

Glazbeni primjeri, 2.Poglavlje:

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II-1 King, pr.1-1

Ornamentation as an aid to phrasing

(a) Paul Hofheimer, Lied 'Nach Willen dein'

1 Nach

Für

wil - - - len
all - - - auff

Discantus

Altus

Tenor

Bassus

3 Le - - - ben
Ger - - - oft bey
der

(b) In a version for organ by Hans Kotter (1513)

(c) In an anonymous version for organ (1530)

(d) In a version for lute by Hans Neusidler (1536)

dein
erdt

mich bis - - dir tu al - - mir lein werd

2 in
und

3

mich dir

dir stund wer dar - al - zeyt dir mir kund für meina

II-1 King, pr.1-3

6
trew - en
gib mich

thu er - zey -
dir zu - ey -

gen.
gen.

thu er - zey - er - zey -
thu er - zey - er - zey -

gen.
gen.

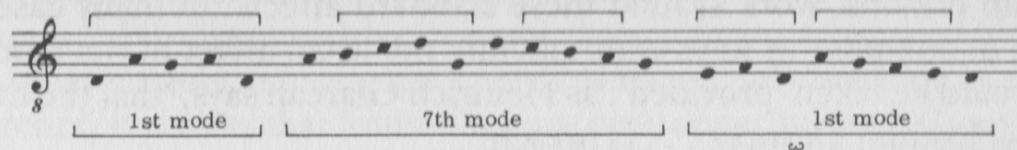
al - le
her - tzen

freud auff
gheim möcht

er -
wer -

- den,
- den.

II-5 Curtis, pr.3

Johannes Tinctoris, *Liber de natura et proprietate tonorum*, chapter 13

II-5 Curtis, pr.4

Exordia of C pieces in the first mode

First mode on D

(a) Tapissier, Sanctus

San - - - ctus San -
- ctus

(b) Loqueville, Gloria

Et in ter - ra pax ho - mi - ni - bus
bo - ne vo - lun - ta - tis

(c) Dufay, Gloria iv/ 21, Cantus

Et in ter - ra pax
ho - mi - ni - bus bo - nae vo - lun - ta - tis

First mode on G

(d) Dufay, Kyrie, Missa sine nomine, Cantus

Ky - - ri - e e - lei -
- son Ky - ri - e

II-6 Schubert, pr.1a i 1b

Example 1-1a The twelve modes

1. Dorian (T S T T T S T)
 2. Hypodorian (T S T T S T T)
 3. Phrygian (S T T T S T T)
 4. Hypophrygian (S T T T S T T)
 5. Lydian (T T T S T T S)
 6. Hypolydian (T T S T T T S)
 7. Mixolydian (T T S T T S T)
 8. Hypomixolydian (T T S T T T S)
 9. Aeolian (T S T T S T T)
 10. Hypoaeolian (S T T T S T T)
 11. Ionian (T T S T T T S)
 12. Hypoionian (T T S T T S T)

Example 1-1b The species of fourths and fifths

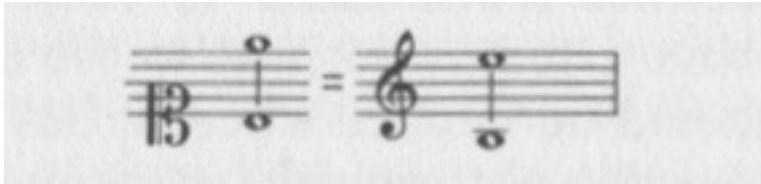
Species of fourths: T S T, S T T, T T S
 Species of fifths: T S T T, S T T T, T T T S, T T S T

II-7 Schubert, pr.1-2

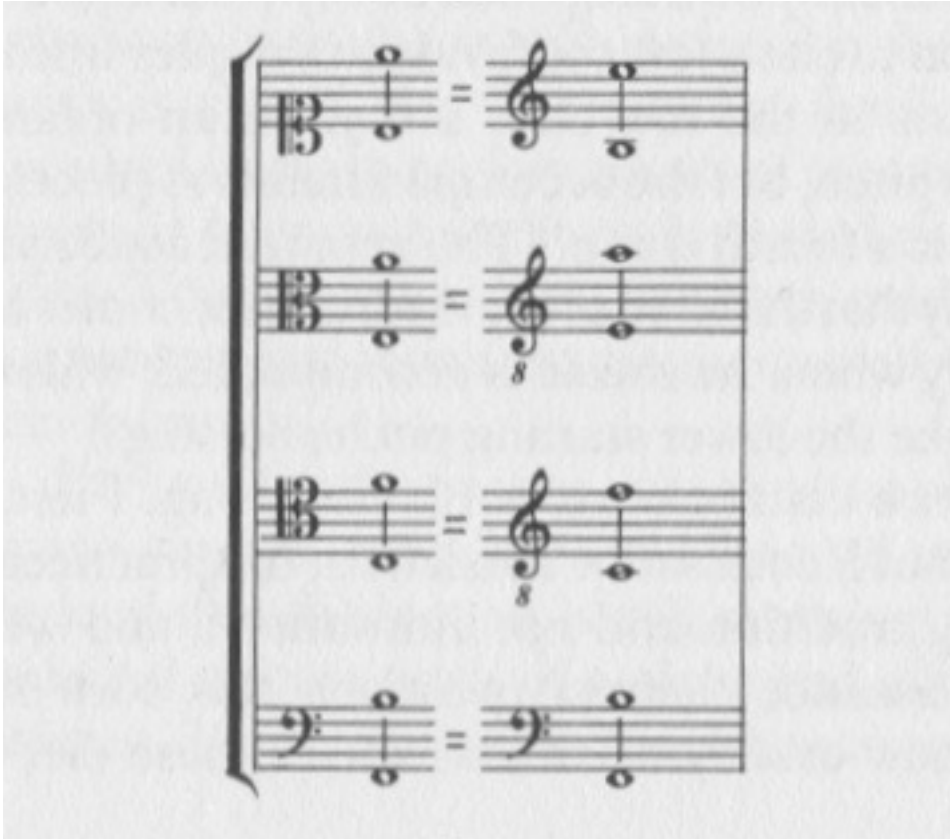
Example 1-2 (Tigrini)

1st sp. 5th
 1st sp. 4th
 final at extreme of range
 final in middle of range

II-8 Kreitner pr.1



II-8 Kreitner pr.2



II-8 Kreitner pr.3



TABLE I
Temporal changes in style

	1200	1300	1400	1500	1600
COMPOSITIONAL CHANGES	mostly monophonic	simple polyphony; 2 and 3 parts	increased use of polyphony; 3 and 4 parts	polyphony dominates; 4 and more parts →	
		harmonies dwell on 5th and 8ve	increased use of 3rds	mostly filled chords →	
		lines have independent contours and phrases	more integrated and similar lines →	some use of imitation	much imitation →
		rhythms and phrases irregular and complex	becoming less complex and more regular →		
		national styles (secular) →			national and international styles →
INSTRUMENTATION	mostly vocal music; instruments assist vocal music and play dances				separate instrument repertory
	contrasting instrumental colours →				similar sounds and families of instruments use of continuo →
	separation according to loud and soft →				separation according to families
	drone and non-drone intermixed →		no drones →		
	much use of solo single-line instruments →			use of ensembles and polyphonic instruments →	
ORNAMENTATION	graces and short <i>passaggi</i> →		graces and longer <i>passaggi</i> →		national preferences →
	all ornaments on highest part →		some on lower parts →		ornaments on all parts →
	much rhythmic variety →		less variety →		variety by national style

TABLE 2
National style characteristics

	language	rhythmic flow	ornaments	other remarks*
ITALIAN	regular, accented; emphasis on vowels	regular, even, smooth motion; long phrases; accents	some graces; preference for <i>passaggi</i> in long and elaborate groups	near 1600 interest in dramatic stress and exaggeration of emotion
FRANCO-NETHERLANDISH	irregular; duration for stress rather than accent	irregular, complex; short and long groups; irregular phrases	preference for graces; short <i>passaggi</i>	emphasis on smooth line with complex rhythmic flow
SPANISH	accented, irregular; emphasis on consonants	irregular, short-long groups; very rhythmic mixture of short and very long phrases and rhythmic values	even mixture of graces and <i>passaggi</i> ; much variety; <i>passaggi</i> not as long as Italian	near 1600 somewhat dramatic rhythmic variety
ENGLISH	irregular, accented	irregular, accented; short phrases and rhythmic groups	graces and <i>passaggi</i> in moderation; florid, even <i>passaggi</i> in instrumental music	more subdued expression; less interest in imitation
GERMAN	regular, accented; emphasis on consonants	regular, accented; mostly syllabic; short phrases	graces and <i>passaggi</i> in moderation; regular flow	rhythms accented and regular phrases regular

*For instrument preferences see table 3.

II-10 Wegman MFicta pr.1

Ex. 1
The hexachords

The image shows a musical score for 'The hexachords'. It consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a time signature of $b/4$. The notes on the staves correspond to the letters A through G, with some notes repeated to form hexachords. Below the staves, there are seven lines of lyrics, numbered 1 through 7. The lyrics are: 1 ut re mi fa sol la; 2 ut re mi fa sol la; 3 ut re mi fa sol la; 4 ut re mi fa sol la; 5 ut re mi fa sol la; 6 ut re mi fa sol la; 7 ut re mi fa sol la.

II-10 Wegman MFicta pr.1a.

I The Guidonian Hand from Amerus,
Practica artis musicae (1271)

The image is a diagram of the Guidonian Hand, a mnemonic device for learning the musical scale. It shows a right hand with the fingers spread. Each finger and the thumb are marked with letters representing the notes of the scale: C (Cantus), D (Dominus), E (Ecclesius), F (Filius), G (Gloria), A (Agnus), B (Benedictus), and C (Cantus). The diagram is annotated with various musical symbols, including clefs, time signatures, and notes. There are also handwritten text annotations in Latin, such as 'Si querit quales sint in musica in gamma f b quia cantus f per unum cantu alibi demonstrat i' and 'Si ipse in manu hinc ad mitem'.

II-11 Wegman pr. 2

Ex. 2
Solmization

ut re fa mi re la sol fa = ut re mi fa re sol fa mi re-ut re fa mi fa la sol fa re mi fa

C hexachord | F hexachord | G hexachord

II-11 Wegman pr. 3

Ex. 3
Location of the *mi-fa* progression

(a) mi fa sol la sol fa

(b) mi fa sol la sol re mi fa sol ut

II-11 Wegman pr. 4

Ex. 4
Ficta steps outside the Hand

(a) feigned true mi fa sol la sol re mi fa

(b) re fa mi re ut sol fa mi re mi ut

Ex. 5
Johannes Tinctoris, *Missa sine nomine* 1, Kyrie I

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First system of the musical score. It consists of three staves: Soprano (top), Alto (middle), and Ontra (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The Soprano part begins with a fermata and the lyrics "[K] y - ri - e". The Alto part begins with a fermata and the lyrics "Ky - ri -". The Ontra part begins with a fermata and the lyrics "Ky - ri - e". The first measure of each staff is marked with a forte dynamic "f." and a measure rest "17 v" for Soprano and "18" for Alto and Ontra. A rehearsal mark "8" is placed at the beginning of the Soprano staff.

Second system of the musical score. It consists of three staves: Soprano (top), Alto (middle), and Ontra (bottom). The Soprano part has the lyrics "[e] - lei - son, Ky -". The Alto part has the lyrics "e [e] - let - son, Ky -". The Ontra part has the lyrics "e - lei -". The system begins with a measure rest "4" and a rehearsal mark "8".

Third system of the musical score. It consists of three staves: Soprano (top), Alto (middle), and Ontra (bottom). The Soprano part has the lyrics "- ri - e [e] - lei - son, (h)". The Alto part has the lyrics "- ri - e [e] - lei - son, (h)". The Ontra part has the lyrics "- son. Ky - ri - e e - lei - son." The system begins with a measure rest "6" and a rehearsal mark "8".

II-13 Schubert pr. 3-1 i 3-2



Example Appendix 3-2

E				la
D			la	sol
C			sol	fa
B				mi
B ^b			fa	
A		la	mi	re
G		sol	re	ut
F		fa	ut	
E			la	mi
D		la	sol	re
middle C		sol	fa	ut
B [♯]			mi	
B ^b			fa	
A		la	mi	re
G		sol	re	ut
F		fa	ut	
E	la	mi		
D	sol	re		
C	fa	ut		
B	mi			
A	re			
G	ut			

H N S H N S H

H = Hard, N = Natural, S = Soft

Example Appendix 3-3 I-14 Schubert pr. 3-3

Hard:

Soft:

Natural:

Hard:

ut re mi fa sol la

ut re mi fa sol la

ut re mi fa sol la

ut re mi fa sol la

ut re mi fa sol la

Detailed description: The image shows a musical score for Schubert's I-14, focusing on the notes 'ut re mi fa sol la'. It consists of five staves. The top staff is labeled 'Hard:' and shows a melodic line with a slur over the notes 'ut re mi fa sol la'. The second staff is labeled 'Soft:' and shows the same notes with a slur. The third staff is labeled 'Natural:' and shows the notes with a slur. The fourth staff is labeled 'Hard:' and shows the notes with a slur. The fifth staff is labeled 'Hard:' and shows the notes with a slur. A large triangle is drawn over the notes, with its base at the top and its apex at the bottom, indicating a dynamic change from Hard to Soft to Natural to Hard.

II-16 Schubert pr. I-3 i 1-4

Renaissance Notation

Example I-3 Original Renaissance notation (Victoria, Thomas Ludovicus. *Cantiones Sacrae*, Dilingae: Ioannes Mayer, 1589. Sig. A1 verso and A2 recto. Shelf No. Fétis 1714 A RP. Permission to reproduce is granted by the Royal Library of Belgium.)

In Circumcisione Domini. 4. Voc. 5. CANTVS.

Magnum mysterium & admirabile Sacramen tum

Magnum my ste rium & admirabile & admirabile Sacramen tum vt

animalia viderent Dominum natum iacentem in prae se pi-

o iacentem in prae se pio O be a ta Vir-

go cuius viscera me ruerunt portare Do minum Iesum Chri-

Example I-4 Note values and rests

breve whole note
semibreve

half note
minim

quarter note
semiminim

eighth note
fusa

Example I-5 Barred notation and old notation: Examples from Byrd (a) and Palestrina (b)

a.

For thy mer - cy is great

For thy mer - cy is great

3/2 3/2

Pr. I-6

a. Barred notation

b. Old notation

Example I-7 Clefs

treble bass tenor octave alto

Guillaume Dufay.

79

Envo. Cour Le doibt.

Et tout bonz vaillans armez
 Le piec demourons lacome
 Pour venir balde enu
 Et par plusieurs pasme amoues
 Plus joysement que lesquel que may
 Et il y en a que d'yeux de parly. Le premier jour de ce douz
 Quant est le may se veulz y veulz se fulfiller car bien que done son
 ne pour le dame levend qui ne donne toute jouseite / Quant se
 autre muellous de douz veugant de son pater / Quant se
 et son muellous aussi / se pourve auant de plus ne may les / Quant se
 ne estre gany / se pourve auant de plus ne may les / Quant se

Envo. Cour Le doibt.

Et puis que l'on se fait de tel boy, ne se veulz y veulz se fulfiller car bien que done son
 ne pour le dame levend qui ne donne toute jouseite / Quant se
 autre muellous de douz veugant de son pater / Quant se
 et son muellous aussi / se pourve auant de plus ne may les / Quant se
 ne estre gany / se pourve auant de plus ne may les / Quant se

Envo. Cour Le doibt.

Et puis que l'on se fait de tel boy, ne se veulz y veulz se fulfiller car bien que done son
 ne pour le dame levend qui ne donne toute jouseite / Quant se
 autre muellous de douz veugant de son pater / Quant se
 et son muellous aussi / se pourve auant de plus ne may les / Quant se
 ne estre gany / se pourve auant de plus ne may les / Quant se

1. Ce jour le doit, aus si fait la sai son, Et le prin ce d'a
 2. Que tout ho me, voi lant ac que rir non, De vray a mant, vieng-

Contratenor
 Ce jour le doit

Tenor
 Ce jour le doit

mours l'a co-man-dé:
 ne par a-mis-te

Pour re-ci-ter ba-la-de gra-ci-eu-se

Qui soit plai-san-te a sa da-me a-mou-reu-se, Et

se tieng-ne gra-ci-euse et jo-ly Joy-eu-se-ment pa-ré de quel-que

may, Et il au-ra guc-re-don-de par-ly Le pre-mier

jour de ce doux mois de may.

OBLICI NOTA I PAUZI U MENZURALNOJ NOTACIJI

Note values

Name		Century			
		13th	14th	15th	17th
Maxima	Mx				
Longa	L				
Breve	B				
Semibreve	Sb				
Minim	Mn				
Semiminim	Sm				
Fusa	F				
Semifusa	Sf				

Rests

Value	Mensural	Modern
Mx		
L		
B		
Sb		
Mn		
Sm		
F		
Sf		



FIG 4.1. The designation of good and bad notes in Girolamo Diruta's *Il Transilvano*.

Primo esempio delle note buone.

Secondo esempio delle note puntate.

Terzo esempio con li sospiri del istesso valor delle note.

Quarto esempio con li sospiri.

Quinto esempio delle note variate.

The figure contains five examples of musical notation, each on a single staff with a treble clef. Each example shows a sequence of notes with letters B and C below them. The first example shows a sequence of 15 notes with letters B, C, B, C, B, C, B, C, B, C, B, C, B, C, B. The second example shows a sequence of 15 notes with letters B, C, B, C, B, C, B, C, B, C, B, C, B, C, B. The third example shows a sequence of 15 notes with letters C, B, C, B, C, B, C, B, C, B, C, B, C, B, C. The fourth example shows a sequence of 15 notes with letters B, C, B, C, B, C, B, C, B, C, B, C, B, C, B. The fifth example shows a sequence of 15 notes with letters B, B, C, B, B, C, B, B, C, B, B, C, B, B, C.

FIG 4.2. Examples of good and bad notes in relation to fingering in Girolamo Diruta's *Il Transilvano*.

Exemplo della primera manera.

The first example consists of three staves of music. The top staff features a sequence of notes with stems pointing down, including a dotted note and a note with a flag. The middle staff contains several notes with stems pointing down, some marked with an 'x' symbol. The bottom staff shows notes with stems pointing down, also marked with an 'x' symbol. All staves end with a double bar line and a 'c III' time signature.

Exemplo della segunda manera. A tres bozes.

The second example consists of three staves of music. The top staff features a sequence of notes with stems pointing down, including a dotted note and a note with a flag. The middle staff contains several notes with stems pointing down, some marked with an 'x' symbol. The bottom staff shows notes with stems pointing down, also marked with an 'x' symbol. All staves end with a double bar line and a 'c III' time signature.

Exemplo della tercera manera. A tres bozes.

The third example consists of three staves of music. The top staff features a sequence of notes with stems pointing down, including a dotted note and a note with a flag. The middle staff contains several notes with stems pointing down, some marked with an 'x' symbol. The bottom staff shows notes with stems pointing down, also marked with an 'x' symbol. All staves end with a double bar line and a 'c III' time signature.

Del modo de hazer los redobles y quebros.

The image displays seven staves of musical notation, each illustrating a different rhythmic variation of a 'Passo ordinario'. The staves are arranged vertically and labeled as follows:

- Staff 1: *Passo ordinario.*, *meglio.*, *migliore.*, *l'istesso*
- Staff 2: *Passo ordinario.*, *meglio.*, *Passo ordinario.*, *meglio.*
- Staff 3: *Passo ordinario.*, *meglio.*, *migliore.*, *meglio.*
- Staff 4: *Passo ordinario.*, *meglio.*, *migliore.*
- Staff 5: *Passo ordinario.*, *meglio.*, *migliore.*, *ottimo.*, *l'istesso.*
- Staff 6: *Passo ordinario.*, *meglio.*, *migliore.*
- Staff 7: *Passo ordinario.*, *meglio.*, *migliore.*

The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines, demonstrating the rhythmic diversity of the exercise.

FIG 4.3. Examples of rhythmic variety with Antonio Brunelli's *Varri Esercitti*. II-22 Smith

The image displays a musical score for six voices, arranged vertically from top to bottom: TIPLE., ALTO., ALTUS., TENOR., BASS., and BASSUS. Each voice part is written on a five-line staff with a treble clef and a common time signature (C). The notation is a form of early printed music, likely mensural notation, using diamond-shaped notes and stems. The score is divided into two systems by a vertical bar line. The first system contains the first two systems of music, and the second system contains the remaining four systems. The music is a single melodic line for each voice, showing a sequence of notes and rests.

FIG 8.1. Example of the First Mode from *Sancta Maria*, *Libro Llamado El Arte de Tañer Fantasia*, Book 1, fol. 67^v



FIG 8.2. Examples of *Redobles* and *Quiebro*s from *Sancta Maria*, fol. 46^v-47.



FIG 8.3. Examples of *Tremoli* and *Tremoletti* from *Diruta, Parte Prima*, fol. 10-11.



FIG 8.4. Examples of *Groppi* and *Trillo* from Giovanni Luca Conforto, *Breve e facile maniera*, p. 25.



FIG 8.5. Examples of *Accenti* from Zacconi, *Prattica di Musica* (1596), fol. 56.



FIG 8.6. Examples of *Clamationi* and *Accenti* from *Diruta, Il Transilvano, Seconda Parte*, p. 13.