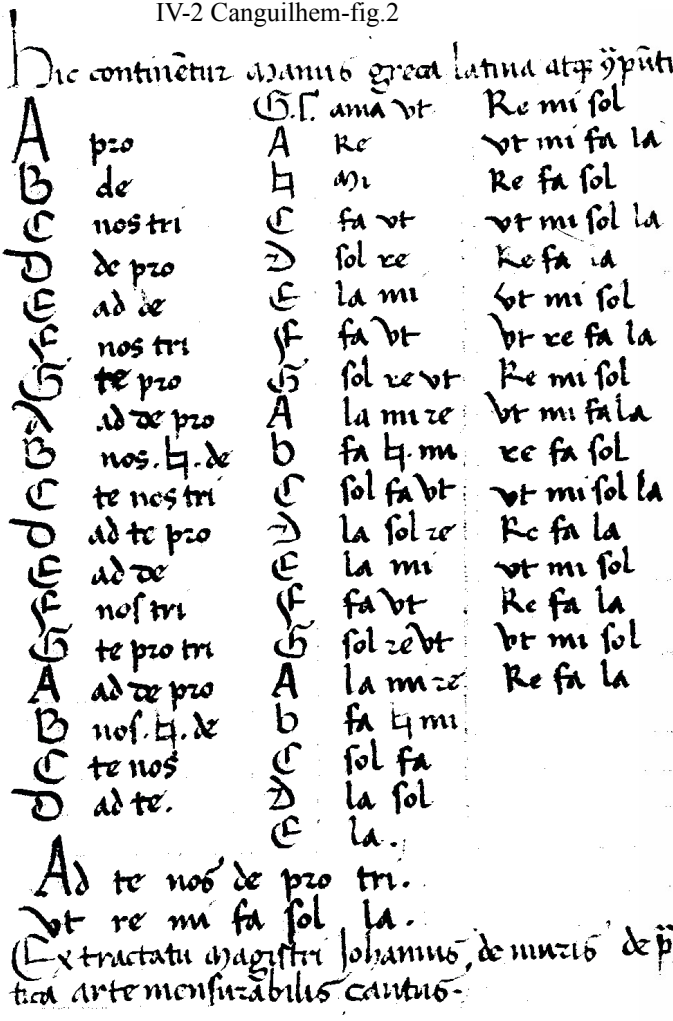
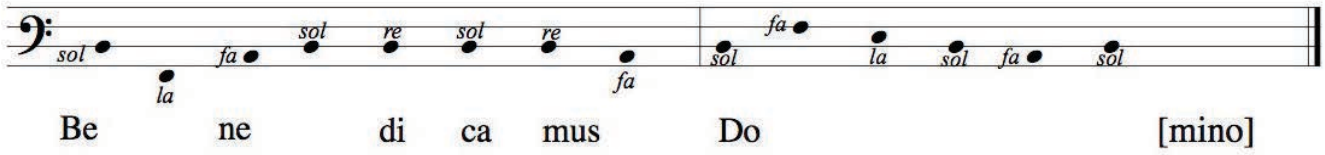
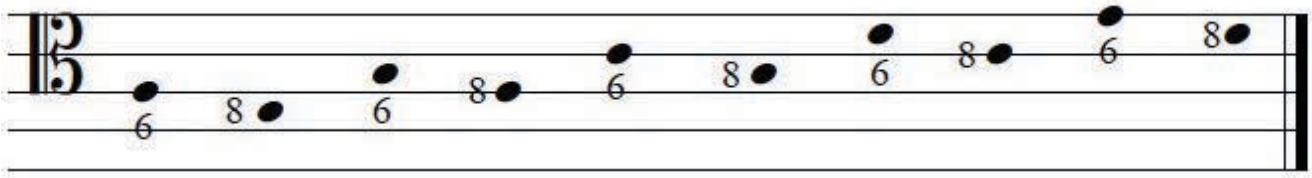



Fig. 2 - Washington, Library of Congress, ML 171 J6, c. 47v.

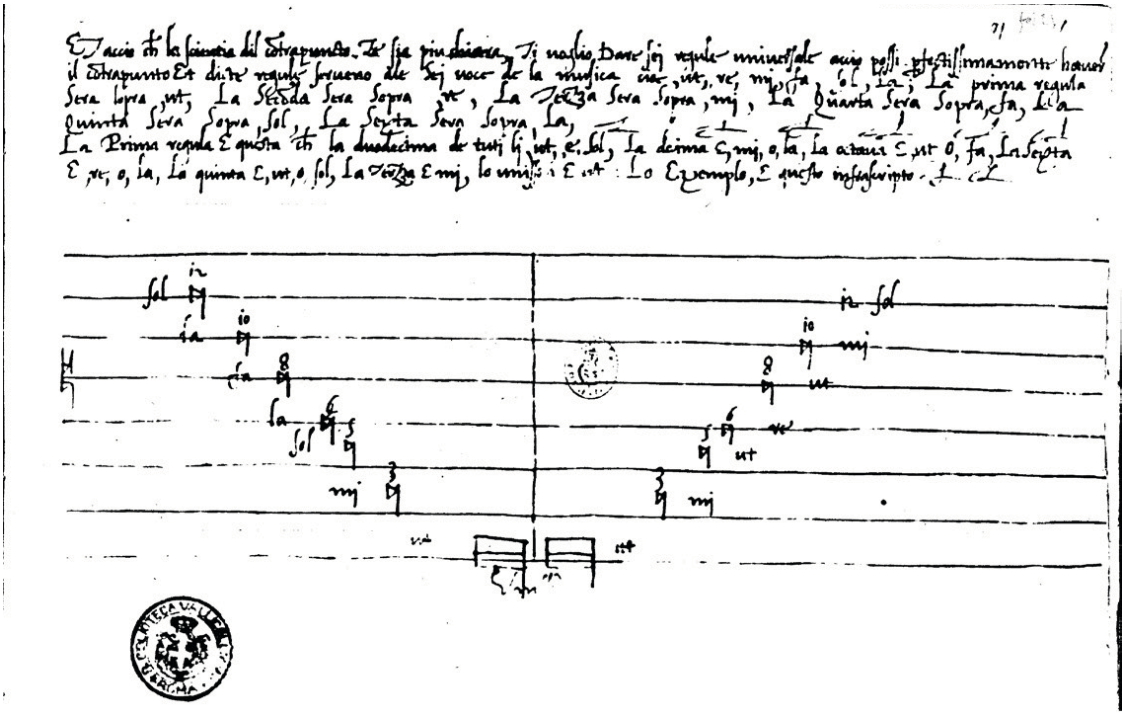
IV-3 Canguilhem-fig.3- Ravenna, Classense Municipal Library, ms. 453, c. 5.



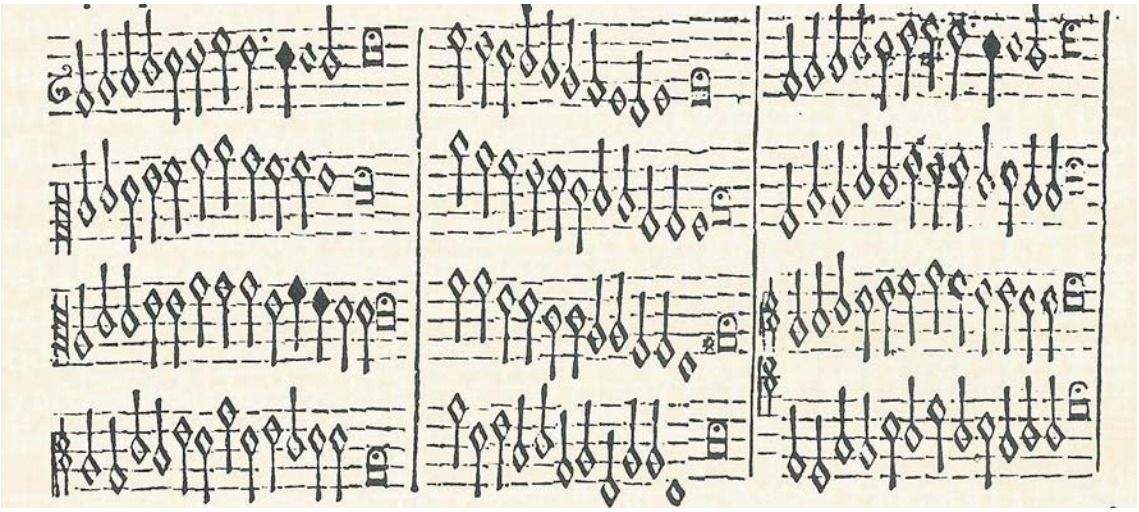

IV-4 Canguilhem-fig.4- London, British Librar) 'Lansdowne 763, c. 109v



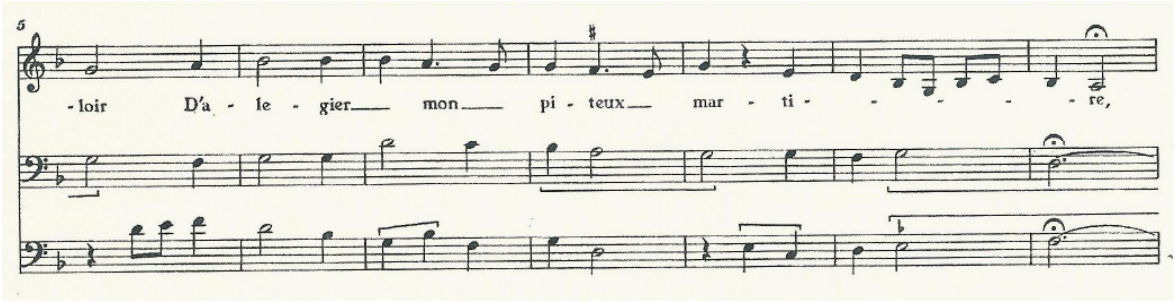
IV-5 Canguilhem-fig.5 - Rome, Vallicelliana Library, ms. Or 29, c. 21



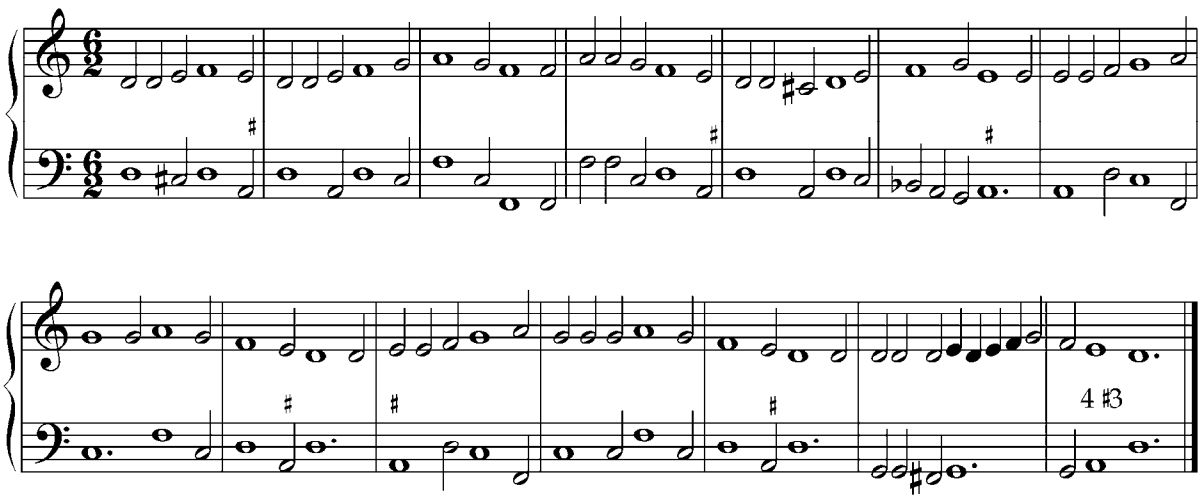
Example IV-6 Menke ex.1, Thomas de Sancta Maria, Libro llamado Arte de tañer Fantasia (1565), p. 22: "La quarta manera se haze subiendo o baxando a dezenas y dozenas"



Example IV-7 Menke ex.2: Use of alternating thirds and fifths, Gilles Binchois: "Se la belle" (bars 5-11)

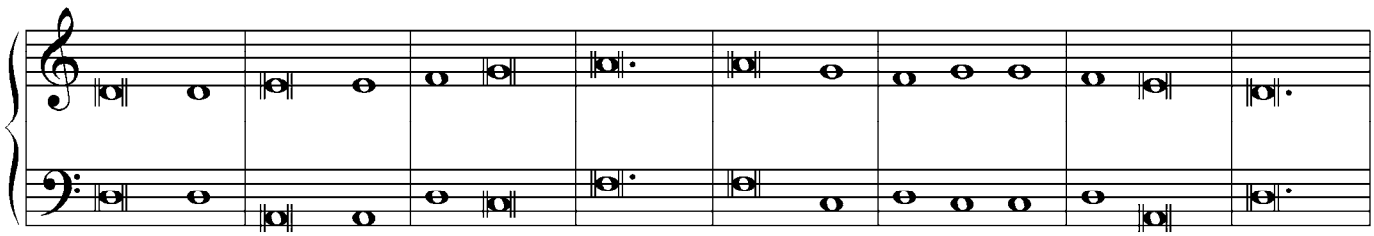



Example IV-8 Menke ex.3: Giulio Caccini (—1550-1618), 'Tu ch'hai le penne', from: Le nuove musiche II (1614)



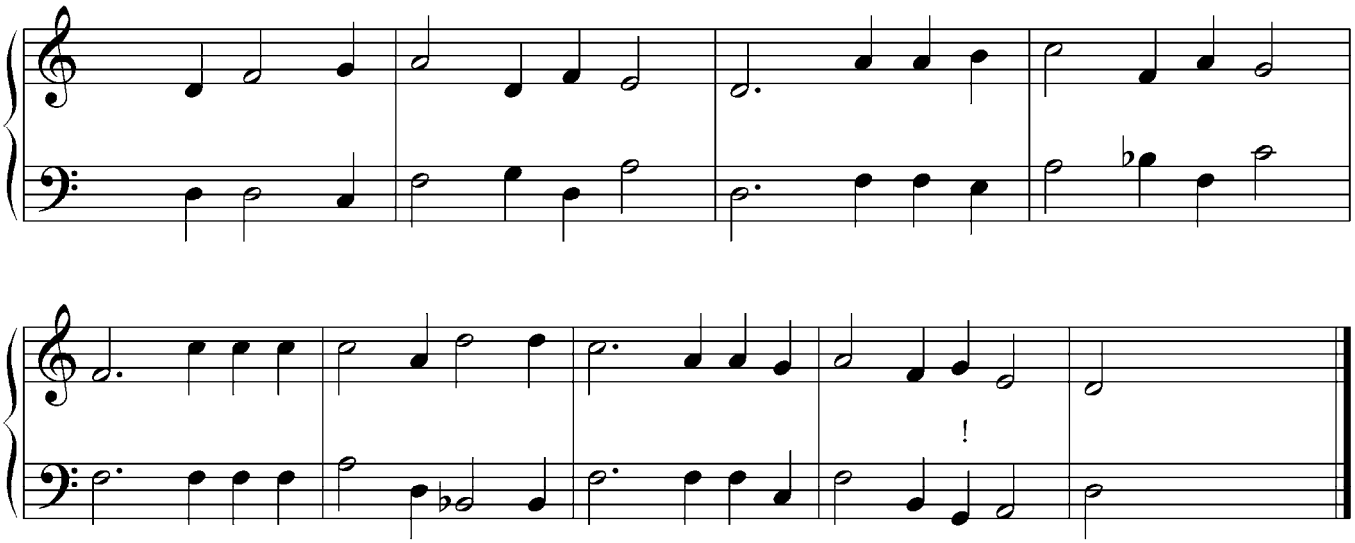
IV-9 Menke ex.4

Example 4: Juan del Encina (1469-1529), 'Si abrá en este baldrés', from: *Cancionero musical de Palacio* (1505-1525), outer voices



IV10 Menke ex.5

Example 5: Bass to a given melody with alternating thirds and fifths: 'O Heiland, reiß die Himmel auf', Friedrich Spee, 1622 (Augsburg, 1666)



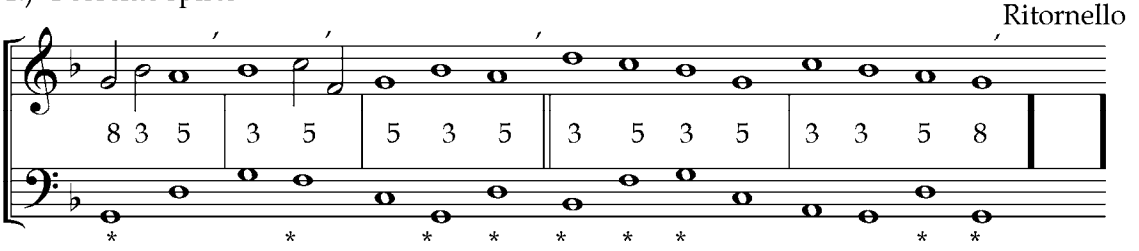
Example 6: Monteverdi: *Orfeo*, Act III. Outer-voice-reduction of Orfeo's aria



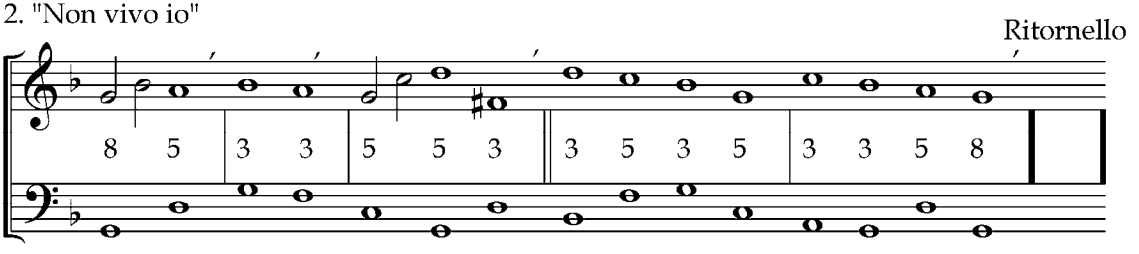
Monteverdi: L'Orfeo, Atto terzo

* = Passamezzo

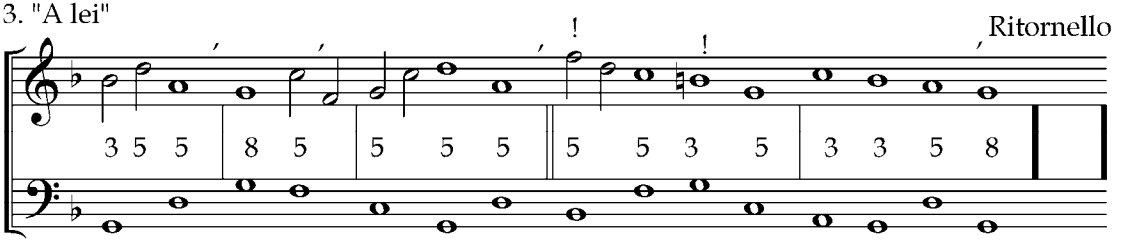
1.) "Possente spirto"



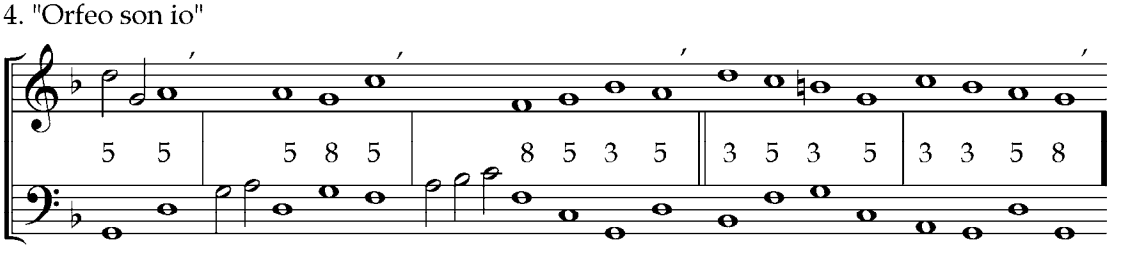

2. "Non vivo io"



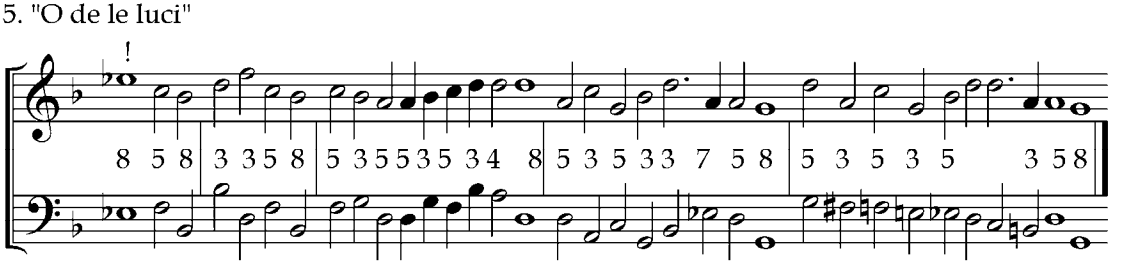

3. "A lei"




4. "Orfeo son io"



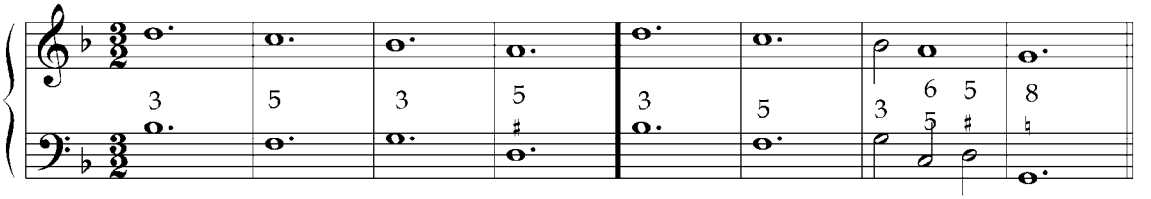
5. "O de le luci"



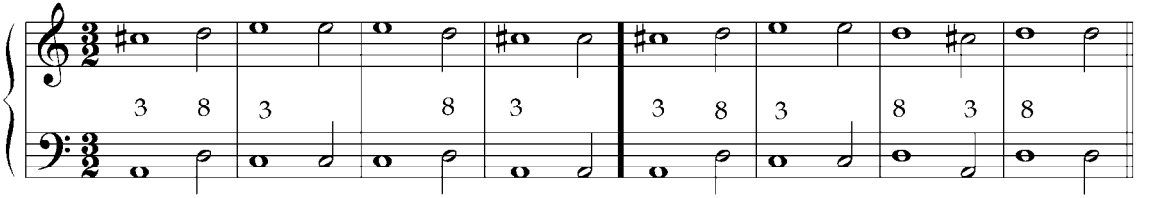
Example 12: Outer voice-skeletons of arias



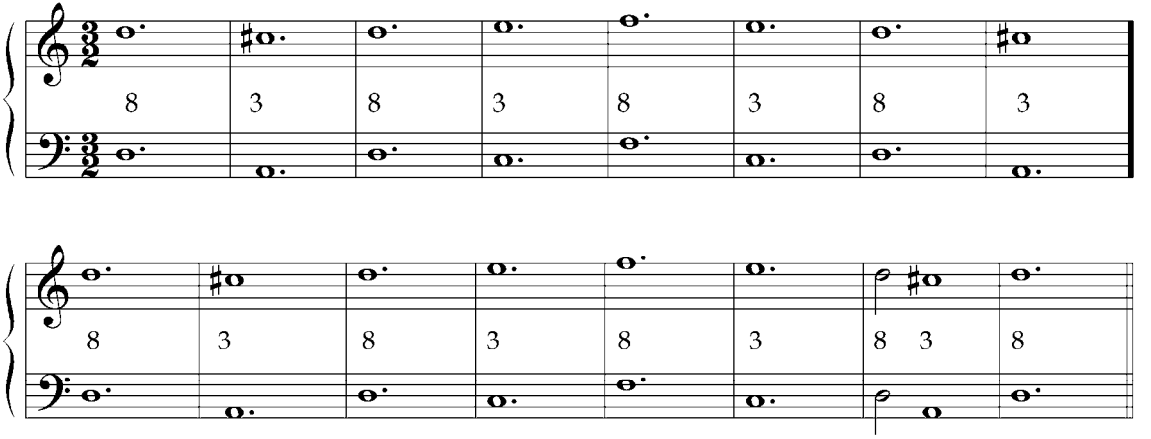
a) Skeleton of the *Aria della Romanesca*



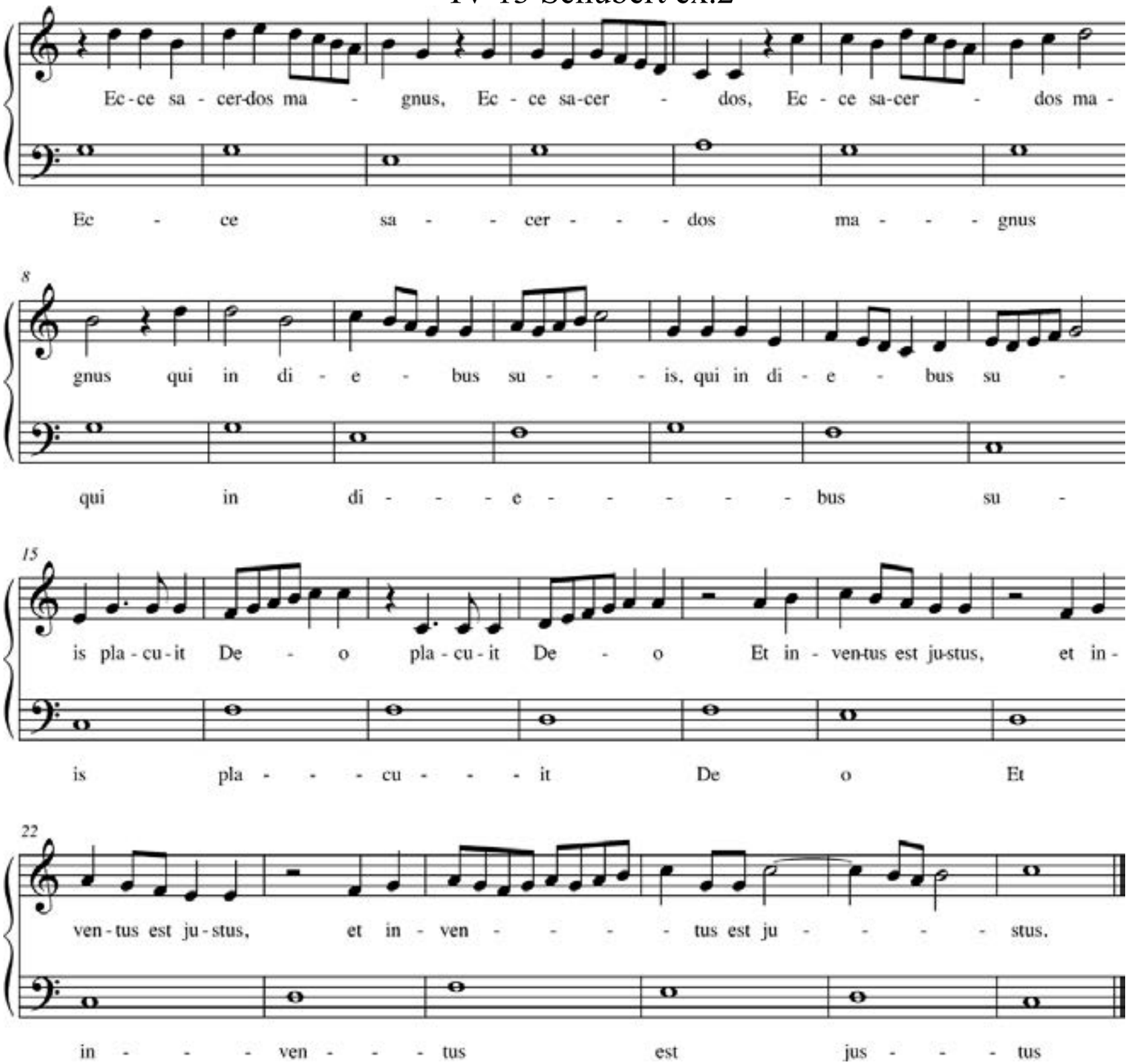
b) Skeleton of the early *Folia*



c) Skeleton of the *Aria di Folia*



IV-13 Schubert ex.2




*Example 2. Banchieri Cartella, p. 67*

IV-14 Wegman fig.1

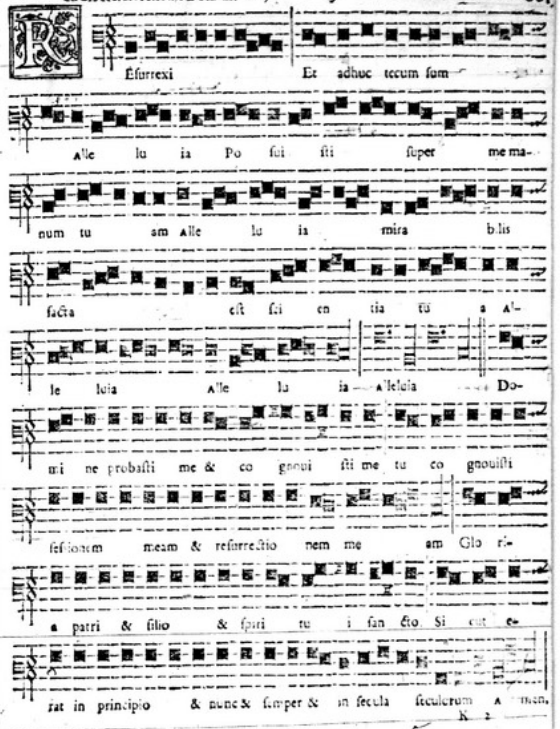
# ALLI MOLTO ILLVSTRI ET REVERENDI SIGNORI CANONICI DI VDINE.

PErche molto Illustri, & Reuerendi Signori Canonici, tante, & tali sono le virtù vostre, ch'ogn'uno vi ammira, riuerisce, & con infinite lodi insin' al cielo inalza, ond'è ch'all'honorato nome vostro l'inuidia istessa, non sapendo ch'opporgli, s'inchini, & ammutisca, & so, che V. S. Illustri & Reuerende quando era al seruitio del suo honorato Domo, non poco si dilettauano della Musica dell'introiti, & che gioiuano à veder li miei scholari in choro nel far contraponti all'improuiso l'vn l'altro auanciarsi. Però io per sodisfar in parte all'obligo, che con quelle per la molta gentilezza verso di me vsata tengo, & specialmente per le grand accoglienze, che mi fecero, quand'io da Treuiso, nel cui Domo era Maestro, veni alla magnifica Città vostra di Vdine, doue dall'amoreuolezza sua, & da li gran partiti propostomi fui poi astretto à restar, & per mostrargli, che non meno di qual altro si voglia, per le sue non mai à bastanza lodate qualità, le amo, & osseruo, & di aggradirle cerco, questa mia opera dell'introiti gli dedico, & dono: opera forse non mai più con tal ordine veduta, essendo ella fatta sopra li canti fermi del Basso, & alcuni delli soprani, con li suoi versetti secondo l'officio nouo, & con li sicut erat in canto figurato, della qual'anco con diletto degl'Astanti nelle sue solenità V. S. Illustri, & Reuerende si potrano seruire. Quelle dunque con quella grata sembianza queste fatiche mie accettarano, con la quale per inanzi mostrauano di vdirle, & si come parto della mente d'un'affettionatissimo seruitor suo, il quale ciò che pò, tutto gli dona, alle quali pregando ogni felicità, riuerentemente mi ricomando. da Venetia il Primo di Decembre. 1573.

D. V. S. Molto Illustri & Reuerende.

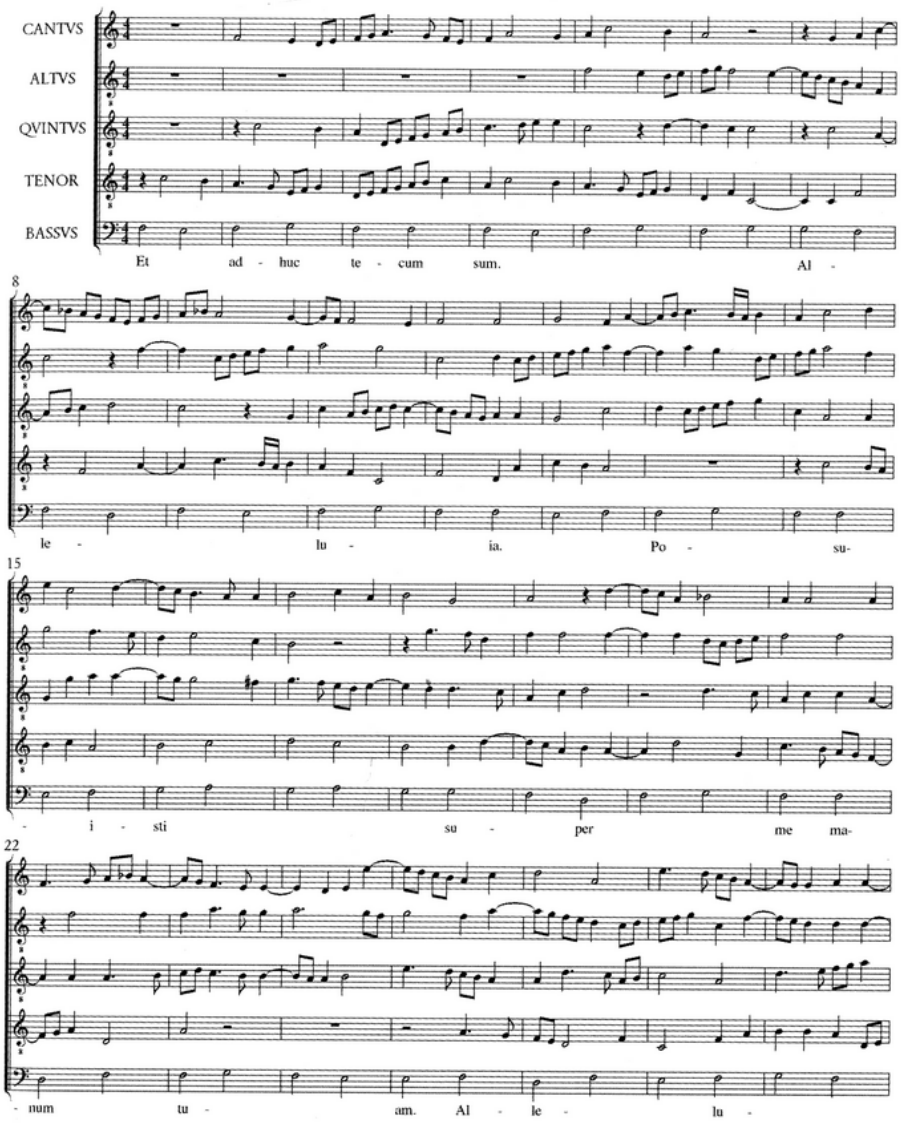
Seruitor Affettionatissimo. Hippolito Chamaterò.

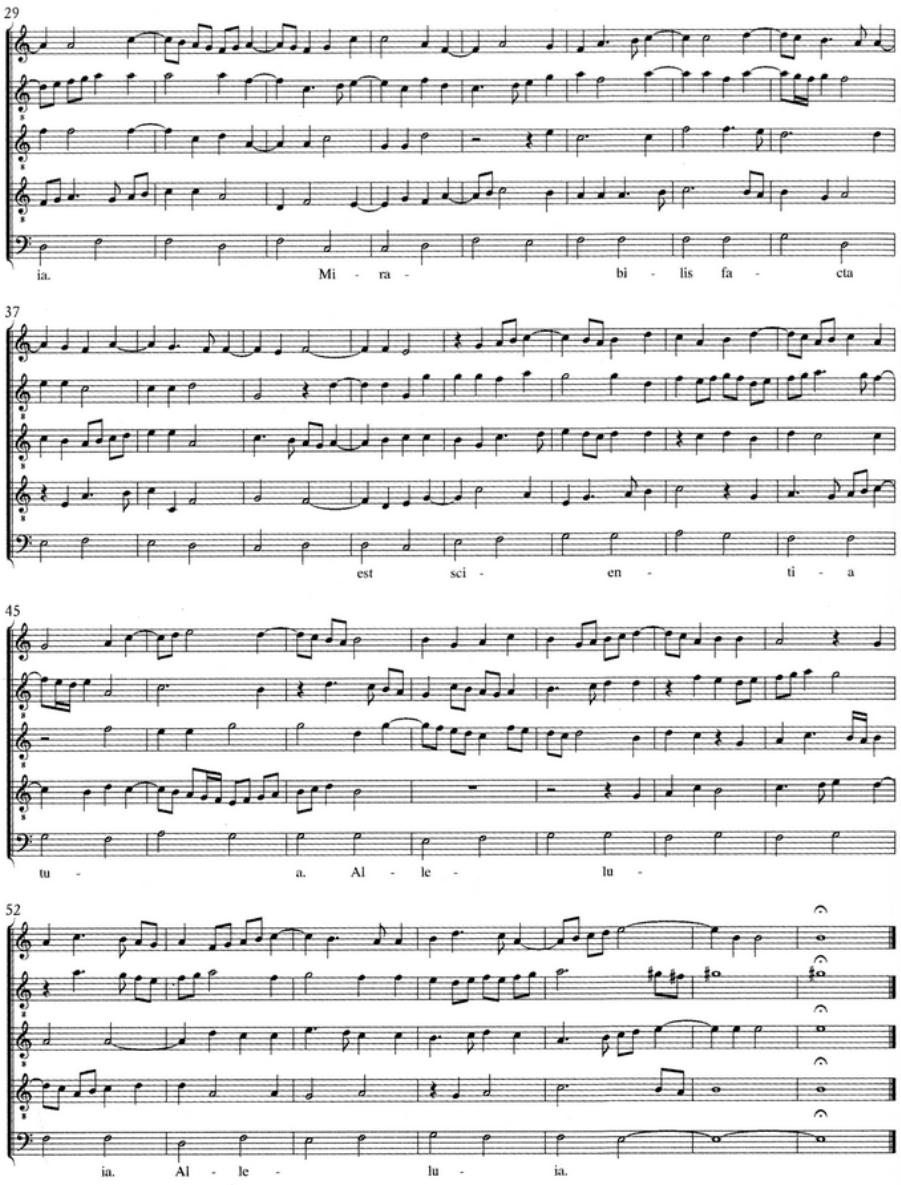


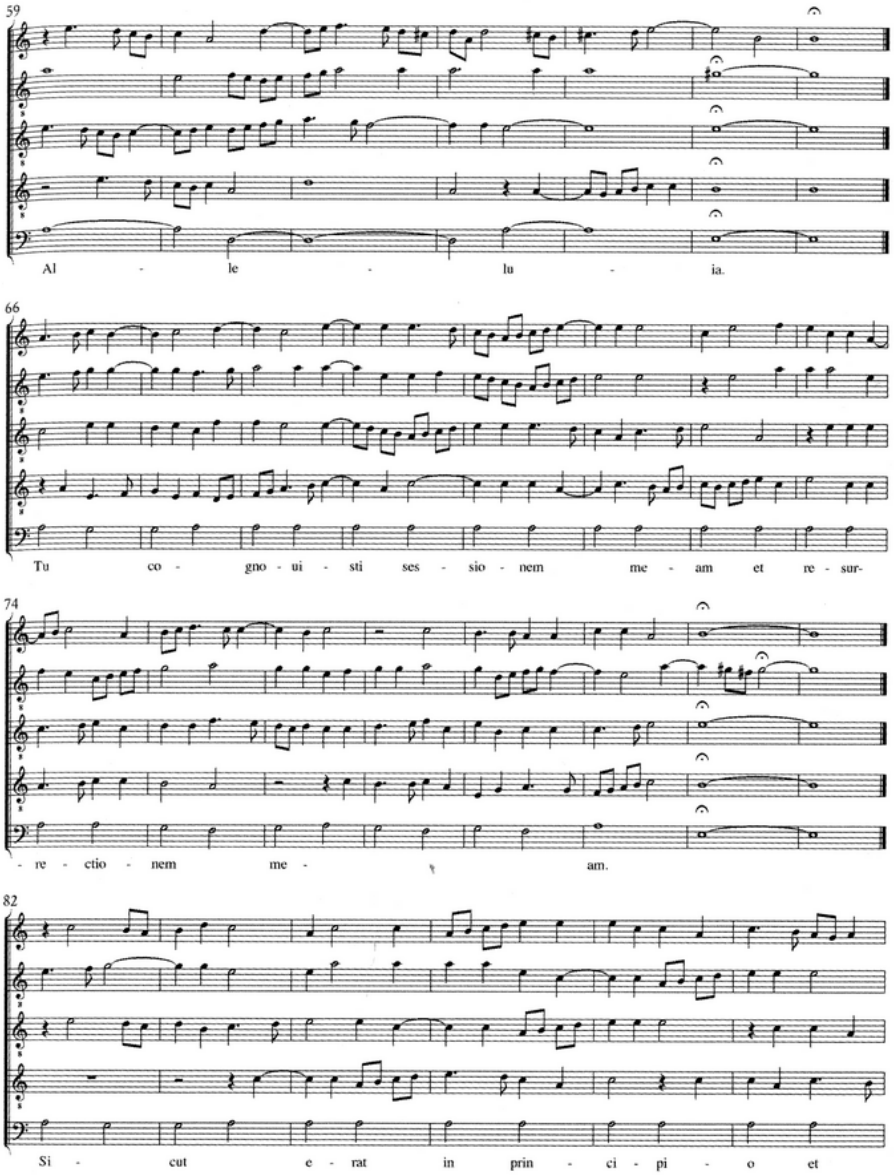


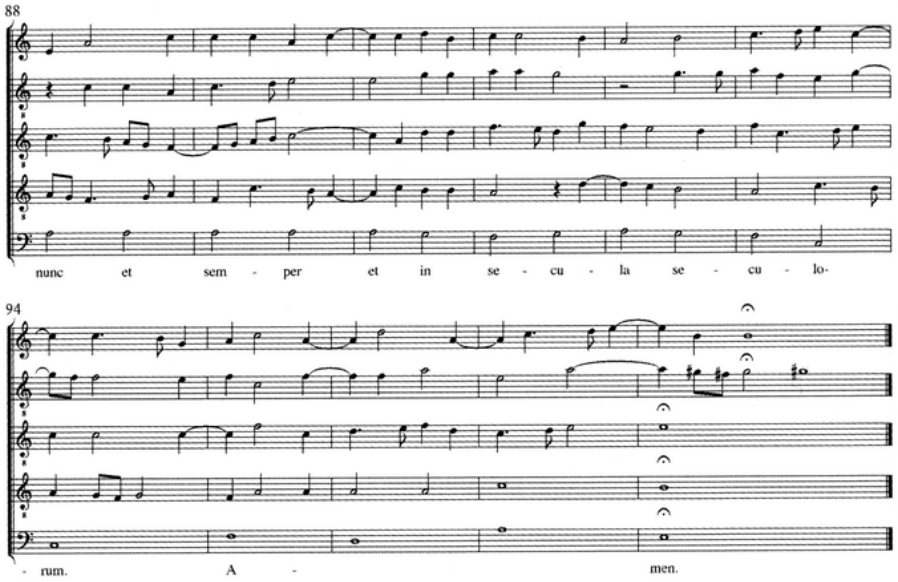
APPENDIX I.

Introit *Resurrexi et adhuc tecum sum*, from the Mass for Easter Sunday, with *contraponti all'improuiso* as printed in Chamaterò di Negri, *Li introiti* (1574).




29
ia. Mi - ra - bi - lis fa - cta
37
est sci - en - ti - a
45
tu - a. Al - le - lu -
52
ia. Al - le - lu - ia.


59
Al - le - lu - ia.
66
Tu co - gno - ui - sti ses - sio - nem me - am et re - sur-
74
- re - ctio - nem me - am.
82
Si - cut e - rat in prin - ci - pi - o et


88
nunc et sem - per et in se - cu - la se - cu - lo-
94
- rum. A - men.

a journal of the Society for Music Theory

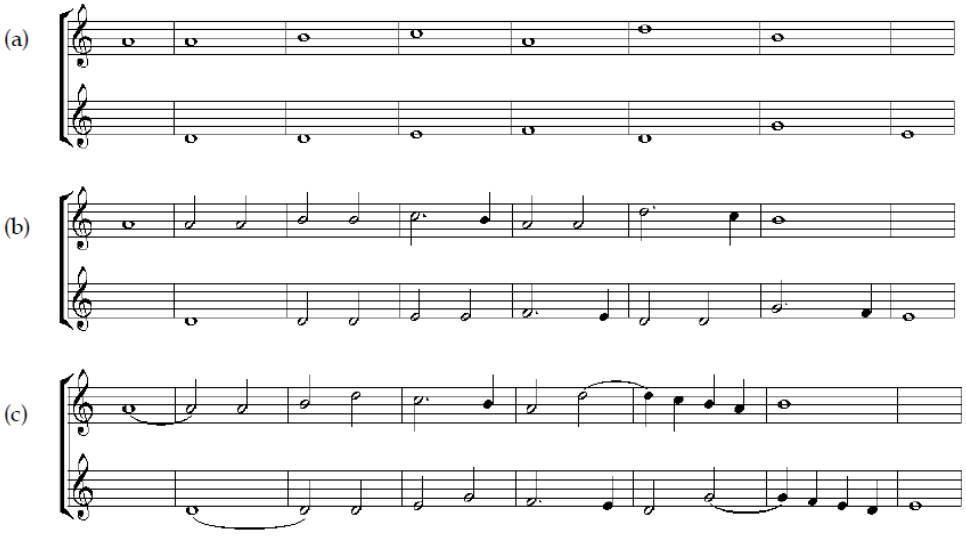
**MTO 19.2 Examples: Cumming, Renaissance Improvisation and Musicology**

(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

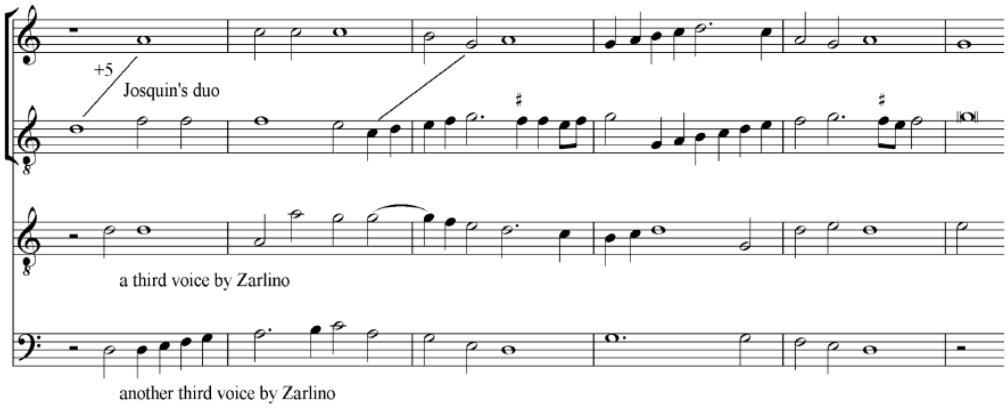
**Table 1.** Improvisable two-voice stretto fuga:
canon after one time unit

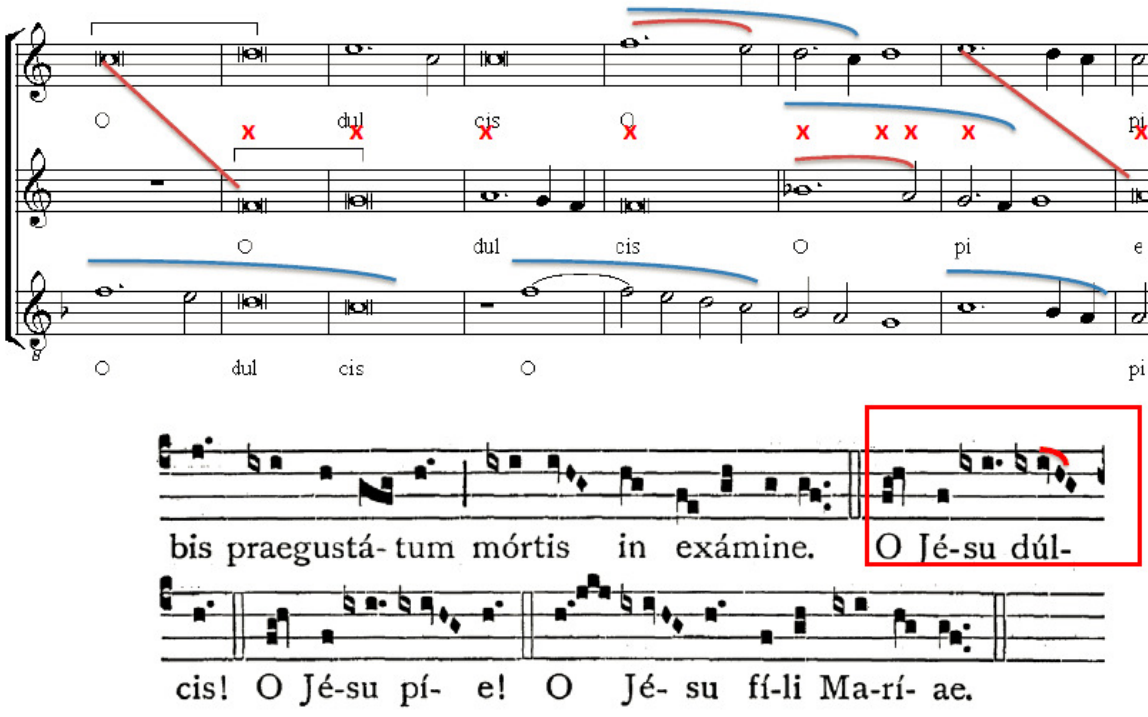
| Rules for *melodic interval choice* for the Guide (lead voice) | | | | | | |
|---|---|---|---|---|---|---|
| at the 8ve | below | 3↑ | 5↑ (once) | | | 1 |
| | | 3↓ | | | 4↓ (once) | |
| | above | 3↑ | | | 4↑ (once) | 1 |
| | | 3↓ | 5↓ (once) | | | |
| at the 5th | below | | | 2↑ | 4↑ | 1 (once) |
| | | 3↓ | 5↓ | | | |
| | above | 3↑ | 5↑ | | | 1 (once) |
| | | | | 2↓ | 4↓ | |
| at the 4th | 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)




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




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