

Contrepoint dans la musique de Guillaume de Machaut

Méthode analytique

13 14 *a *b

Ca

8

5. Mais qui vrai - e - ment sa - roit.

T

8

a: T-Ca parsed

T-Ca

8

b: Dissonances eliminated

T-Ca

8

Key to *

a. 'still in force' from 13.2

b. 'still in force' from 13.2

60 61 62 63

Ca

8

pi - tie nen a - roit.

T

8

T-Ca
parsed

T-Ca
Consonant

T-Ca
Directed
progression

17 18 19

Ca

*a

vis.

T

T-Ca
parsed

T-Ca
Directed
progression

Key to *

a. line (descent from *e'*-fa)

13

Ca

8

5. Mais qui vrai - e - ment sa - roit.

T

8

14 ^{*a} ^{*b}

a: T-Ca parsed

T-Ca

8

b: Dissonances eliminated

T-Ca

8

Key to *

- a. 'still in force' from 13.2
- b. 'still in force' from 13.2

14 ^{*a} ^{*b}

15

- ent sa - roit.

6. Ce que

a: T-Ca parsed

b: counterpoint showing expectation

c: underlying counterpoint

Key to *

- a. 'still in force' from 13.2 (see ex. 1)
- b. 'still in force' from 13.2 (see ex. 1)

a: *Nen fait nen dit* (B11) bars 9–10

9 10

Ca

5. Eins yert de cuer

T

b: T-Ca parsed

c: underlying counterpoint (with parallel perfect sonorities)

d: tenor ligatures in Vg and C

Vg C

e: bars 9–10 in C

9 10 *a

Ca

5. Eins yert de cuer *b

T

f: T-Ca parsed

g: underlying counterpoint

Key to *

- a. directed progression
- b. 'still in force' from 9.2

18 19 20 21 22

Ca

5. Non - ques en moy not au - tre vo - len - te. (etc.)

T

a: T-Ca parsed

b: Dissonances eliminated

c: directed progressions identified

d: bars 18–22 with semitones marked

Ca

5. Non - ques en moy not au - tre vo - len - te. (etc.)

T

*a *b *c *d

Key to *

- a. directed progression
- b. 'still in force' between a. and c.
- c. perfection of fifth formed with d.
- d. directed progression

B5

1

'Amour'

b-mi/d# resolving to a/e

1 Ri - ches da - mour et _____ men - di - ans _____ da - mi - e 2 Po - vres des - poir
3 Pleins _____ de do - lour et _____ di - se - teus _____ da - i - e 4 Long de mer - cy

T.