

Contents

<i>List of tables</i>	<i>page</i> vii
<i>List of musical examples</i>	ix
<i>Acknowledgments</i>	xi
<i>Notes to the reader</i>	xiii
Introduction	1
Part I Models and methods	5
1 Approaches and analogies	7
2 Subgenre, interpretation, and the generic repertory	24
3 Fifteenth-century uses of the term “motet”	41
Part II Motets in the early fifteenth century: the case of Bologna Q15	63
4 The motet section of Bologna Q15 and its ramifying roots	65
5 A new hybrid subgenre: the cut-circle motet	99
6 Other new hybrid subgenres	125
7 The motet in the early fifteenth century: evolution and interpretation	147
Part III Motets in the mid-fifteenth century: the case of the Trent Codices	165
8 Motets in the Trent Codices: establishing the boundaries	167

Contents

9	English and continental cantilena-style motets	185
10	Motets with a tenor cantus firmus <i>c.</i> 1430–1450	206
11	Freely composed four-voice writing in transition	228
12	The four-voice motet <i>c.</i> 1450–1475	254

	Conclusion	288
--	------------	-----

	<i>Appendix: Widely disseminated motets</i>	304
--	---	-----

	<i>Notes</i>	306
--	--------------	-----

	<i>Bibliography of books and articles</i>	357
--	---	-----

	<i>Modern editions of music</i>	374
--	---------------------------------	-----

	<i>Sources and sigla</i>	379
--	--------------------------	-----

	<i>Notes on the index of works</i>	382
--	------------------------------------	-----

	<i>Abbreviations for subgenre identifications</i>	382
--	---	-----

	<i>Index of works</i>	384
--	-----------------------	-----

	<i>General index</i>	400
--	----------------------	-----