

Ortiz group analysis

Mode and cadence: Everybody agrees that the piece is “in” G-Dorian. If you think there are references to other modes, you should say exactly where. The only cadence is at the end (cantizans on top, tenorizans on the bottom). There might be some kind of arrival at m. 14, but no cadence. You should always define what you think a cadence is, everybody disagrees.

Motives: As many noticed, the continuation of A is the same in mm. 17 and 19, so you could call it A+C if you wanted. The continuation of A is B in mm. 21 and 23, so you could call it A+B. But A also acquires notes on the front end (see below). The whole gizmo is repeated in 23-26, spanning 4 CF notes both times (how could he do that?).

It's good to notice what notes the motives start on, but what conclusion can you draw? One is that from F, Bb, and C, motive A spans a major third, and might be solmized the same way (*fa sol la fa sol* or *ut re mi ut re*). Starting at m. 30 motive A starts on D and is solmized *re mi fa re mi*. Motive B has different solmization in its first 2 occurrences.

The motive in 26-7 and 28-9 could indeed be called the inversion of B, but it would have a new solmization (*mi ut re mi fa sol*).

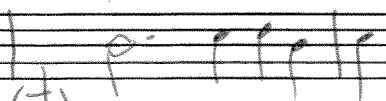
Rhythm: It was a good observation to say that the semiminims gradually disappeared. That dotted minims start on weak parts of the measure is also true, but that's a widespread feature of the style, and essential to counterpoint, according to Pontio.

Form: Most people agreed that a new section begins in m. 14, with the end of the scales. It's harder to see if something new starts in m. 30, with slower values overall. This is my favorite place, the melody trying to stay up there, but the CF drawing it inexorably down. The syncopated semibreve and the next downbeat make parallel tenths with the CF in mm. 30-31, then parallel twelfths in mm. 32-33. Finally the melody gives in and makes tenths again in 34-35. So sad!

Narrative. You could see a progression through measures 14 to 35, based on extensions to the left of motive A that are retained and repeated.



14 ——— A ———



(3)

18 ——— A ———



21

————— A ———



32

————— A ———

