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Julie E. Cumming
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The Motet in the Age of Du Fay

During the lifetime of Guillaume Du Fay (*c.* 1400–1474) the motet underwent a profound transformation. Because of the protean nature of the motet during this period, problems of definition have always stood in the way of a full understanding of this crucial shift. Through a comprehensive survey of the surviving repertory, Julie Cumming shows that the motet is best understood on the level of the subgenre. She employs new ideas about categories taken from cognitive psychology and evolutionary theory to illuminate the process by which the subgenres of the motet arose and evolved. One important finding is the nature and extent of the crucial role that English music played in the genre's transformation. Cumming provides a close reading of many little-known pieces; she also shows how Du Fay's motets were the product of sophisticated experimentation with generic boundaries.

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Notes to the reader

Pitch notation

Where the octave is relevant, specific pitches are indicated in the text according to the terminology of the Guidonian gamut:

[DD EE FF] GG A B C D E F G a b c d e f g aa bb cc dd ee [ff gg]

*

* = middle C

Musical examples

Musical examples for which manuscript and folios are given are new transcriptions that I made from microfilm or facsimile of that manuscript. Musical examples for which a modern edition is given are derived from that edition. I have regularized the transcriptions in all the musical examples without comment, according to the following principles:

- The final long is transcribed as a breve in all examples.
- Most examples in Part II (chapters 4–6) use a 4:1 reduction ratio of note values (semibreve = quarter note in the transcription).
- Most examples in Part III (chapters 9–12) use a 2:1 reduction ratio of note values (semibreve = half note in the transcription).
- Where the reduction ratios are different from those given above, the note value equivalencies are shown.
- In complete pieces original clefs, mensuration signs, ligatures, and coloration are indicated. In excerpts these signs are usually omitted, except when they have some relevance to the discussion.

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Notes to the reader

Abbreviations for modern editions and manuscripts in the captions are those used in the Index of works and are listed in Modern editions of music and Sources and sigla.

Index of works

This index gives the sources, modern editions, and subgenre assignments of all the motets listed by name in the book, as well as related Masses and chansons that receive some discussion.

Bibliographical abbreviations (see also Modern editions of music)

- AH* Guido Maria Dreves and Clemens Blume, eds. *Analecta Hymnica Medii Aevi*. 52 vols. Leipzig, 1886–1909. *Register*, ed. Max Lütolf. 2 vols. Berne and Munich: Francke, 1978.
- DTÖ* Denkmäler der Tonkunst in Österreich. Vienna: Artaria.
- EDM* Das Erbe deutscher Musik. Leipzig: Breitkopf & Härtel.
- EECM* Early English Church Music. London: Stainer and Bell.
- MGG* Friedrich Blume, ed. *Die Musik in Geschichte und Gegenwart*. 17 vols. Kassel: Bärenreiter, 1949–86.
- NG* Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*. 20 vols. London: Macmillan, 1980.
- REM* Reinhard Strohm. *The Rise of European Music, 1380–1500*. Cambridge: Cambridge University Press, 1993.

Abbreviations for music manuscripts and prints: see Sources and sigla

Abbreviations for musical terms

- A antiphon
 B bassus
cpf *cantus prius factus*
 Ct. contratenor
 D discantus
 Mot. motetus
 N new text
 R responsory
 SoS *Song of Songs*
 S sequence
 T tenor
 Trip. triplum

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Notes to the reader

Spelling of composers' names

I have chosen in several cases to use spellings different from those found in most dictionaries and library catalogues. The scholars who have worked on these composers believe that the standard spellings are not true to the documents. My decision to follow their lead was made in recognition of these scholars' research.

Du Fay (not Dufay), as advocated by Alejandro Planchart
Dunstaple (not Dunstable), as advocated by Margaret Bent
Busnoys (not Busnois), as advocated by Richard Taruskin
Puylois (not Pullois), as advocated by Pamela Starr