

Tokyo Academy
of Music
S.B. Prasadh
2nd Principal Class
B.E. 2479

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COUNTERPOINT
P. 1 - P. 9

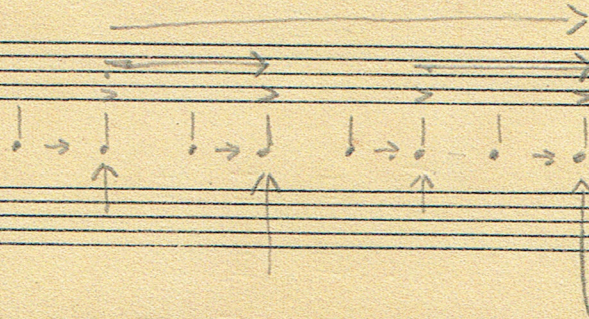
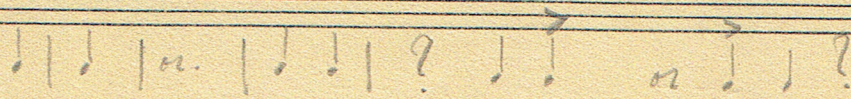
"Counterpoint"

I

Cantata firmus

2

Period.



Strong: S → D → T

Weak: S → S or T → T or

1 2 3 4 5 6 7 8

!! very bad! 1 → 2 3 → 4 5 6 → 7 8

T T S - S T D - D T

! good! T S S T T S D T

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

T S D T T S D T

~~S~~
~~T~~

Dom. V → I

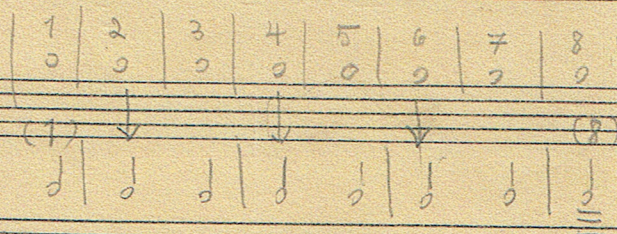
V → VI (f. r)

V → III

as possible

(VII - III

I - VI or III - I)



1, 2, 3, 4, 5, 6, 7,

T: I, VI I, III, VI I, III VI III

S: IV II IV, II II, II

D: V, VII III⁶ V⁷, VII V, III⁶ V, VII⁷ V, VII, III⁶

8

↓

1)

T

T: I, III, VI

S: IV, II

D: V, VII, III⁶

1. 2. 3. 4. 5. 6. 7. 8.

T: I S 1) → T T S 1) → T

S: IV⁶ dom. VII⁶ dom. III dom. II⁶ dom. II⁶ dom. V⁷ dom. I

new function

Over leap!! (bad!!) Cron!! (never!!)

C: V⁷ I C: I

D: T T

IN. T double I II, V

= S " IV II I

= D " V (in VII double II)

(ошибка, неосновательная.)

1) 7th.

Use triads in root position and 1st inversion

(VII in all posits)

Use the D7 chord (VII⁷) in all positions

VII⁷ in root posn, 1st or 2nd inver.

other 7 chords in root posn and 1st inver.

$C: I - \frac{6}{4} - \frac{6}{4} - \frac{6}{4} - \frac{6}{4}$
 T

in any other case, the root of a $\frac{6}{4}$ chord (except VII $\frac{6}{4}$) can not bear the function.

1. root disharmonic
 2. root + third disharm.
 3. fifth disharm
 4. fifth harm. dissonant
 5. all three notes dissonant (root harm. dissonant)
- third and fifth disharm.

$C: VII^{\frac{6}{4}} - \frac{6}{4} - \frac{6}{4} - \frac{6}{4} - \frac{6}{4}$
 D

$C: IV - \frac{6}{4} - \frac{6}{4} - \frac{6}{4} - \frac{6}{4}$
 S

$C: I - \frac{6}{4} - \frac{6}{4} - \frac{6}{4} - \frac{6}{4}$
 T

$C: I - \frac{6}{4} - \frac{6}{4} - \frac{6}{4} - \frac{6}{4}$
 T

$C: IV - \frac{6}{4} - \frac{6}{4} - \frac{6}{4} - \frac{6}{4}$
 S

$C: I - \frac{6}{4} - \frac{6}{4} - \frac{6}{4} - \frac{6}{4}$
 T

Distance between the part never more than 1 Ten
(only exception B-Tenor)

5

C: $\text{I} \quad \text{V} \quad \text{III}$

1. Double the generator

2. If the generator is missing, double the fifth

T: $\text{I} \quad \text{II} \quad \text{III} \quad \text{IV} \quad \text{V} \quad \text{VI} \quad \text{VII}$

I. Which function?

II. Which degree?

III. Which note is to be double?

IV. If possible, add dominant seventh.

As II.

C: $\text{I} \quad \text{II} \quad \text{III}$

Secondary
dominant
relations

1. Dom. circle. $\text{V} - \text{I} - \text{IV} - \text{VII} - \text{III} - \text{VI} - \text{II} - \text{V}$

2. False resol. $\text{V} - \text{VI}$, $\text{VI} - \text{VII}$, $\text{VII} - \text{I}$, etc.

3. Third circle. $\text{V} - \text{III} - \text{I} - \text{VI} - \text{IV} - \text{II} - \text{VII} - \text{V}$

Secondary Subdominant

6

relations?

1. 2. 3.

C: $\text{IV} - \text{I}$ $\text{IV} - \text{VI}$ $(\text{IV} - \text{III}) \text{II}^6 - \text{I}$
 $\text{S} - \text{T}$ $\text{S} - \text{T}$ $\text{S} - \text{T}$

1. Secondary Subdominant

circle?

$\text{IV} - \text{I} - \text{V} - \text{II} - \text{VI} - \text{III} - \text{VII} - \text{IV} ?!$

C: $\text{V} - \text{II}$ $\text{VII} - \text{IV}$
 $\text{I} - \text{S}$ $\text{I} - \text{S}$

2. Secondary Third

circle?

$\text{IV} - \text{VI} - \text{I} - \text{III} - \text{V} - \text{VII} - \text{II} - \text{IV}$

C: VII^6 II^6
 $\text{I} - \text{S}$ $\text{I} - \text{S}$

3. Stepping down

by degree.

C: $\text{V} - \text{IV}$
 $\text{I} - \text{S}$

Third circle (up)

7² 5² 3² 4²

C: $\text{V} - \text{VII} - \text{II} - \text{IV}$

4² 3² 5² 7²

C: $\text{IV} - \text{II} - \text{VII} - \text{V}$

I

S!!

S

I

"From any degree we can move into Six > other ones"

from II into I, III, IV, V, VI, VII	Sec. dom. rela.	see sub. dom.
from II into V (dom. circle)		V (sub. dom. c)
III (f. 2.)		I (stepping)
IV (third circle)		I (third c)

Good stepping of the root: up by fourth, down by third, up by

Not good = down by fourth, up by third, down.

Cantus firmus in Soprano.

C: I II⁶ VII⁶ VII⁶ III IV⁶ V VII⁷
 T S T S T S T S

C. F. in Alto.

a: I IV⁶ VII⁶ V⁷ III II⁶ or IV V⁷
 T S T S T S T S

C. F. in Tenor.

t: I VII IV⁷ VII⁶ I⁷ II⁶ V⁷
 T S T S T S T S

Handwritten musical notation on a grand staff. The top staff contains a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass clef. The notation includes various notes and rests, with some notes marked with a '2' and a '3'. Below the staves, the Roman numerals 'I' and 'I⁴' are written.

C.F. in Ban.

Handwritten musical notation on a grand staff. The top staff contains a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass clef. The notation includes various notes and rests, with some notes marked with a '2' and a '3'. Below the staves, the Roman numerals 'I', 'VI', 'IV', 'VII⁴', 'I⁶', 'VII⁵', 'II⁴', and 'I' are written.

Prof's example.

Handwritten musical notation on a grand staff. The top staff contains a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass clef. The notation includes various notes and rests, with some notes marked with a '2' and a '3'. Below the staves, the Roman numerals 'I', 'I⁶', 'IV⁷', 'VII⁶', 'I⁵', 'II⁶', 'I⁴', and 'I' are written.

Handwritten musical notation on a grand staff. The top staff contains a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass clef. The notation includes various notes and rests, with some notes marked with a '2' and a '3'. Below the staves, the Roman numerals 'I', 'I⁶', 'IV⁷', 'VII⁶', 'I⁵', 'II⁶', 'I⁴', and 'I' are written.

C.F. in Soprano.

Handwritten musical notation on a grand staff. The top staff contains a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass clef. The notation includes various notes and rests, with some notes marked with a '2' and a '3'. Below the staves, the Roman numerals 'I', 'I⁶', 'IV⁷', 'VII⁶', 'I⁵', 'II⁶', 'I⁴', and 'I' are written.

C.F. in Alto.

Handwritten musical notation on a grand staff. The top staff contains a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass clef. The notation includes various notes and rests, with some notes marked with a '2' and a '3'. Below the staves, the Roman numerals 'I', 'I⁶', 'IV⁷', 'VII⁶', 'I⁵', 'II⁶', 'I⁴', and 'I' are written.

C.F. in Tenor.

Handwritten musical notation on a grand staff. The top staff contains a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass clef. The notation includes various notes and rests, with some notes marked with a '2' and a '3'. Below the staves, the Roman numerals 'I', 'I⁶', 'IV⁷', 'VII⁶', 'I⁵', 'II⁶', 'I⁴', and 'I' are written.

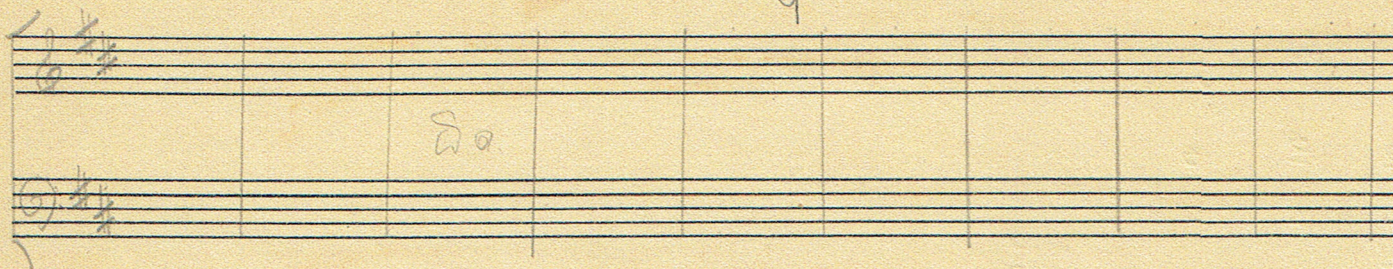
C.F. in Bass.

Handwritten musical notation on a grand staff. The top staff contains a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass clef. The notation includes various notes and rests, with some notes marked with a '2' and a '3'. Below the staves, the Roman numerals 'I', 'I⁶', 'IV⁷', 'VII⁶', 'I⁵', 'II⁶', 'I⁴', and 'I' are written.

III

C.F. in Spr. C.P. ^{dd} in Bss.

C
9



C.F. in Spr. C.P. ^{dd} in Bss.

