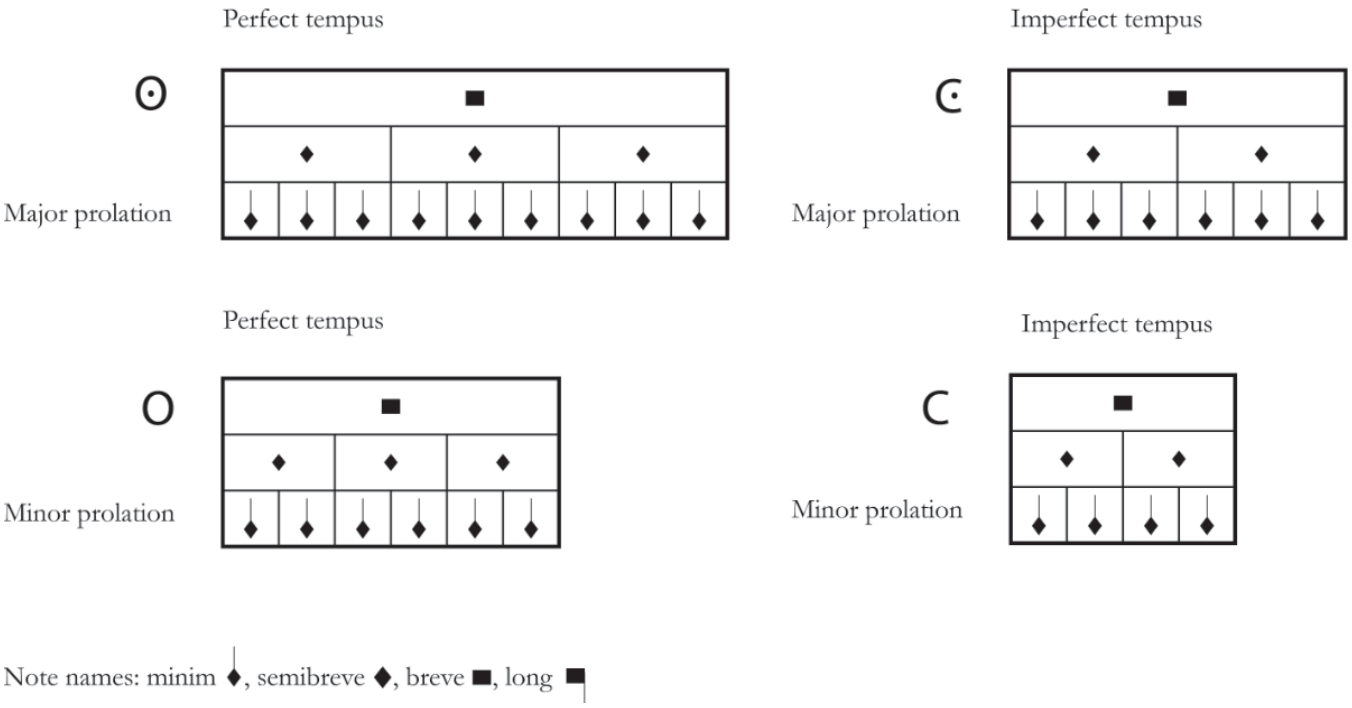
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

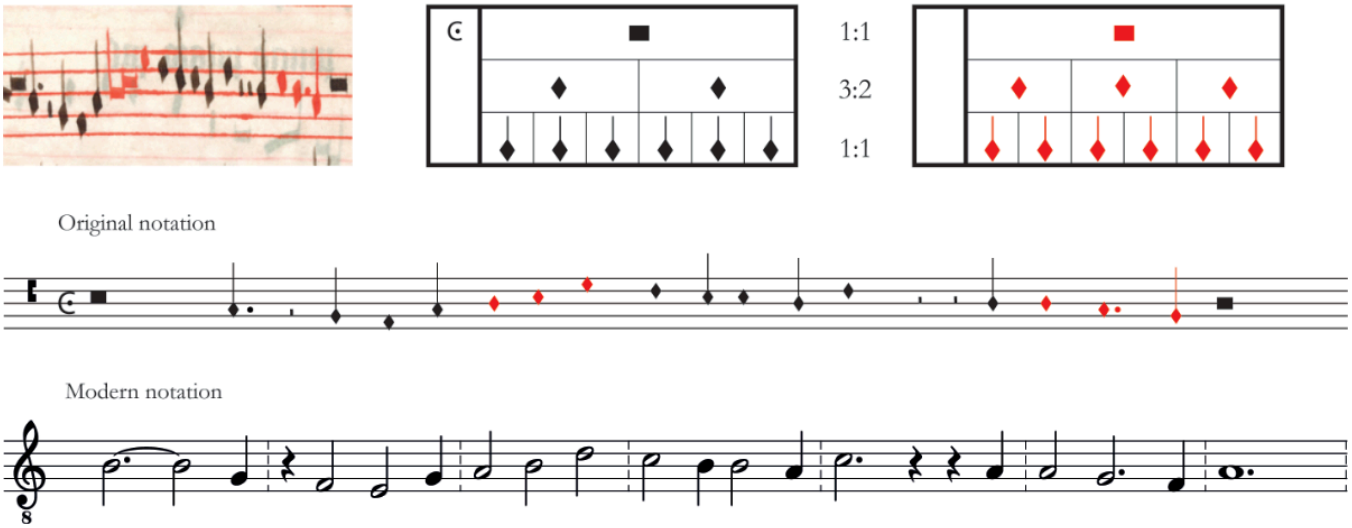
MTO 29.4 Examples: Ovenden, Out of the Blue

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.23.29.4/mto.23.29.4.ovenden.html

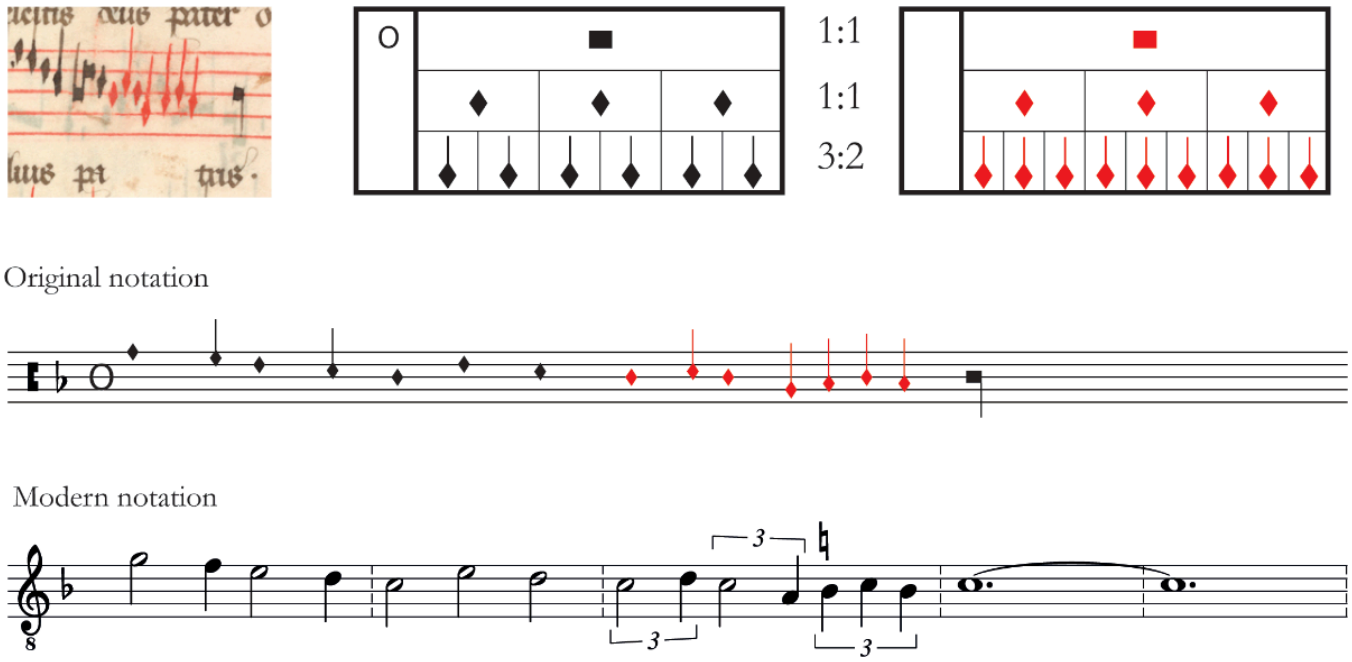
Example 1. The Four Prolations with minim equivalence



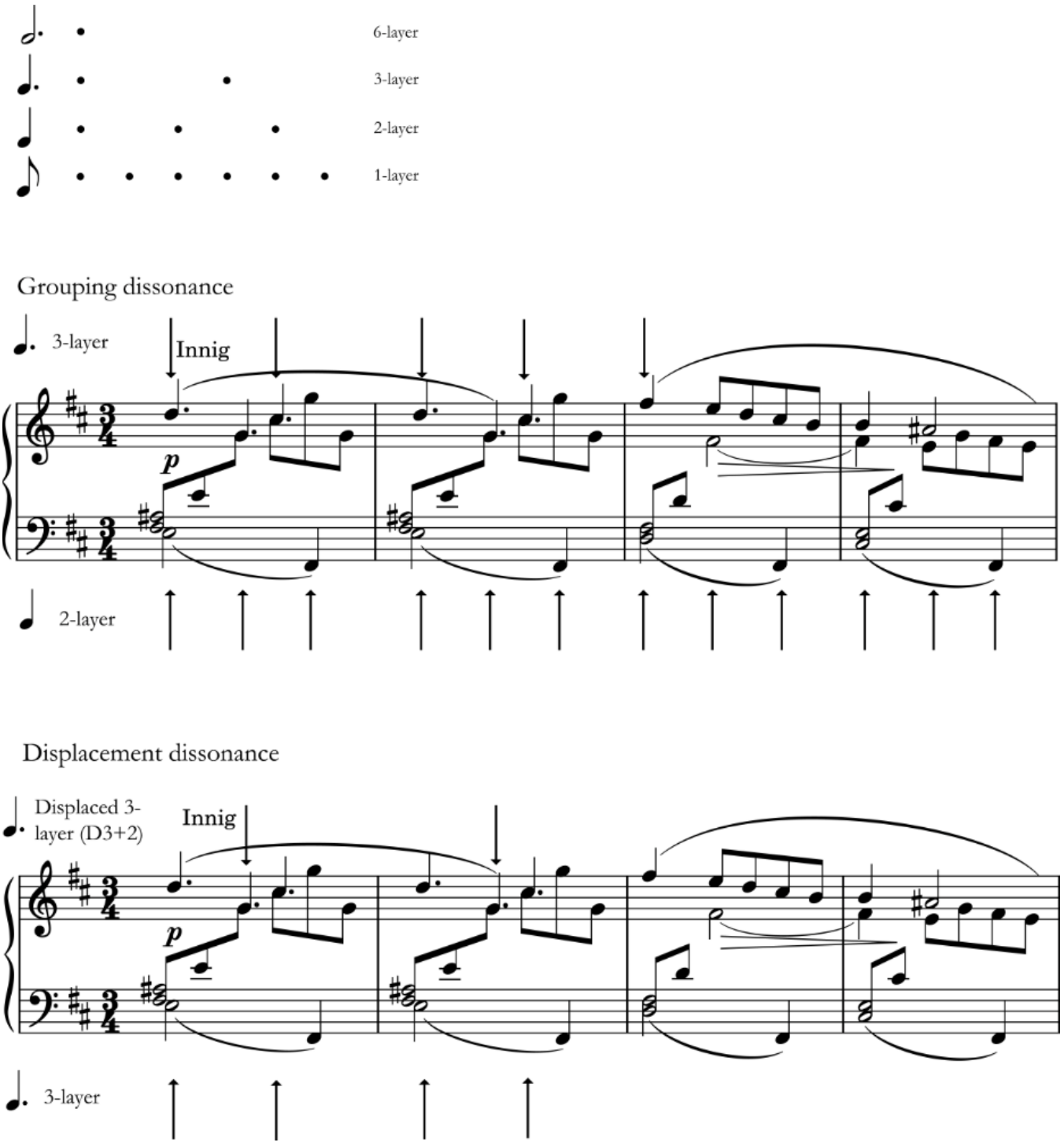
Example 2. Imperfection coloration in an excerpt of the contratenor of an anonymous Credo, accompanied by a transcription into modern notation and a visual representation of the relationships between notes. In this and all subsequent examples, ligatures are expanded. Courtesy of the British Library Board, Add MS 57950, fol. 59r.



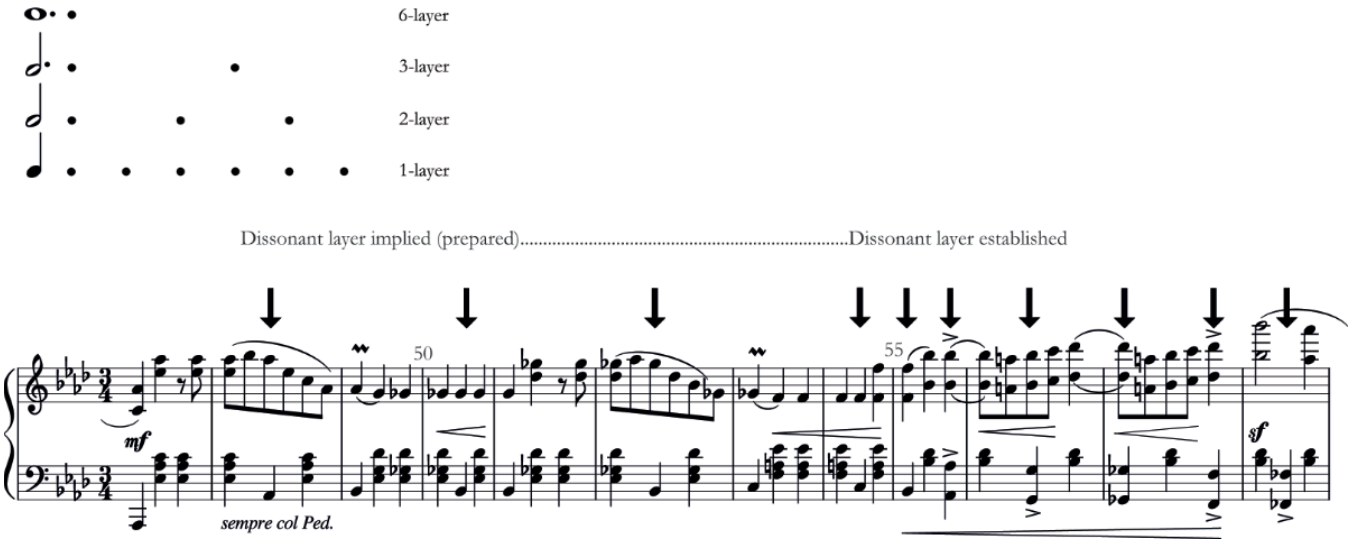
Example 3. *Sesquialtera* (3:2) proportion between black and red minims in the triplum of Damett's *Gloria*. Courtesy of the British Library Board, Add MS 57950, fol. 31v.



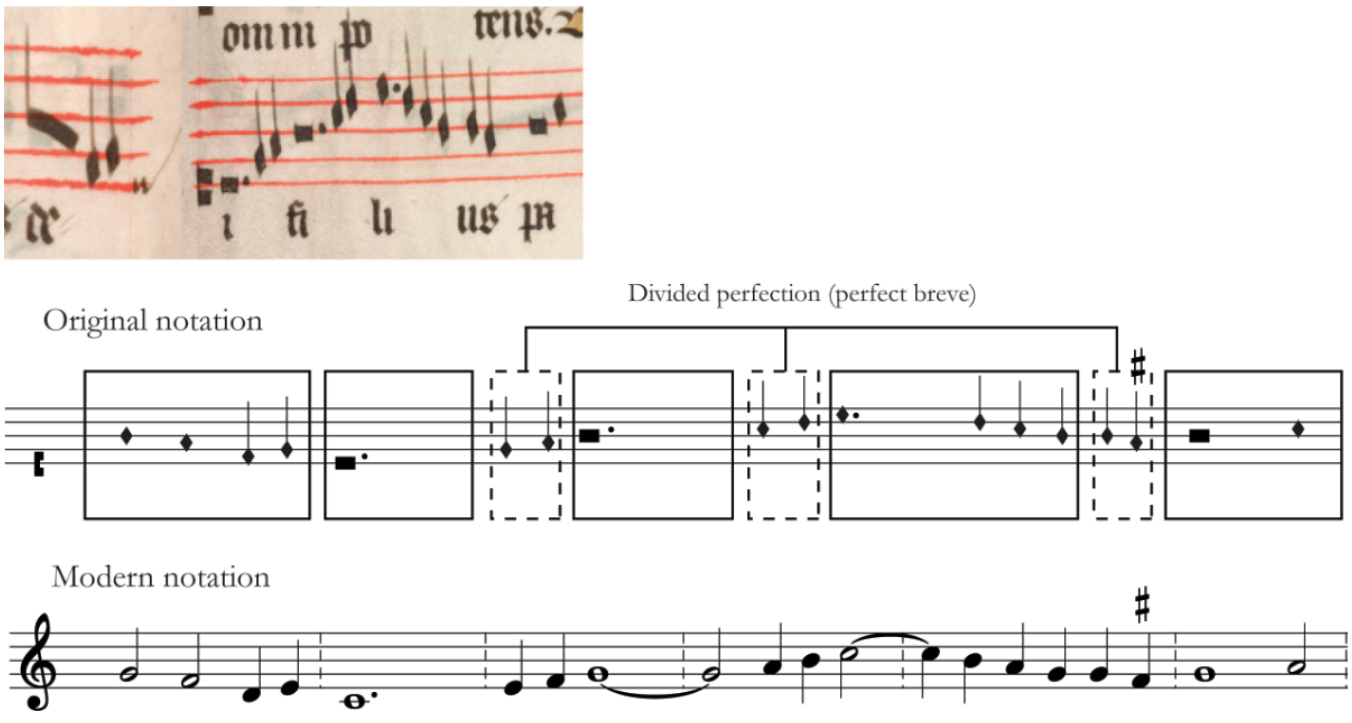
Example 4. Krebs's Example 2.3, illustrating pulse layers in "Innig" from Schumann's *Davidsbundlertänze* Op. 6, No. 2, mm. 1–4 (1999, 24–25). Metrical dissonances of both types, grouping and displacement, are marked by the arrows.



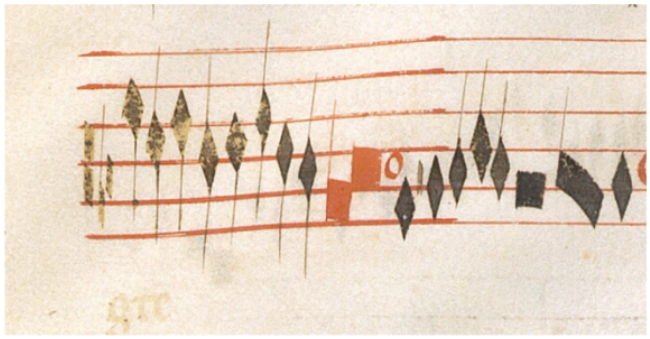
Example 5. Krebs's Example 4.3, illustrating metrical preparation in Schumann's "Préambule" from *Carnaval*, mm. 47–58 (1999, 88–89)

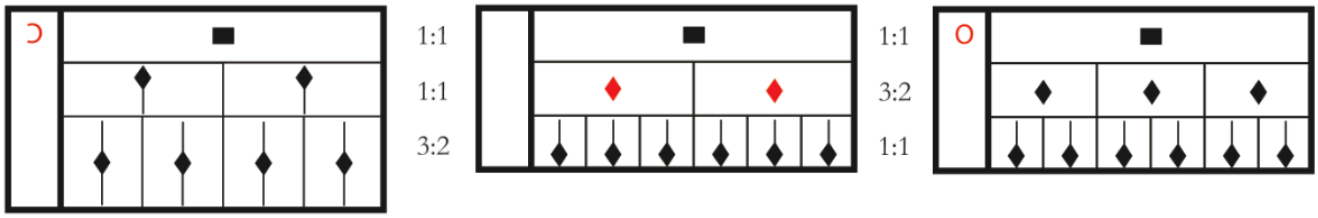


Example 6. A syncopation in the triplum of Byttering's *Gloria*. Courtesy of the British Library Board, Add MS 57950, fol. 13v.

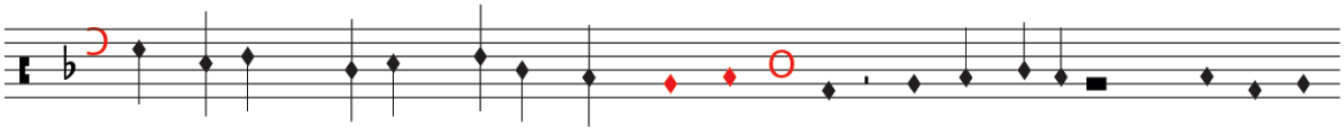


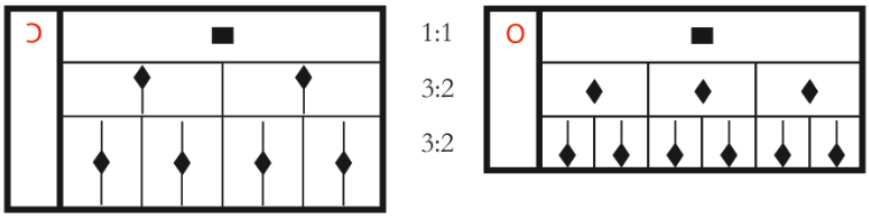
Example 7. Comparison of original and alternative notation in the cantus of *Je ne puis avoir Plaisir* (*Chantilly*, fol. 24r), cliché CNRS-IRHT, © Bibliothèque du musée Condé, château de Chantilly.



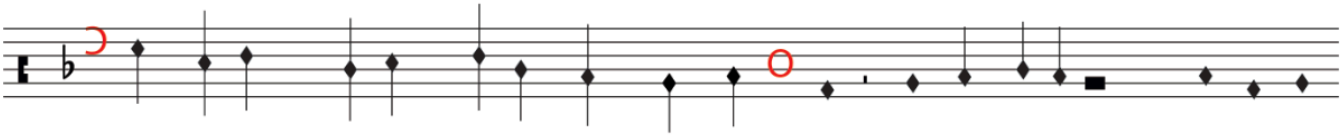


Original notation

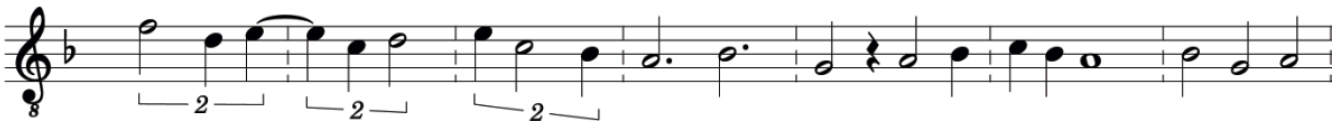




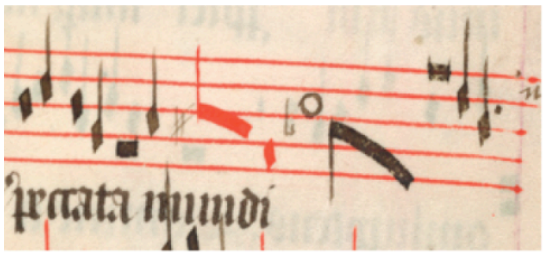
Alternative notation

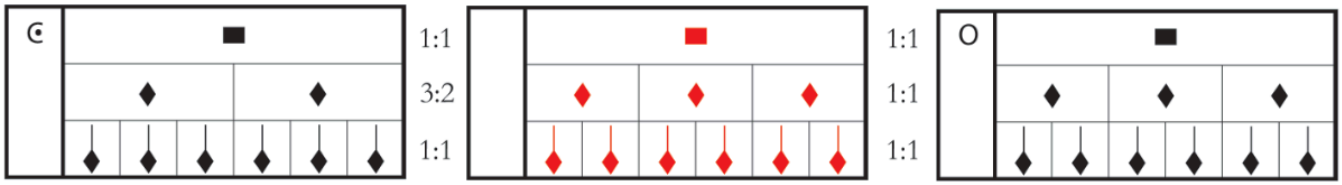


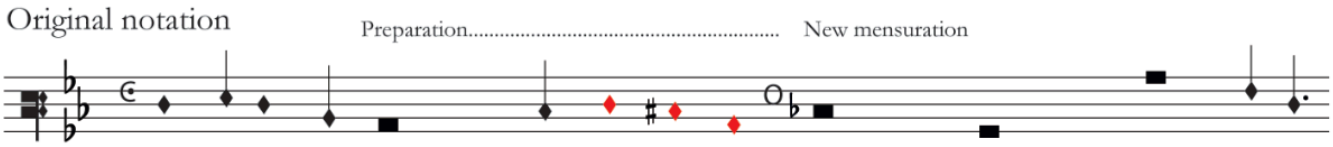
Modern notation

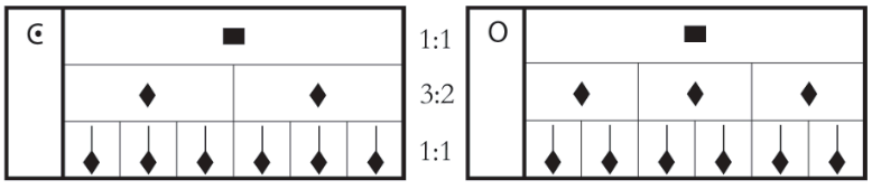


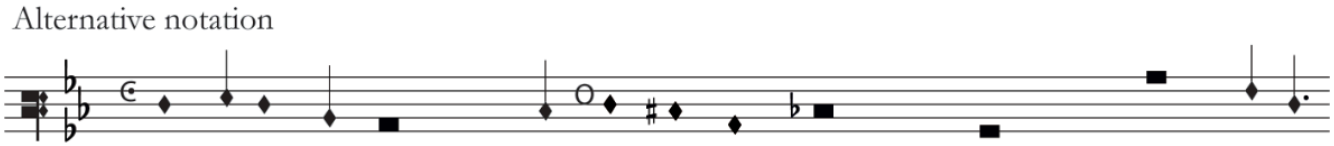
Example 8. Excerpt of the contratenor of Power's Gloria showing the use of red ink to prepare a new mensuration. Courtesy of the British Library Board, Add MS 57950, fol. 20r.

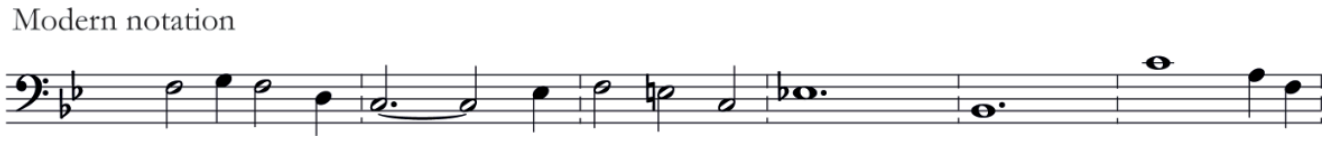




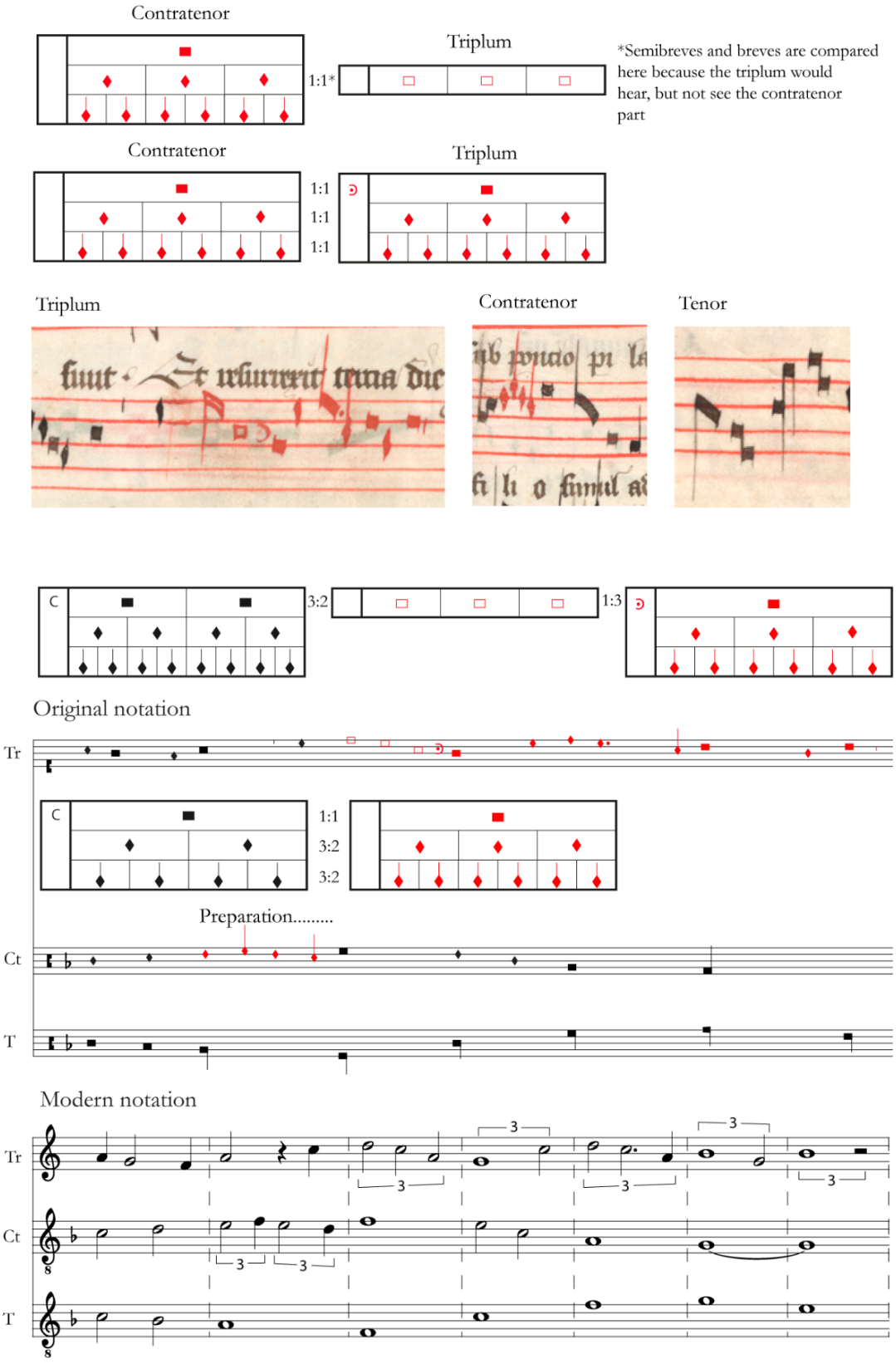




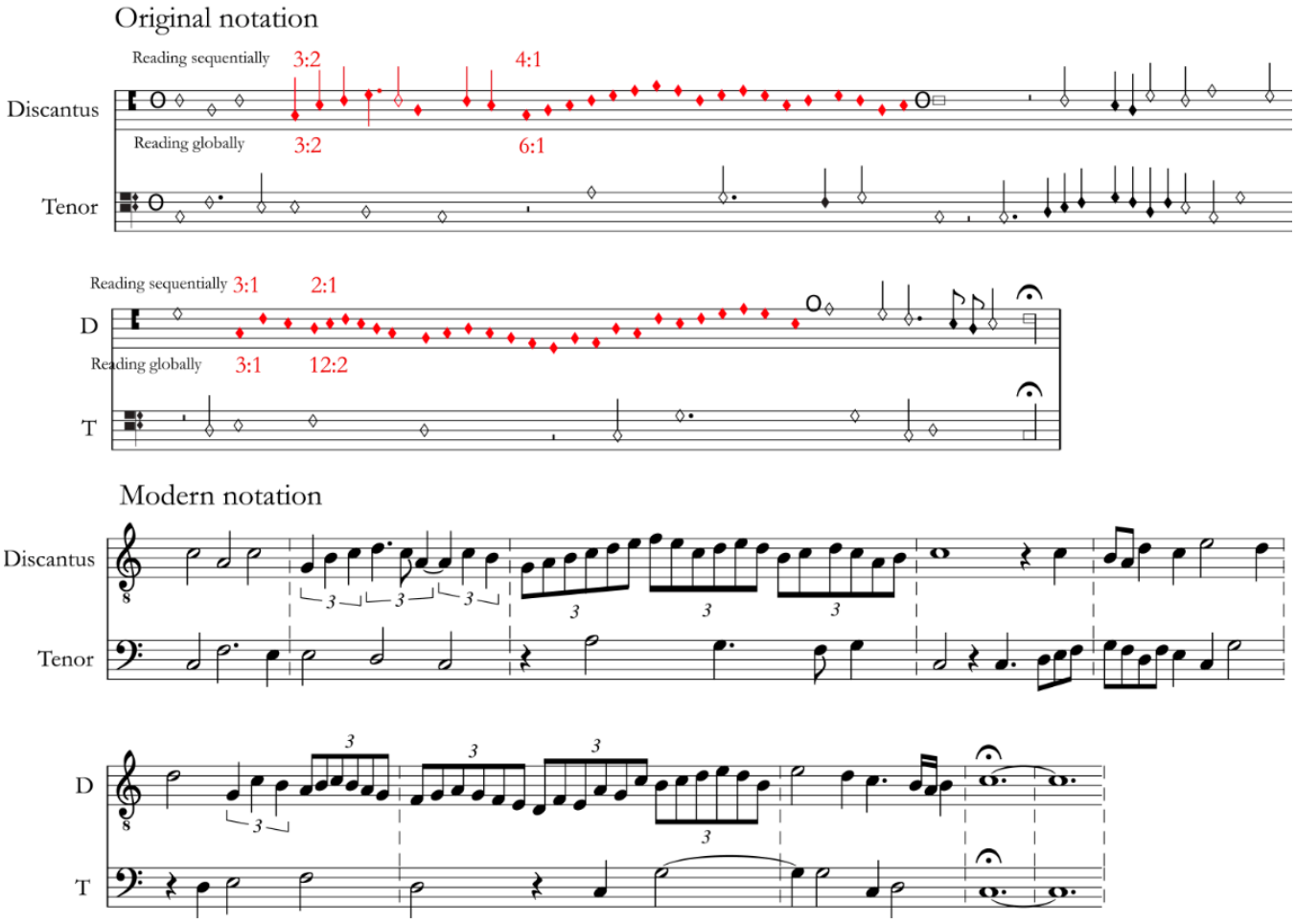




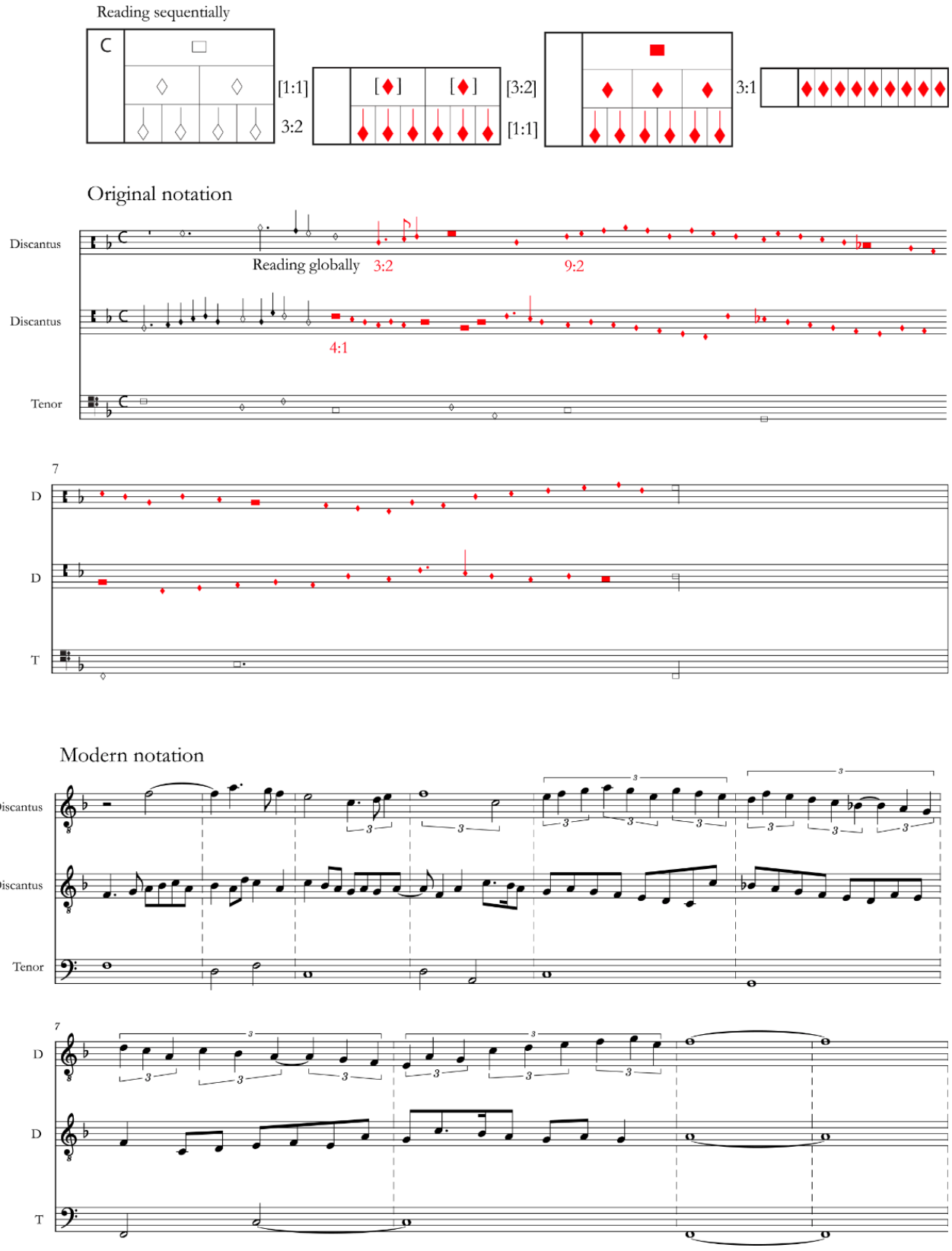
Example 9. Excerpt of a Gloria by Damett with transcriptions into score with modern and original notation. Triplum and tenor reduced 4:1. Contratenor reduced 2:1. Courtesy of the British Library Board, Add MS 57950, fols. 60v–61r.



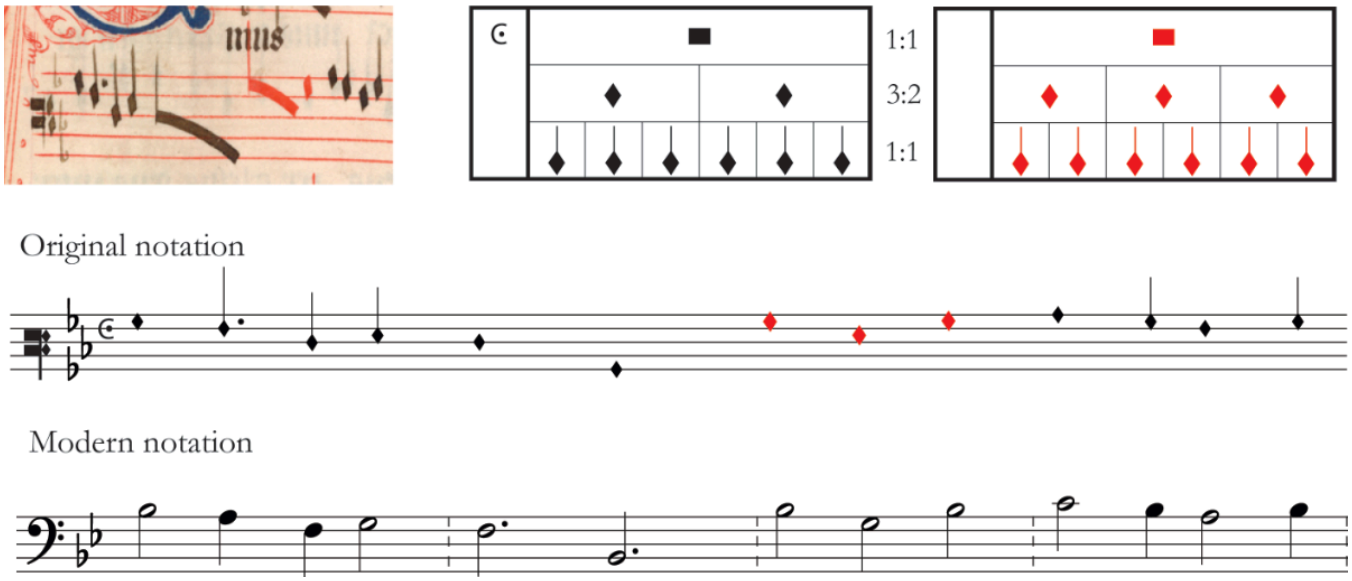
Example 10. Example of *inductiones* in Dygon's *Proportiones practicabiles secundum Gaffurium*. Adapted from Dygon 2006 (76–77) and Cambridge, Trinity College Library, MS O.3.38 (*CtcO.3.38*), fol. 2r.



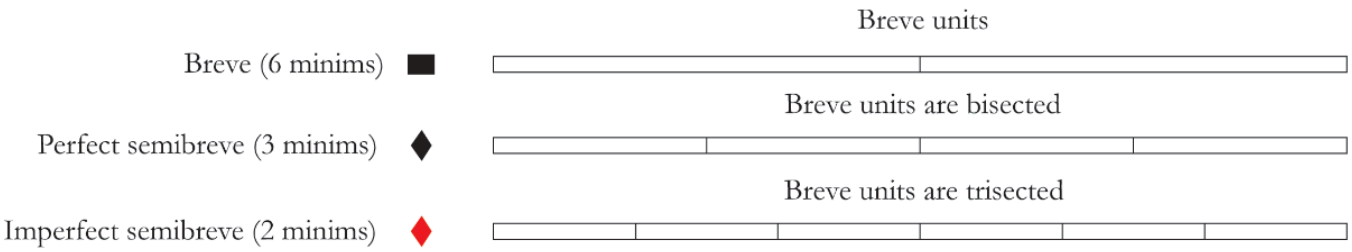
Example 11. Dygon prepares a *quadrupla sesquialtera* (9:2) proportion using a *sesquialtera* (3:2) proportion and a *tripla* (3:1) proportion. Adapted from Dygon 2006 (92–93) and *CtcO.3.38*, fol. 4v.



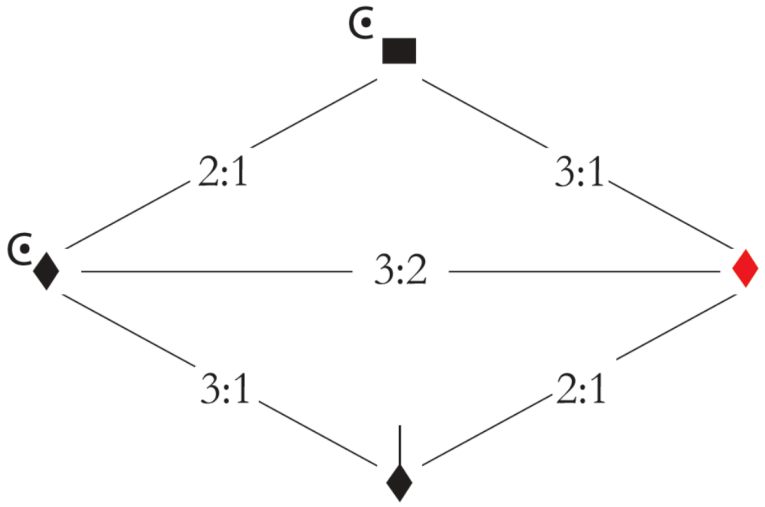
Example 12. Hemiola introduced via color of imperfection in the contratenor of Power's Gloria. Courtesy of the British Library Board, Add MS 57950, fol. 20r.



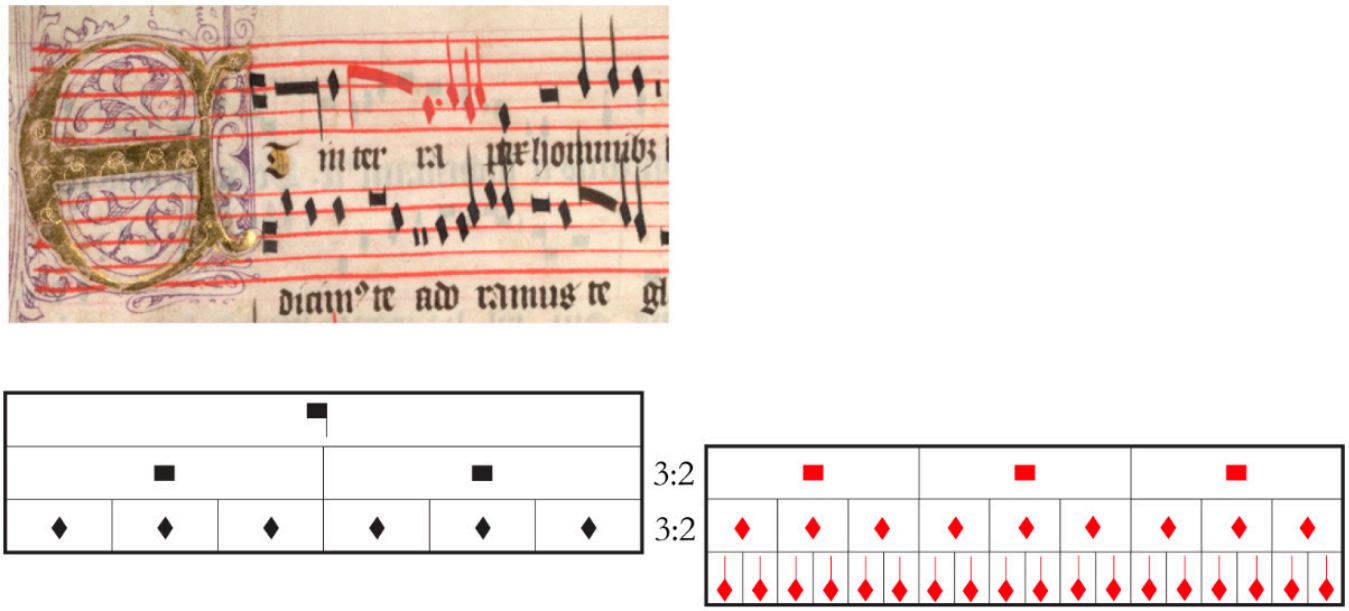
Example 13. Visual representation of bisection of a breve unit by black, perfect semibreve pulse against trisection of the breve unit by red, imperfect semibreve pulse



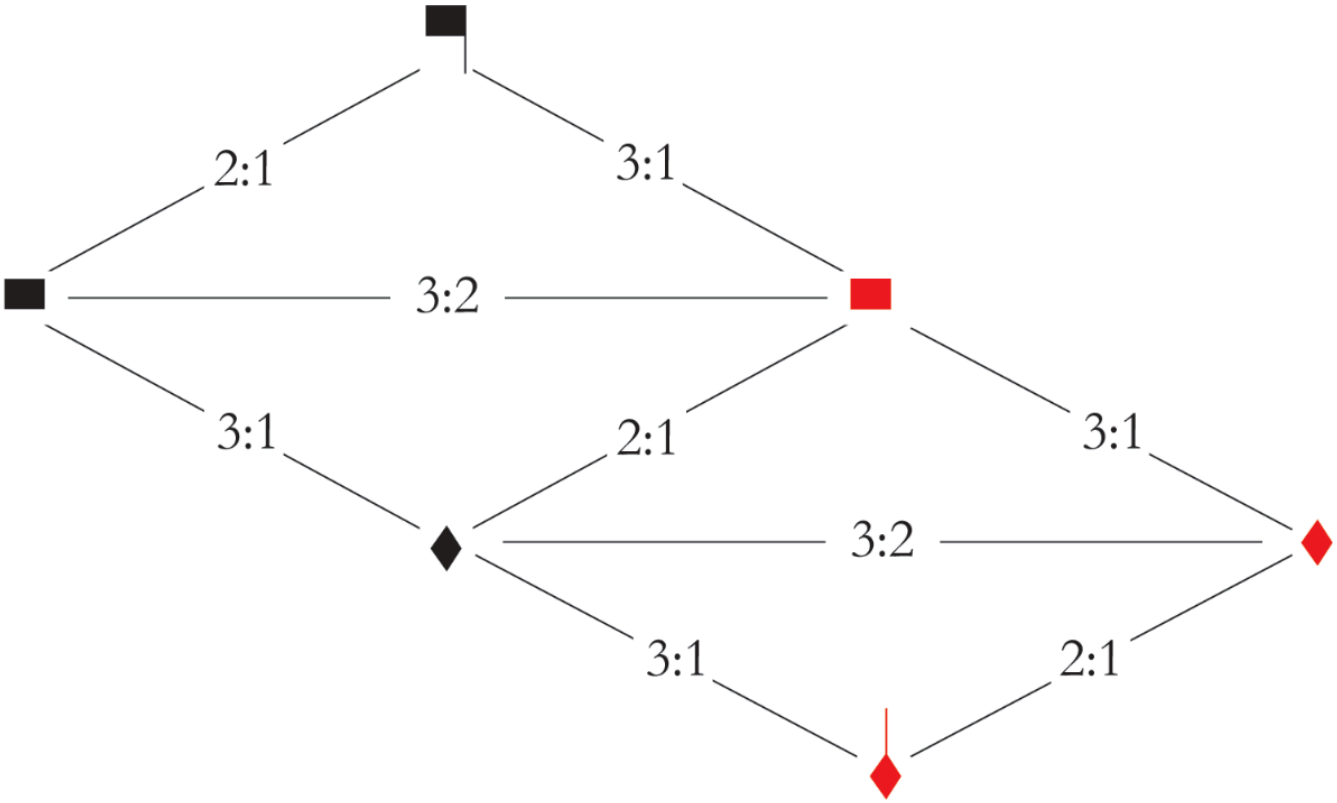
Example 14. Example 13 translated onto the ski-hill graph



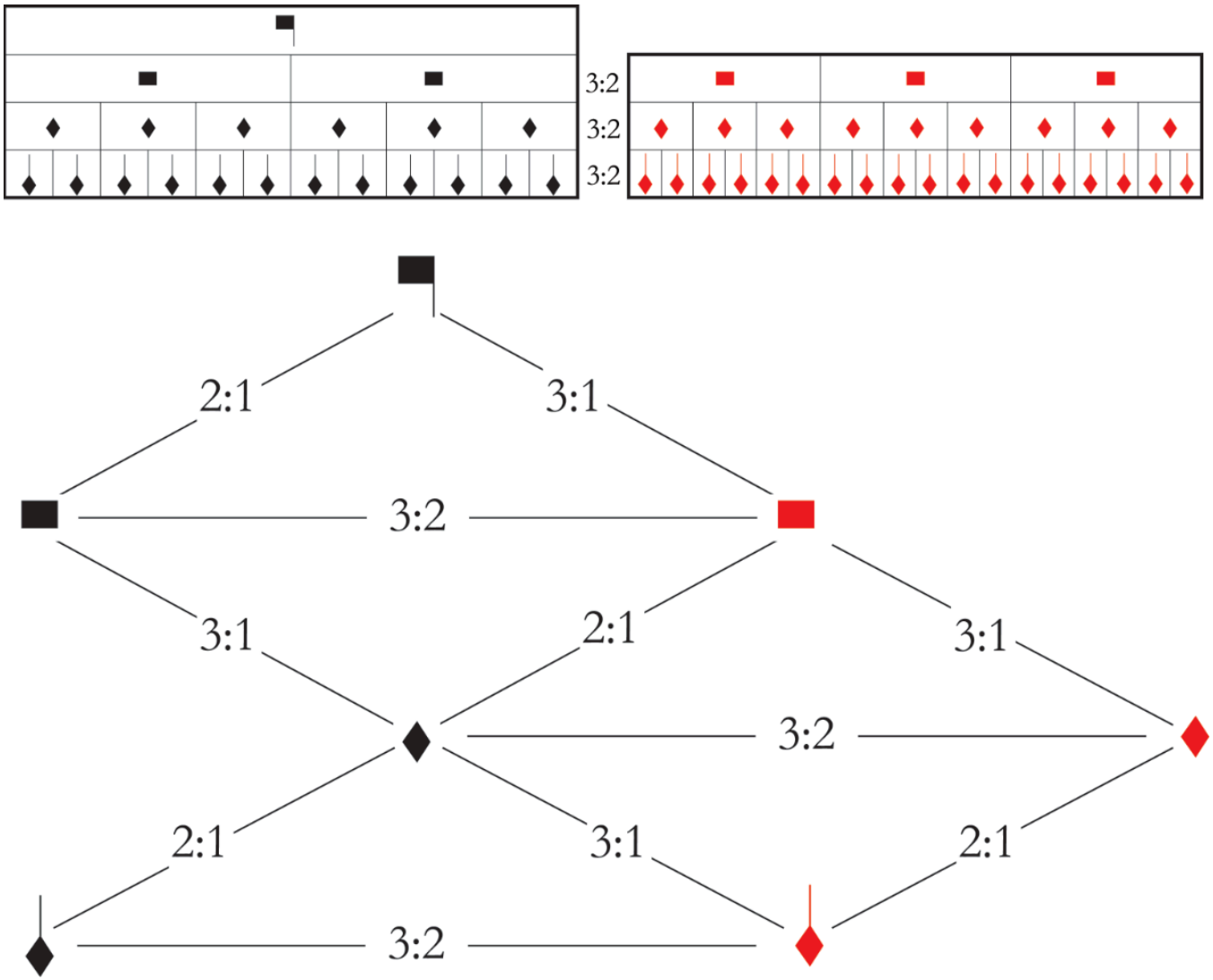
Example 15. Excerpt of triplum of a Gloria by Power with transcription into modern notation. Notes reduced 4:1. Courtesy of the British Library Board, Add MS 57950, fol. 17v.



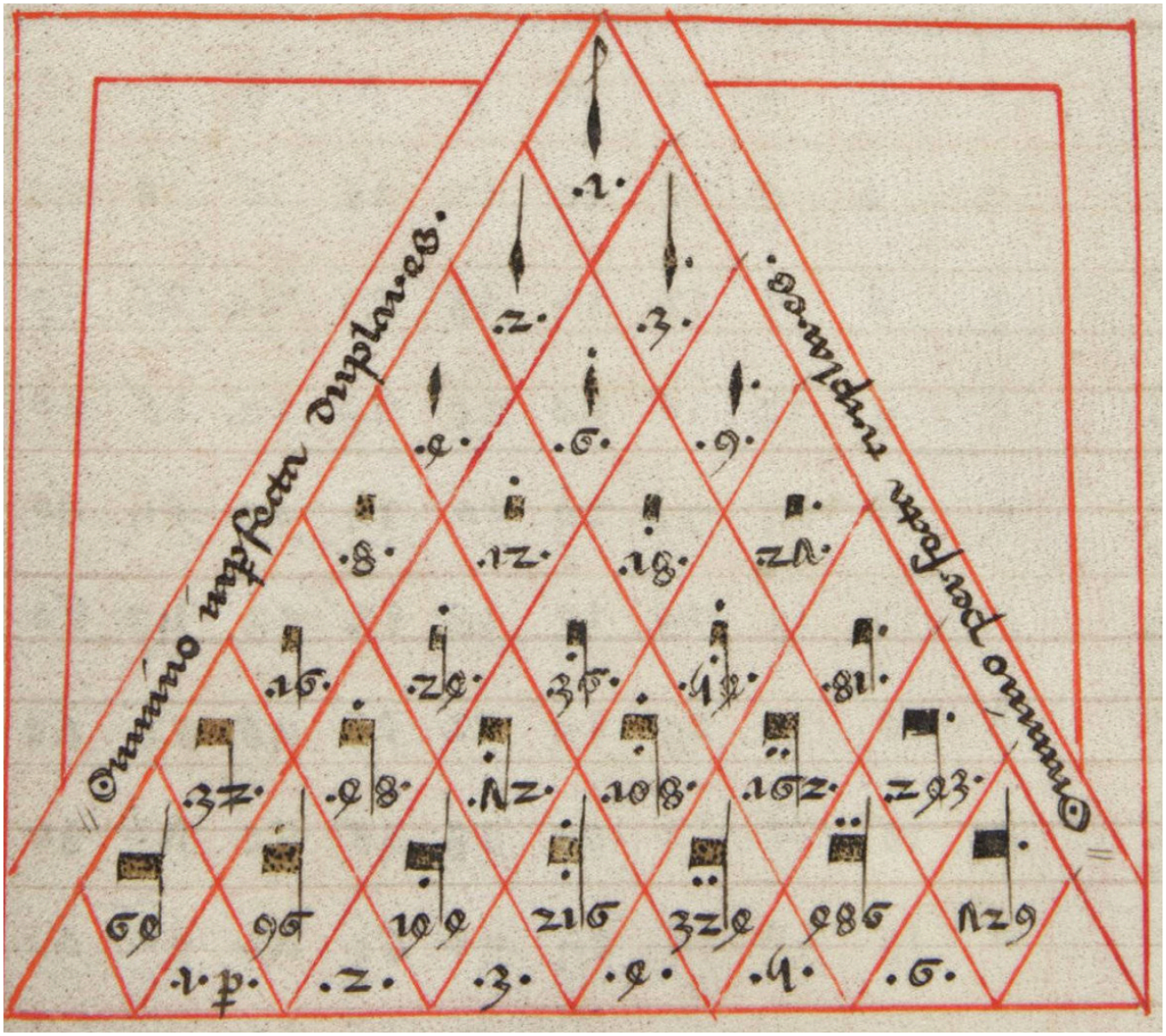
Example 16. Relationships between pulse hierarchies in Example 15 translated onto the ski-hill graph, excluding black minim pulse



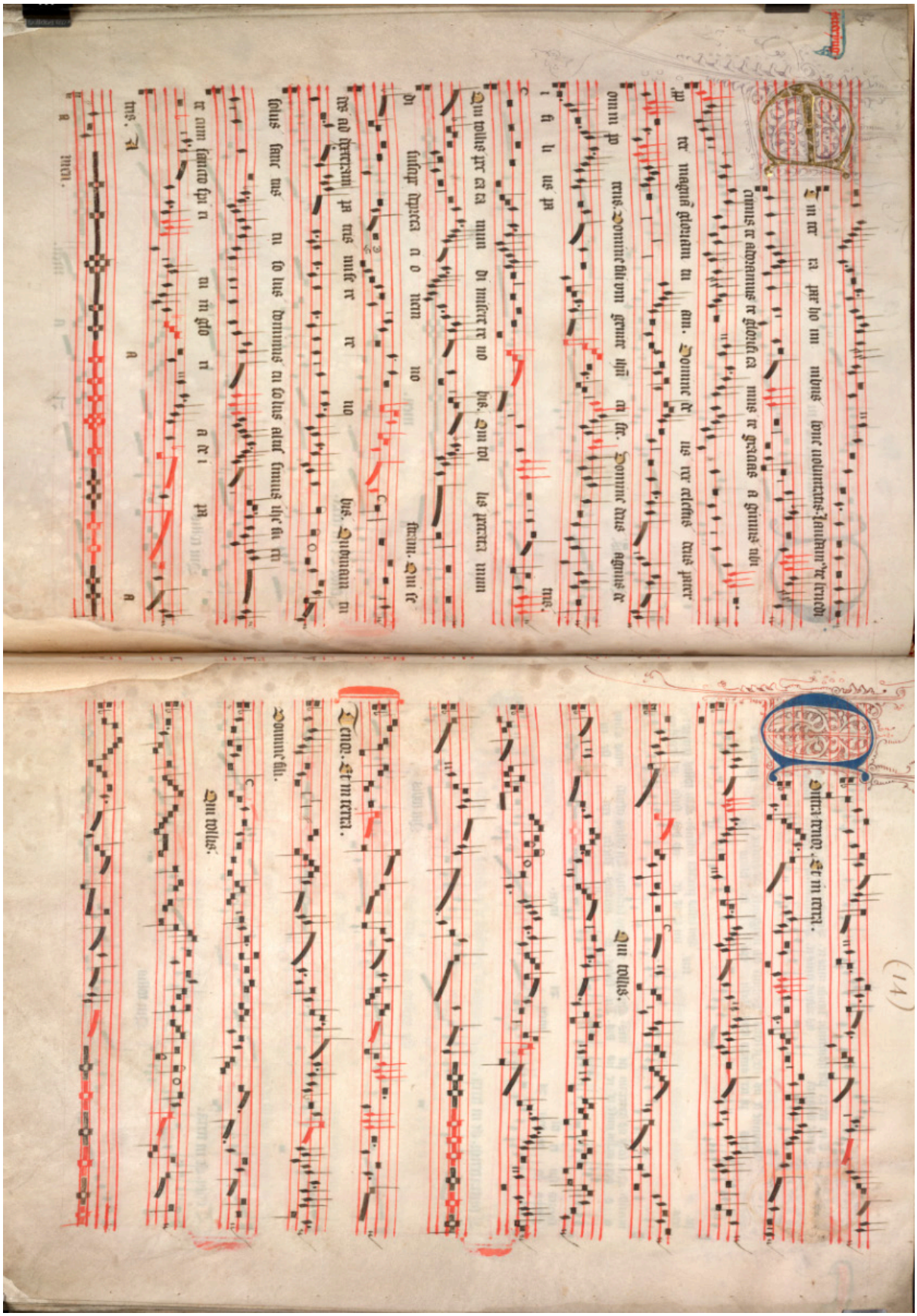
Example 17. Relationships between pulse hierarchies in Example 15 translated onto the ski-hill graph, including black minims



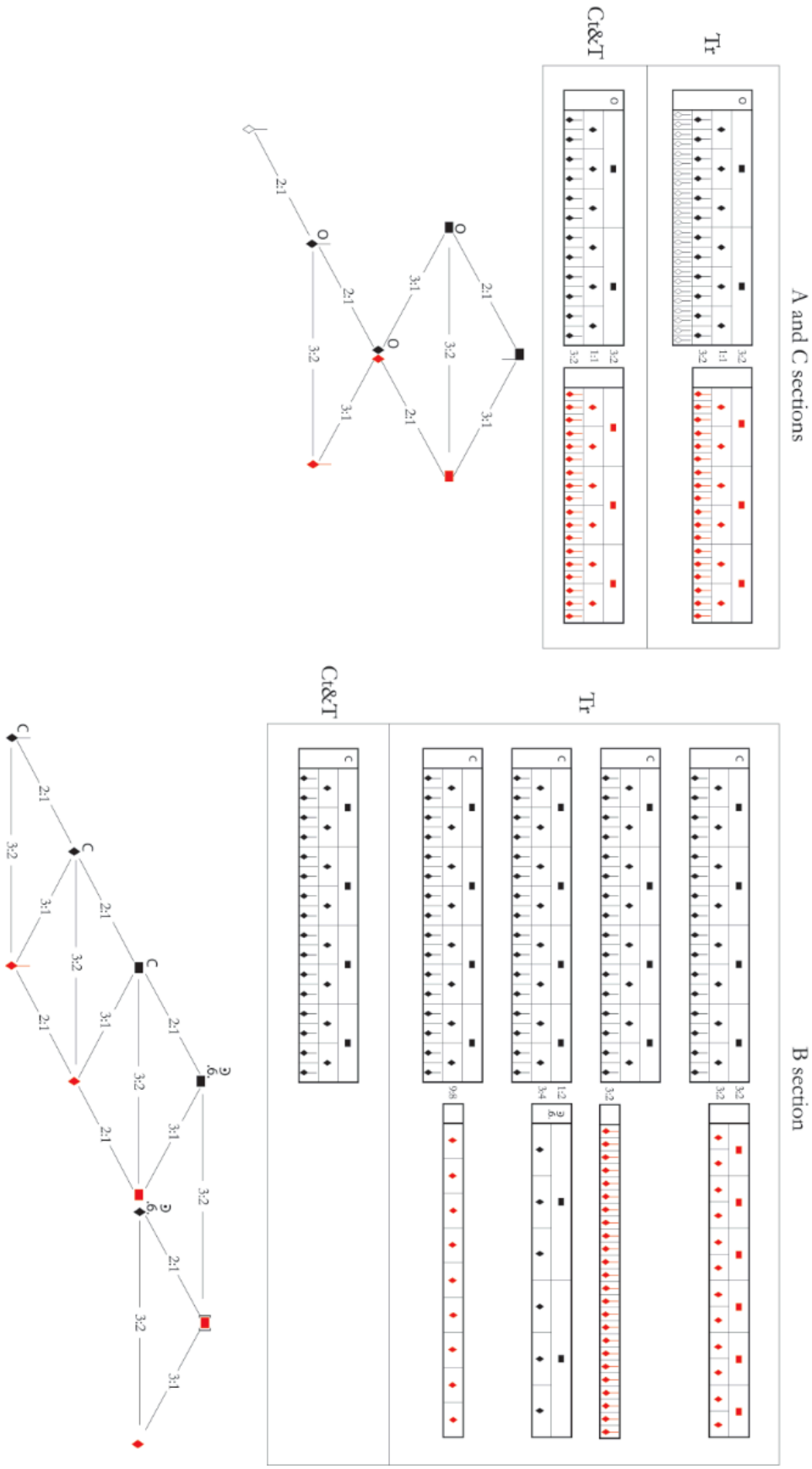
Example 18. Torkesey's triangle as transmitted by Willelmus in *Chicago,* fol. 9r



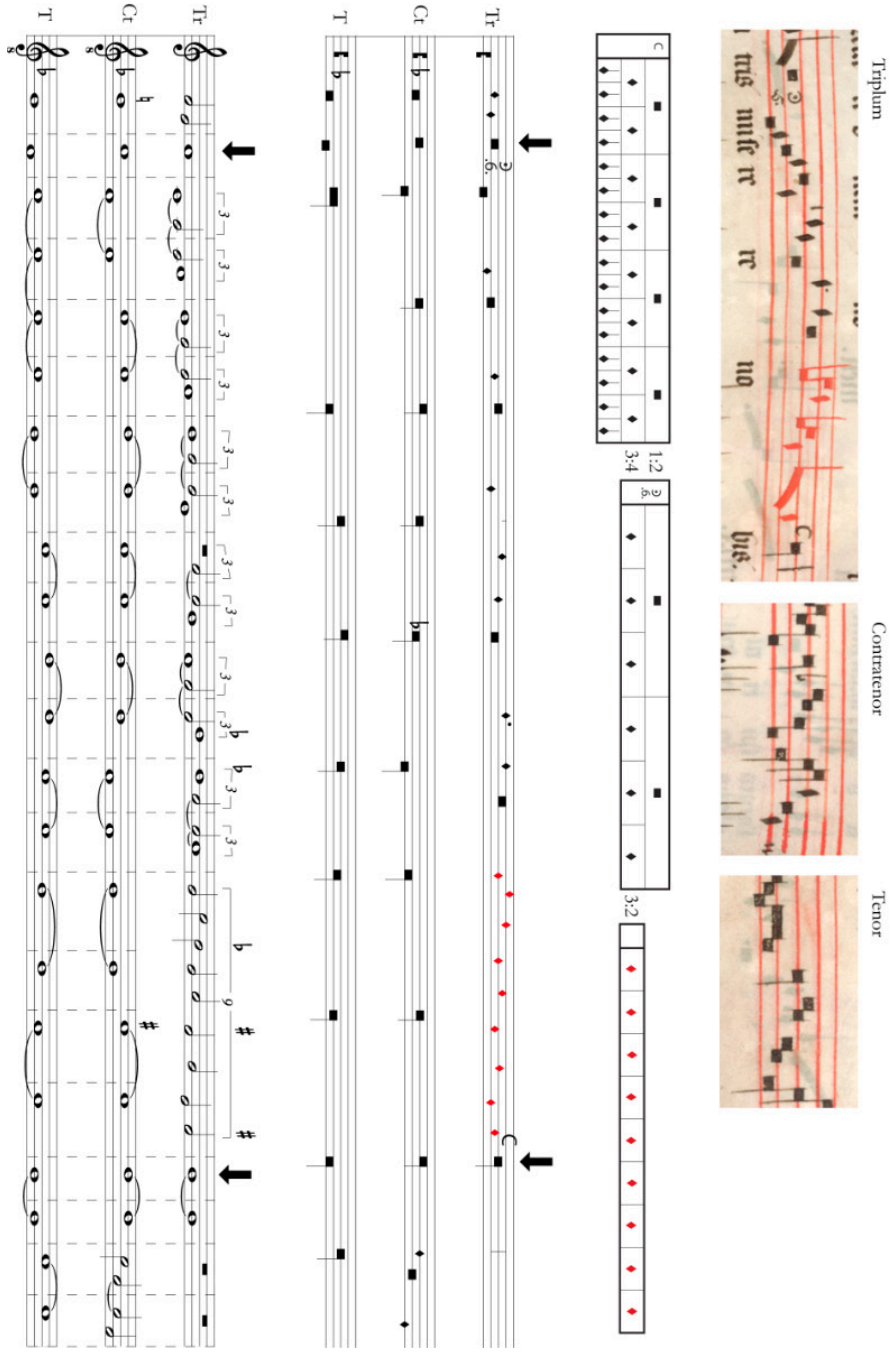
Example 19. Byttering's *Gloria*, manuscript images. Courtesy of the British Library Board, Add MS 57950, fols. 13v–14r.



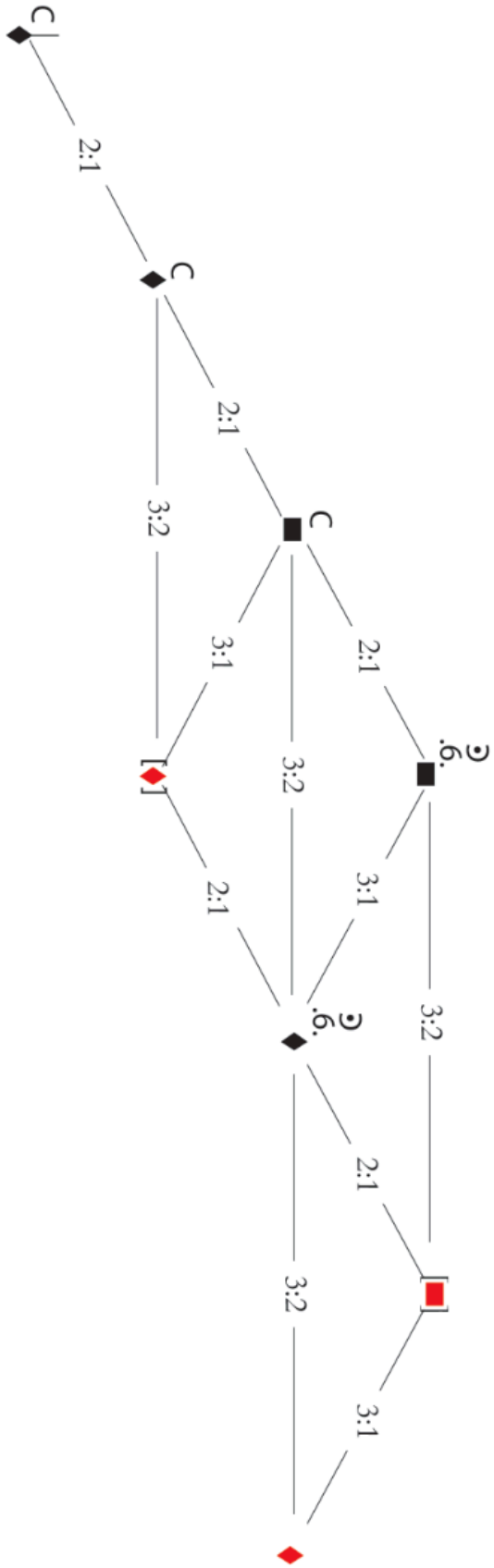
Example 20. Global relationships between proportions in Byttering's *Gloria,* fols. 13v–14r. Proportions mapped onto the ski-hill graph.



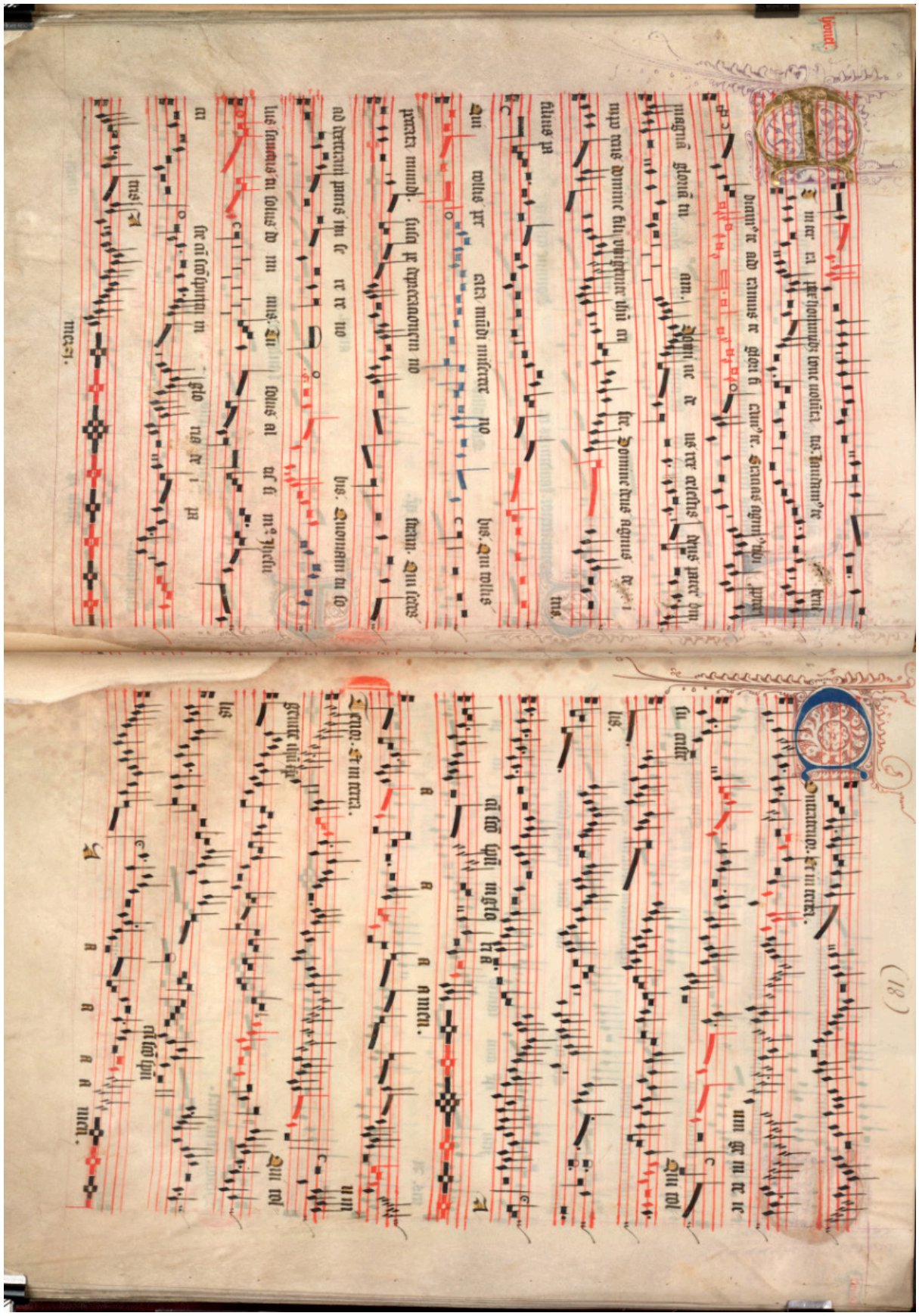
Example 21. Transcription into score of an excerpt of Byttering's *Gloria* in original and modern notation. Arrows mark cadences. Triplum reduced 2:1. Tenor reduced 4:1. Courtesy of the British Library Board, Add MS 57950, fols. 13v–14r.



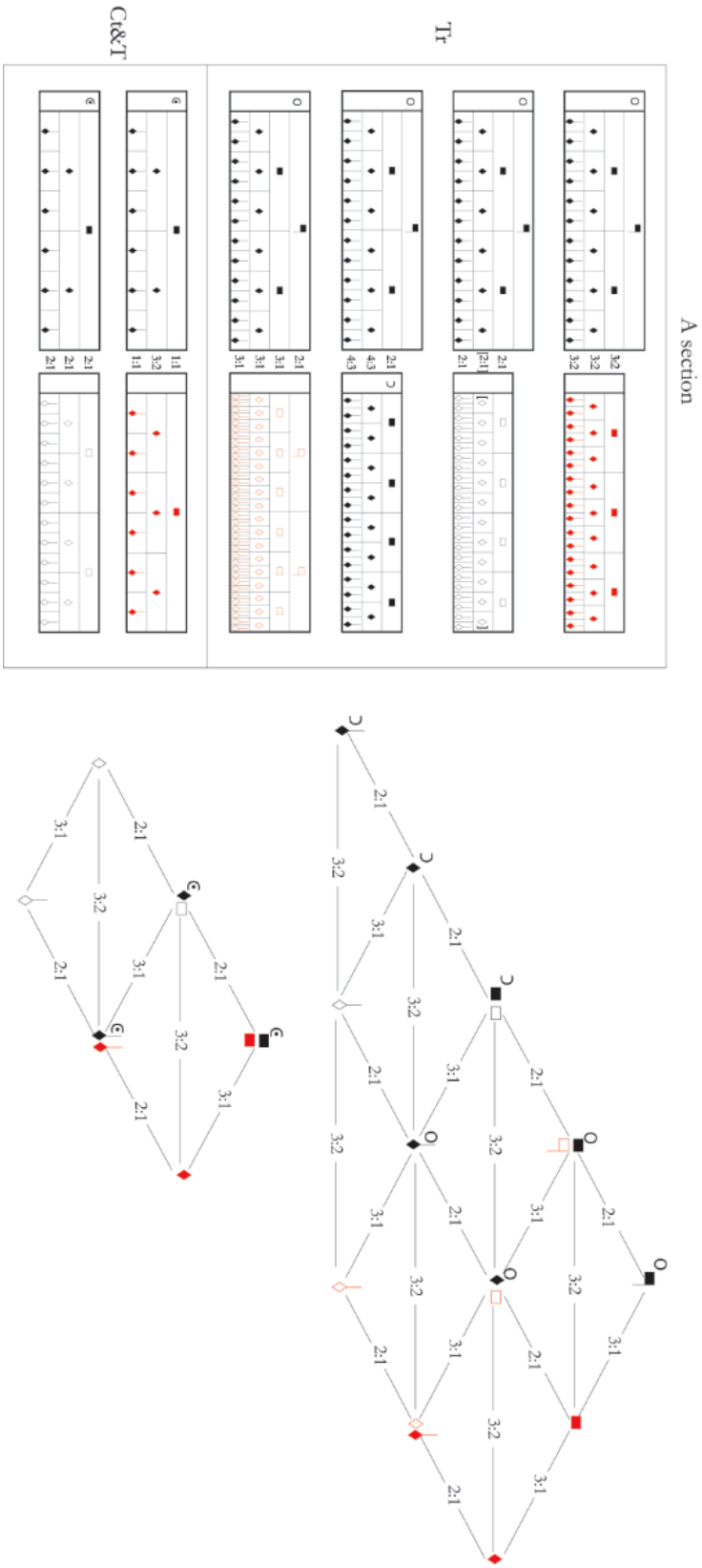
Example 22. Spans of time represented by the notation of the triplum of Example 21 represented on the ski-hill graph. Notes in square brackets are not sounded.



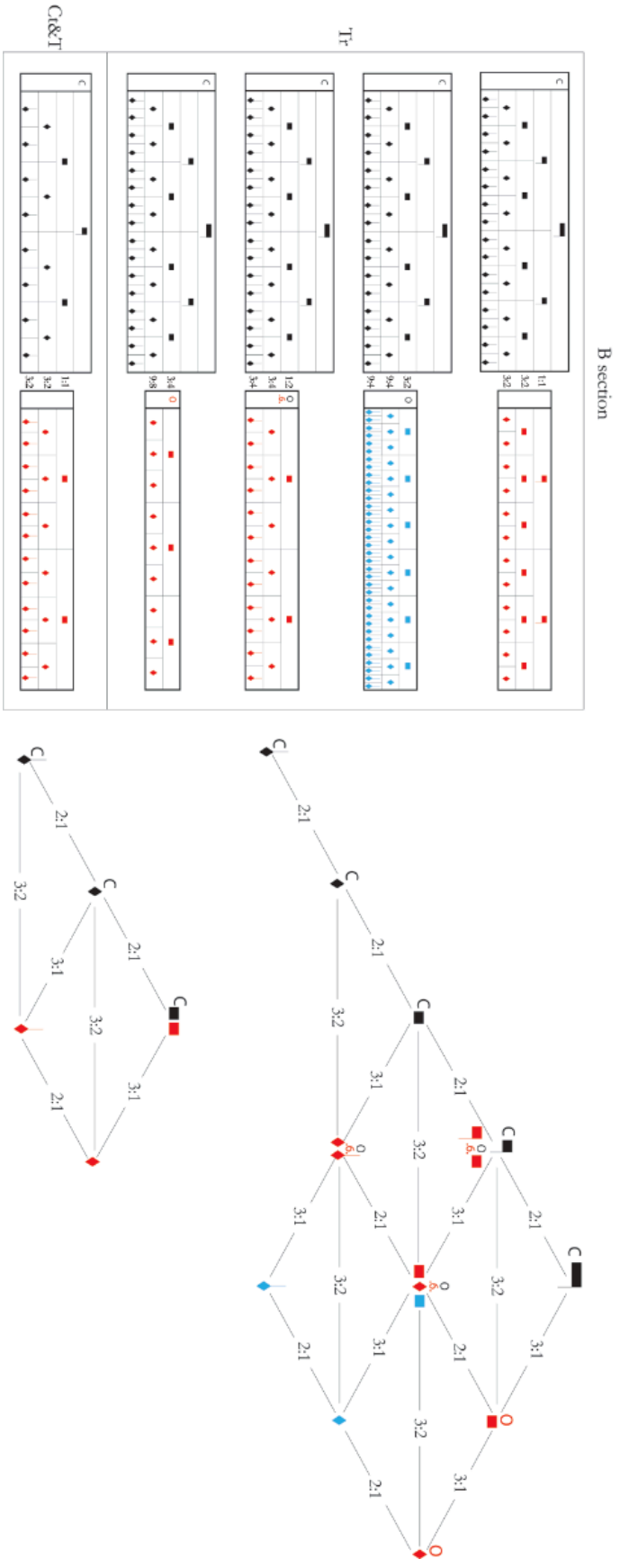
Example 23. Power's *Gloria* manuscript images; Courtesy of the British Library Board, Add MS 57950, fols. 17v–18r



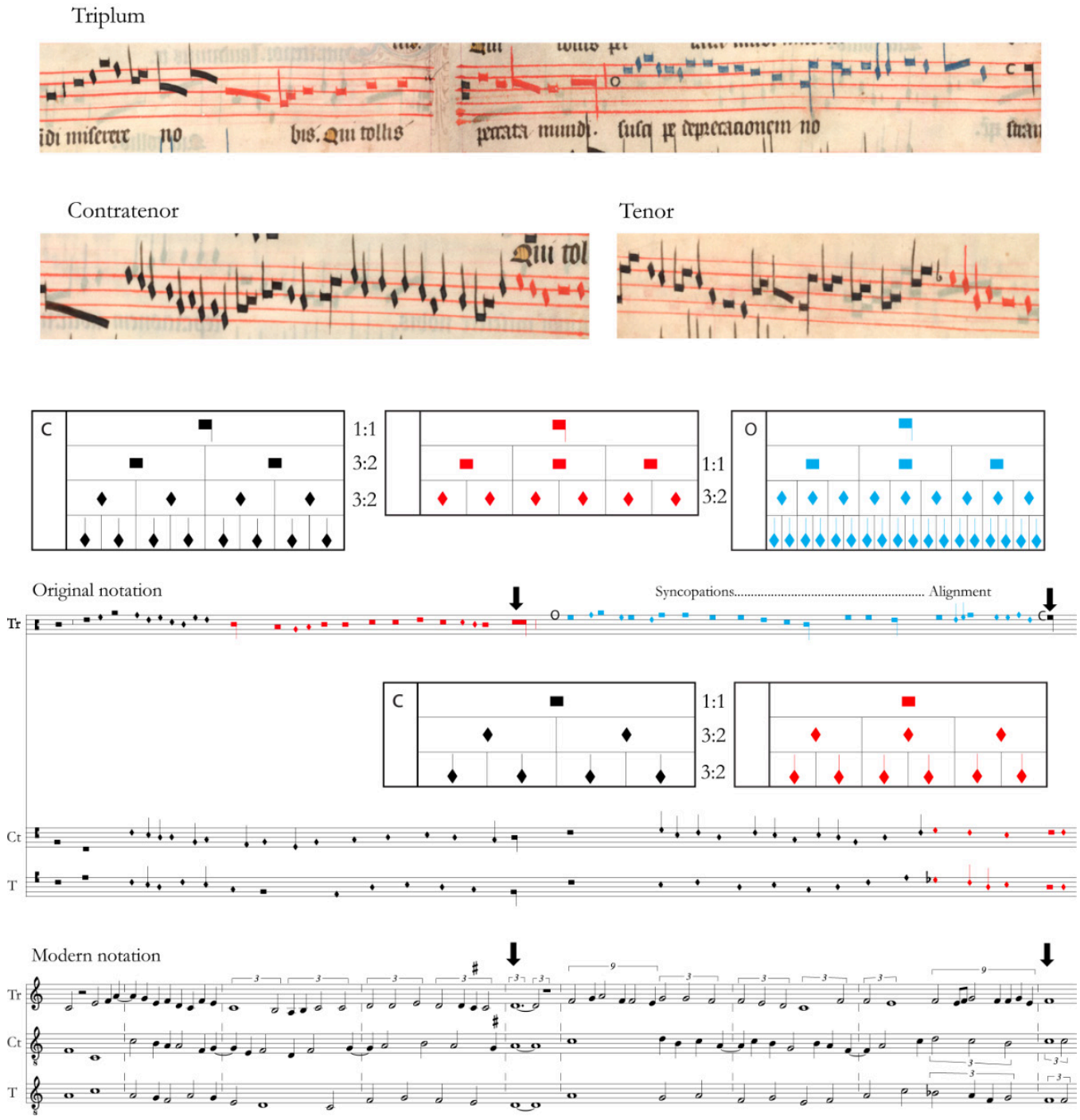
Example 24. Visual representation of the notation of the A section of Power's *Gloria,* fols. 17v–18r. The triplum is represented separately on the ski-hill graph from the tenor and contratenor for the sake of clarity. (Though note: the ski-hill graph of the notation of the contratenor and tenor would fit onto the two diamonds of the top left of the triplum diagram).



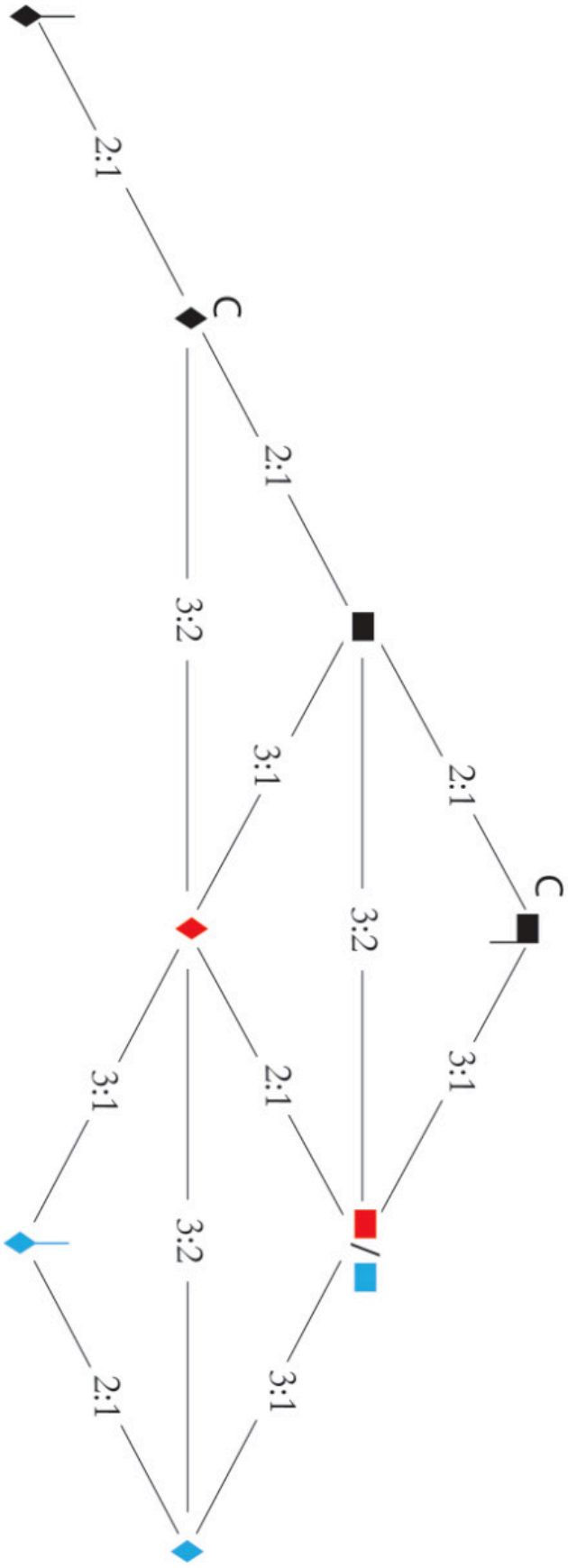
Example 25. Visual representation of the notation of the B section of Power's *Gloria,* fols. 17v–18r



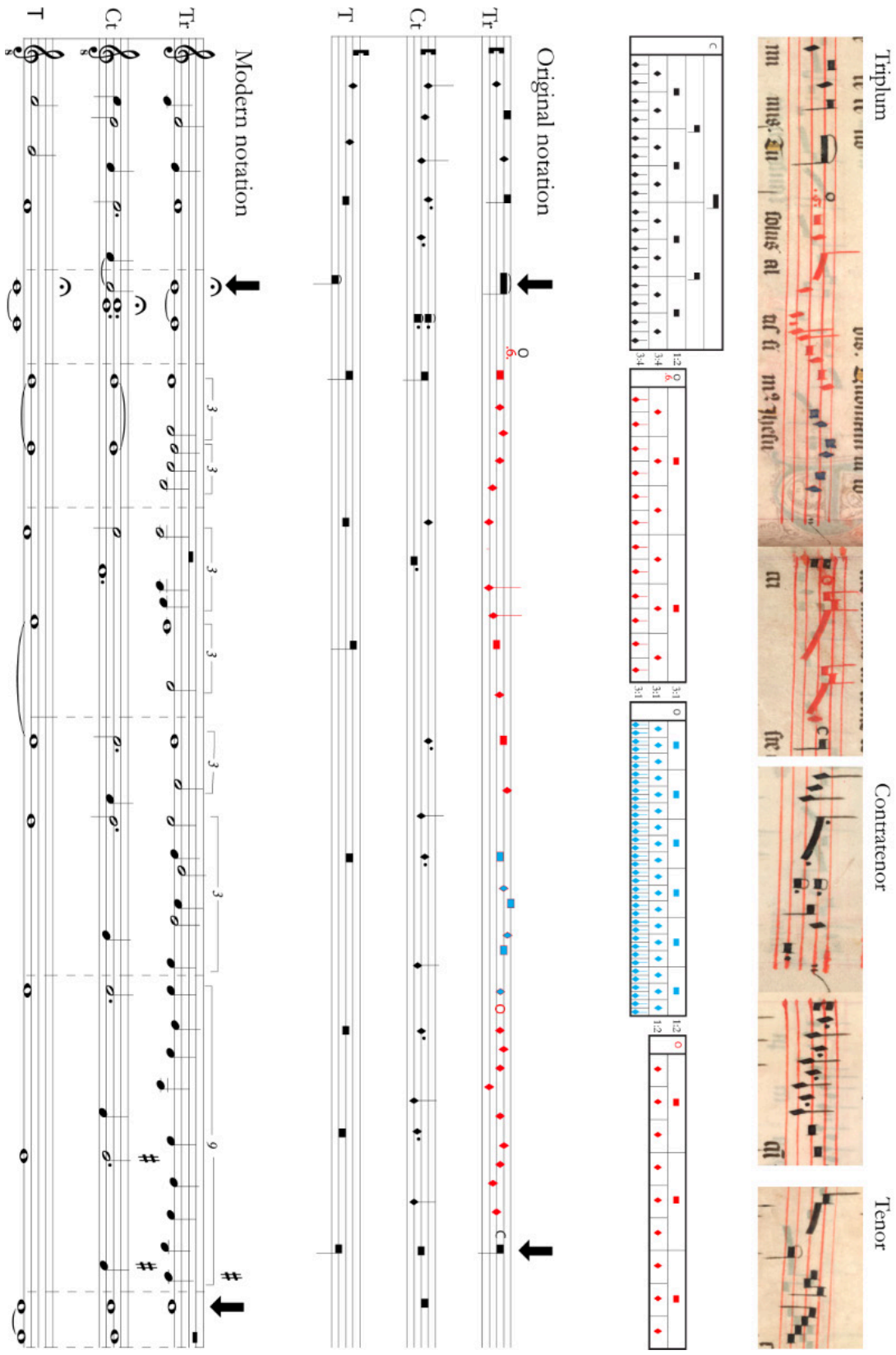
Example 26. Transcription in score of an excerpt of Power's *Gloria* in original and modern notation. Triplum reduced 4:1. Contratenor and tenor reduced 2:1. Visual representation of proportions when read sequentially. Arrows mark cadences. Courtesy of the British Library Board, Add MS 57950, fols. 17v–18r.



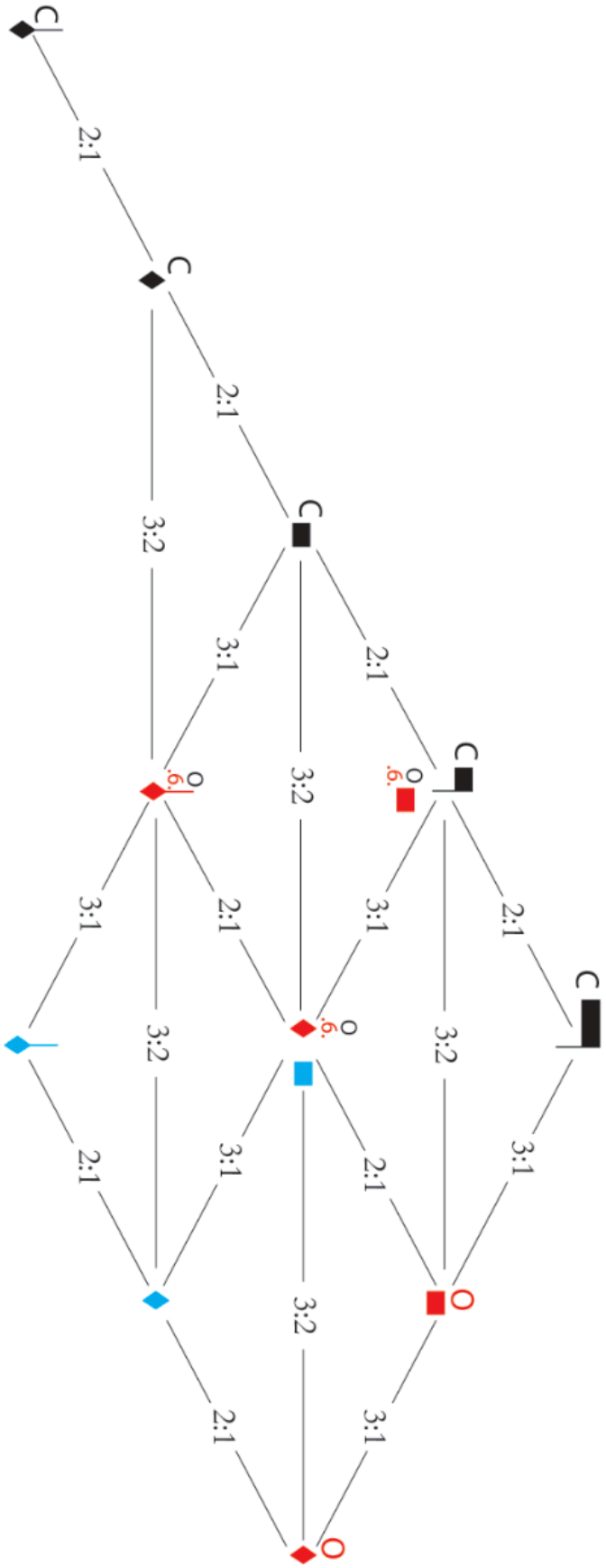
Example 27. Relative durations of spans of time represented by the notation of the triplum of Example 26 mapped onto the ski-hill graph



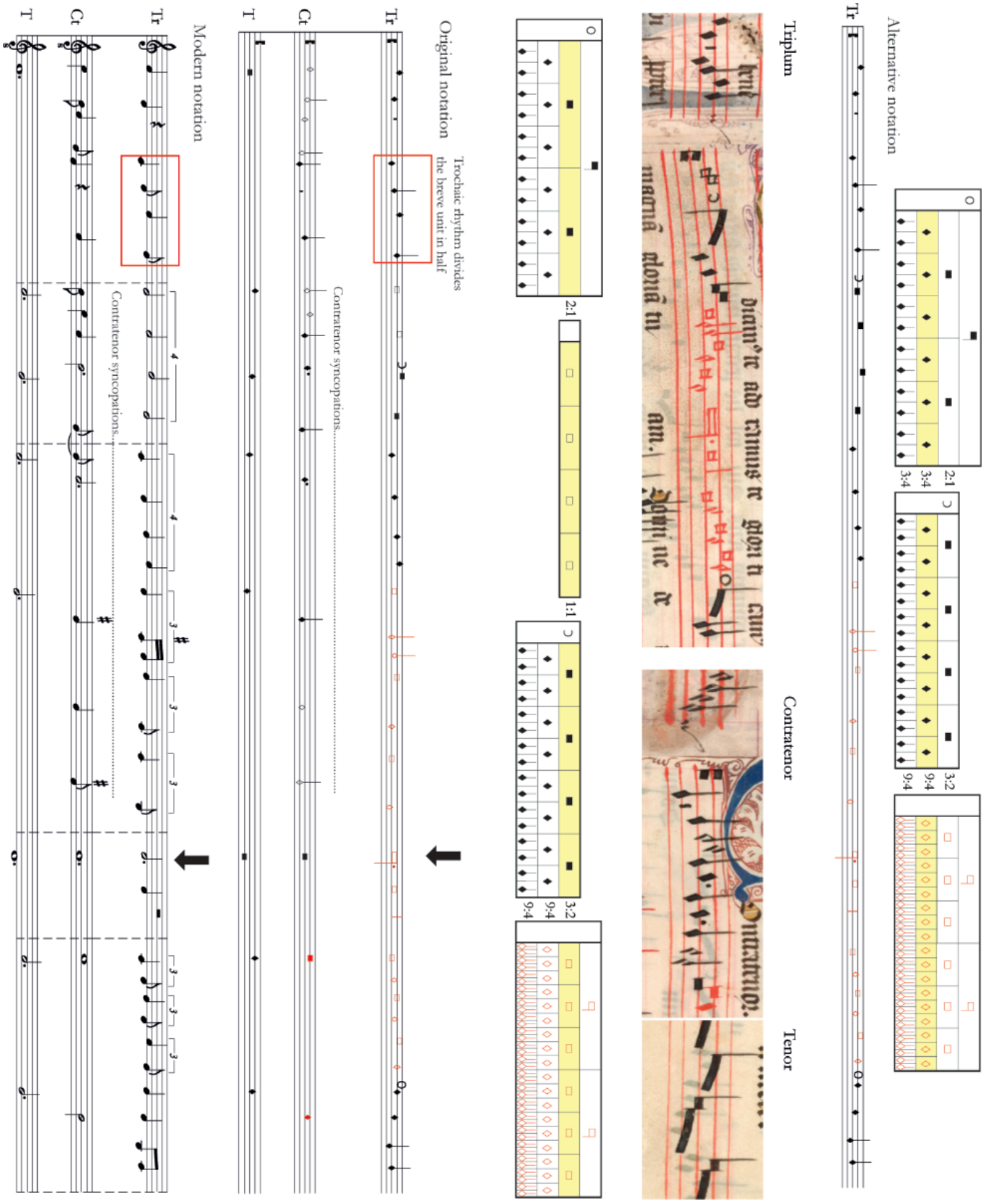
Example 28. Transcription into score of an excerpt of Power's *Gloria* in original and modern notation. Triplum reduced 4:1. Contratenor and tenor reduced 2:1. Visual representation of proportions when read sequentially. Arrows mark cadences. Courtesy of the British Library Board, Add MS 57950, fols. 17v–18r.



Example 29. Relative durations of spans of time represented by the notation of the triplum of Example 28 mapped onto the ski-hill graph



Example 30. Transcription into score of an excerpt of Power's *Gloria* in original and modern notation. Triplum reduced 4:1. Contratenor and tenor reduced 2:1. Comparison of reading original (comparing breves) and alternative notation (comparing semibreves). Courtesy of the British Library Board, Add MS 57950, fols. 17v–18r.



Example 31. Relative durations of spans of time represented by the notation of the triplum of Example 30 mapped onto the ski-hill graph