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

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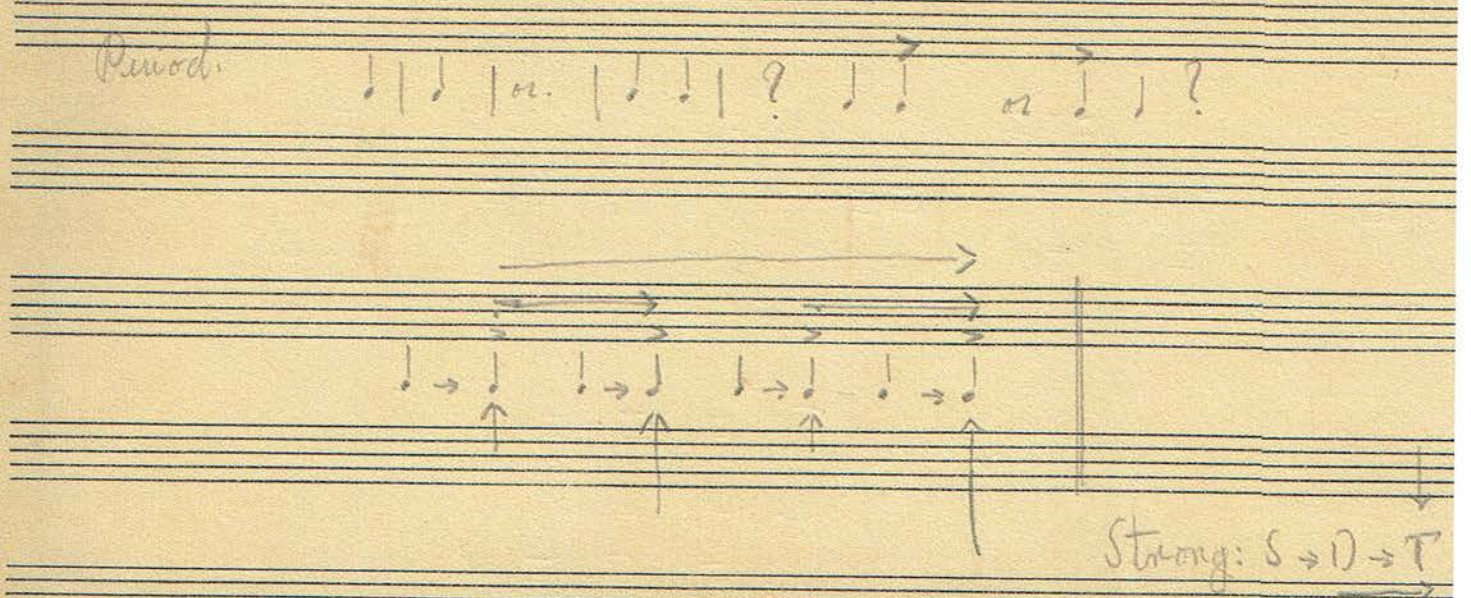
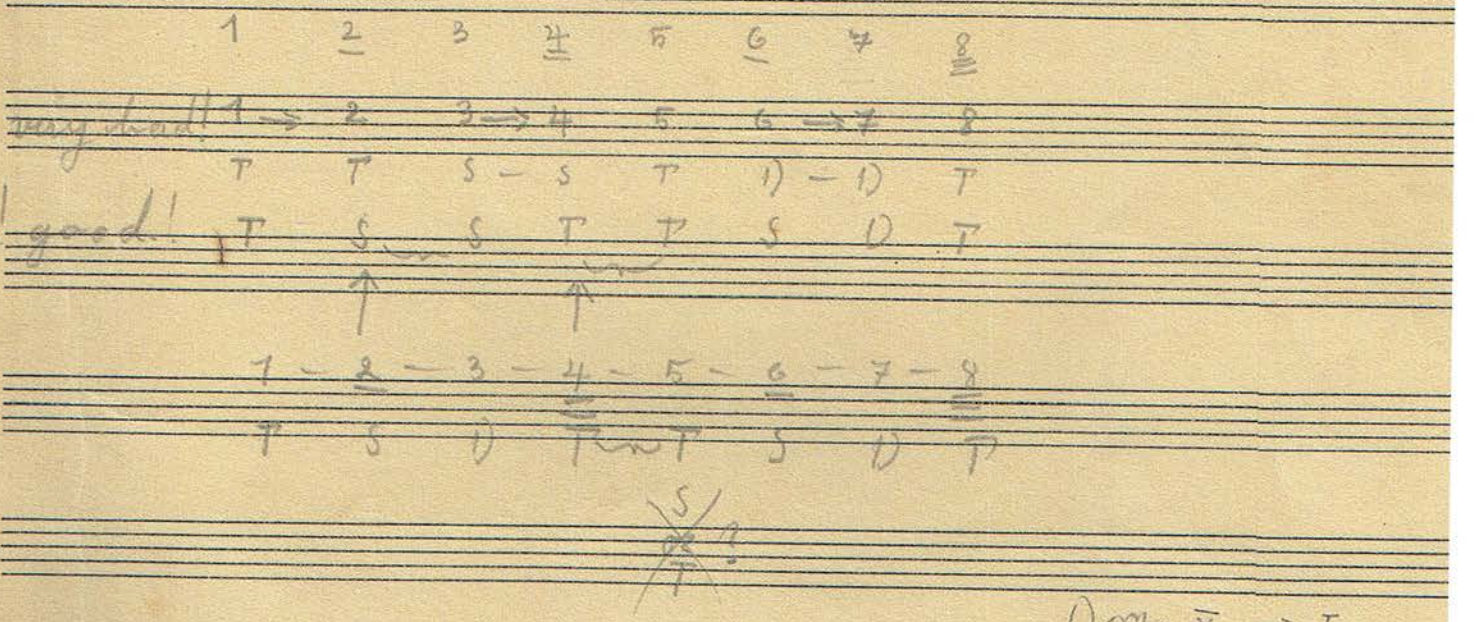
COUNTERPOINT

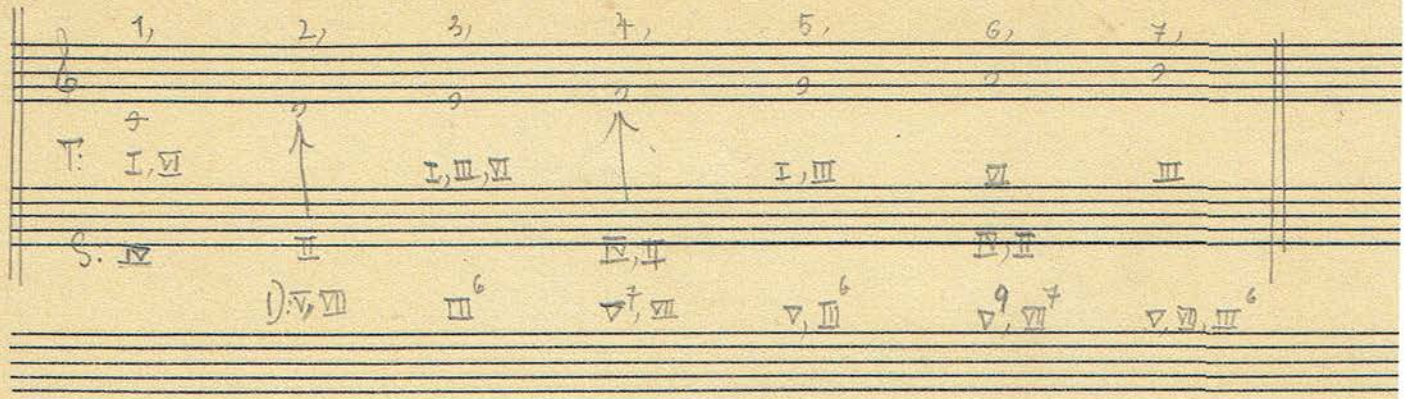
P.1 - P.9

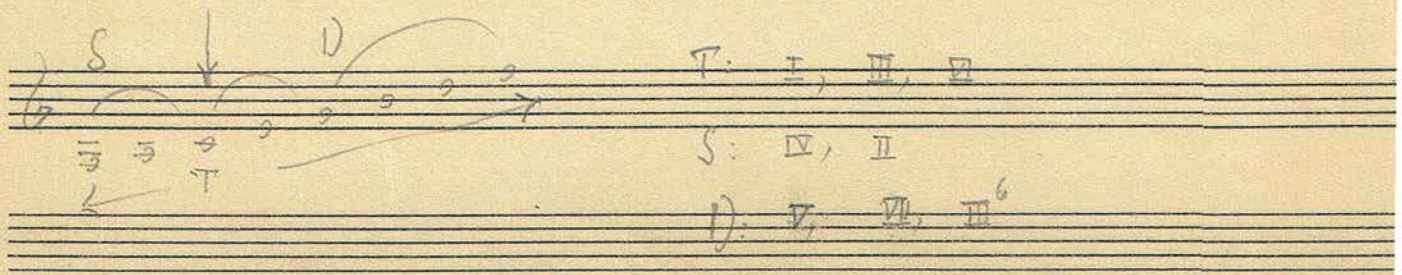
Cantus firmus 2

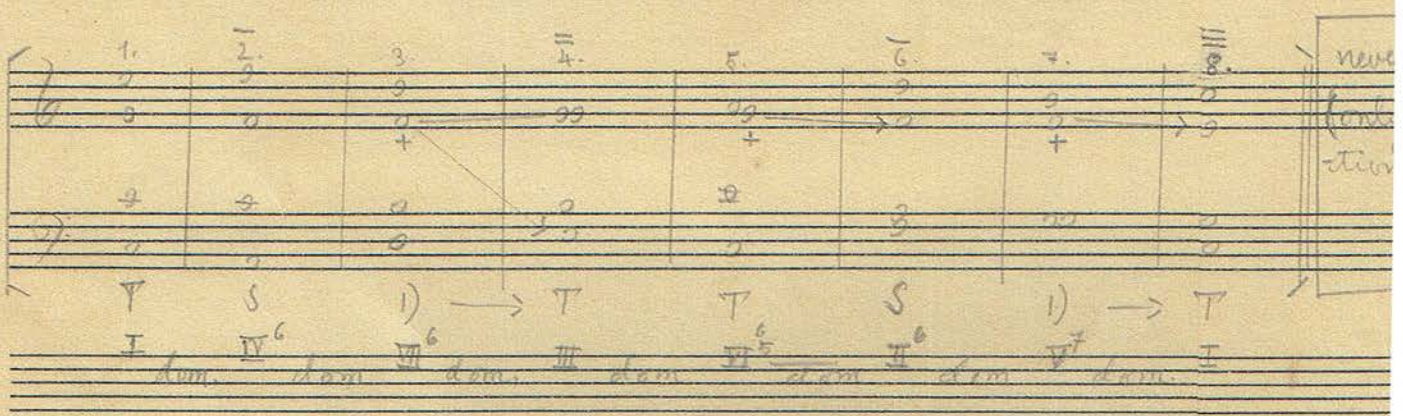
Period.

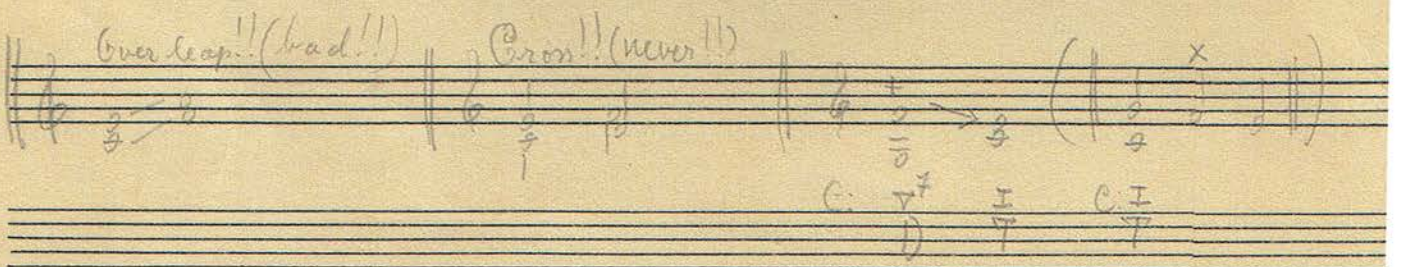


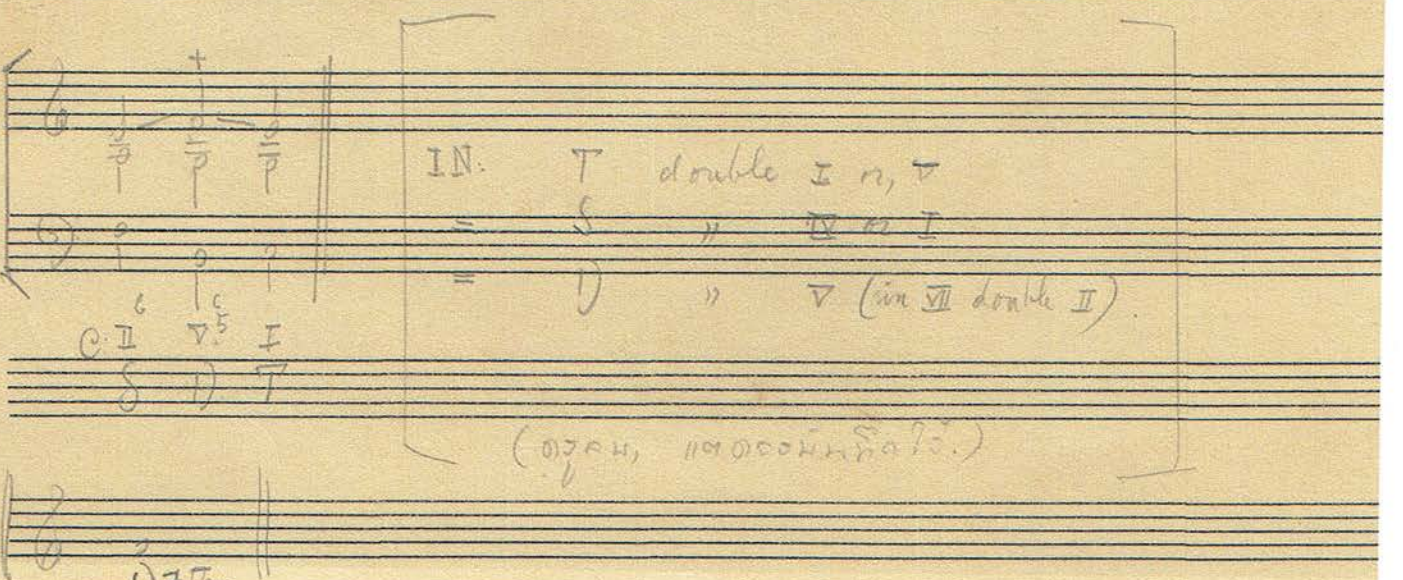



1, 2, 3, 4, 5, 6, 7,
T: I, VI
I, III, VI
I, III
VII
III
S: IV
II
IV, II
VII, II
D: V, VII
III6
V7, VII
V, III6
V9, VII7
V, VII, III6


T: I, III, VI
S: IV, II
D: V, VII, III6


T S D → T T S D → T
I IV6 VII6 III VI6 II6 V7 I
dom. dom. dom. dom. dom. dom. dom.


Overleap!! (bad!!)
Cross!! (never!!)
C: V7 I C: I
D T T


IN: T double I in V
S » IV in I
D » V (in VII double II)
C: II6 V5 I
S D T

4

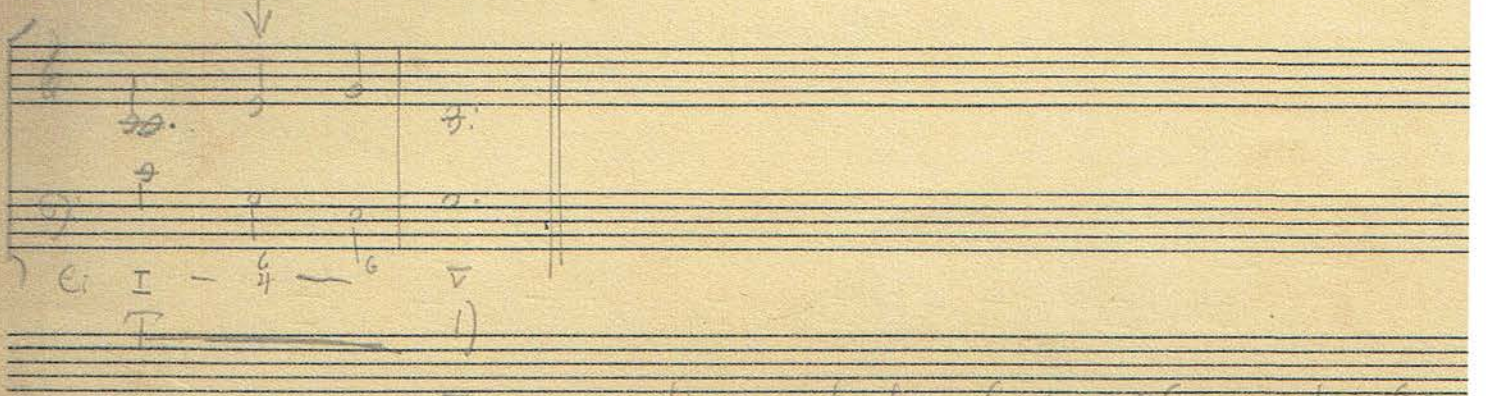
Use $\overline{\text{VII}}$ in root position and 1st inversion.

($\overline{\text{VII}}$ in all parts)

Use the $\frac{6}{5}$ chord ($\overline{\text{VII}}^{\frac{6}{5}}$) in all position

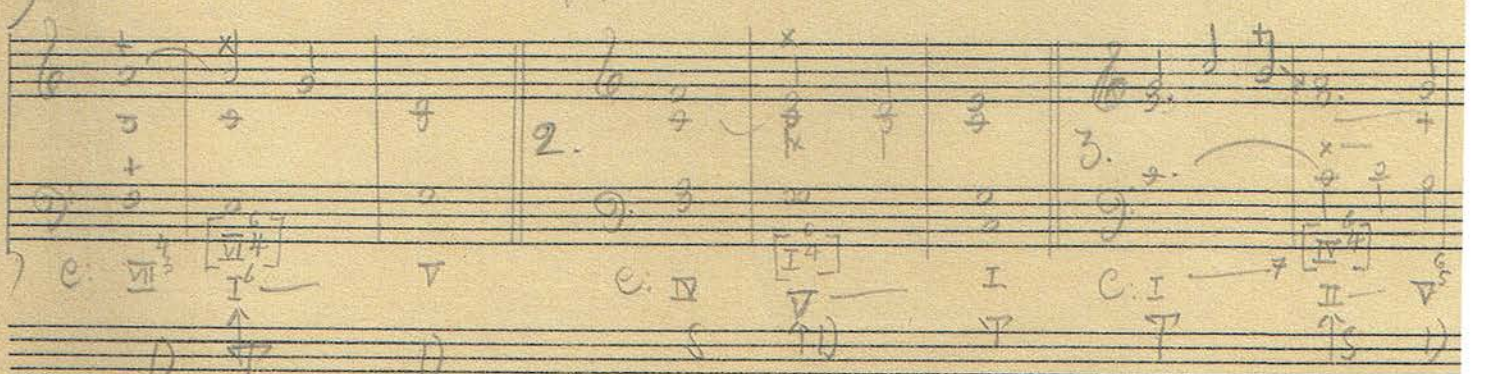
$\overline{\text{VII}}^{7}$ in root post, 1st or 2nd inver.

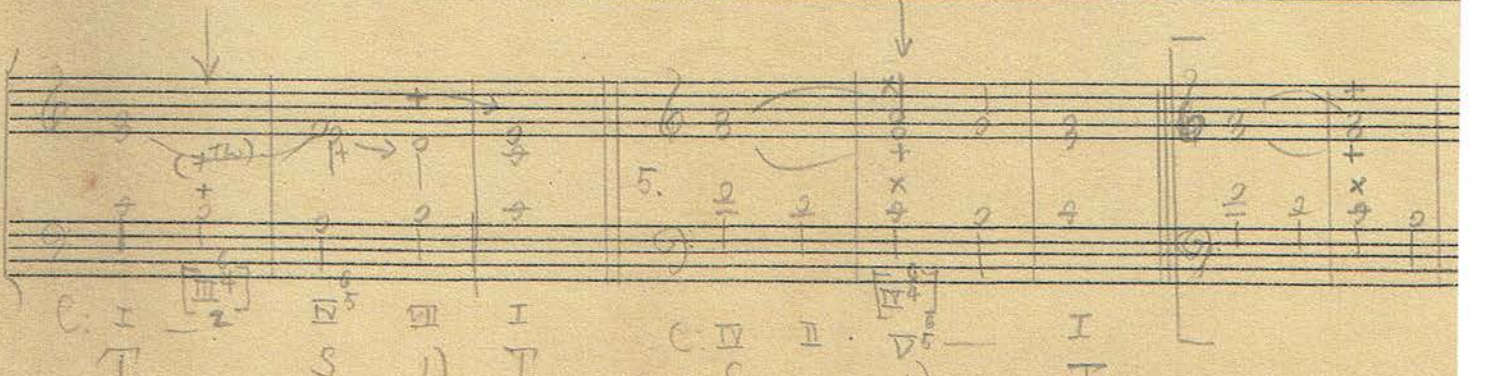
other 7 chords in root post and 1st inver



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

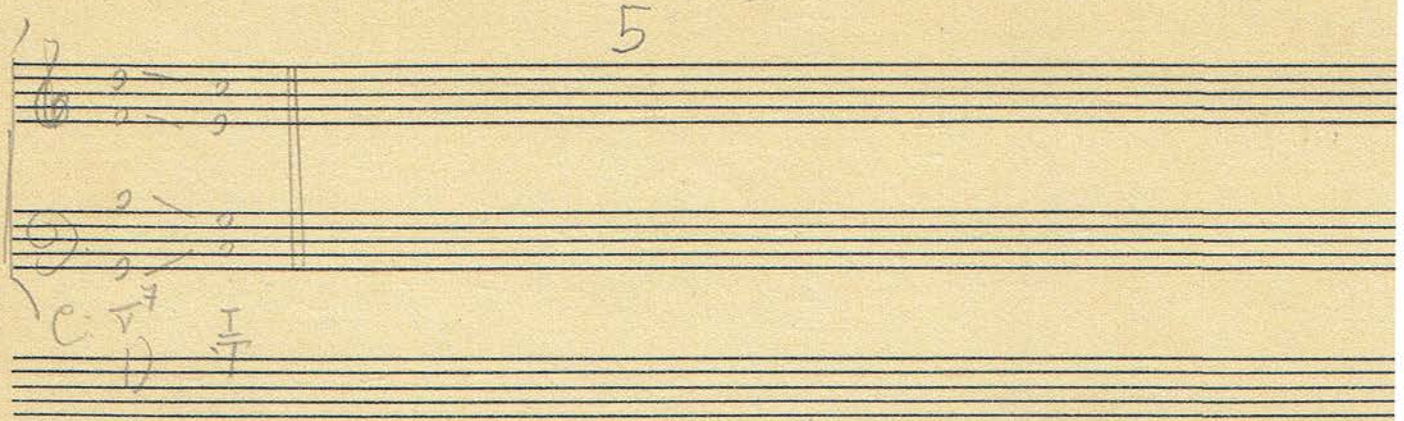
1. root disharmonic
2. root + third disharm.
3. fifth disharm.
4. fifth harm. dissonant
5. All these notes dissonant (root harm. dissonant, third and fifth disharm.





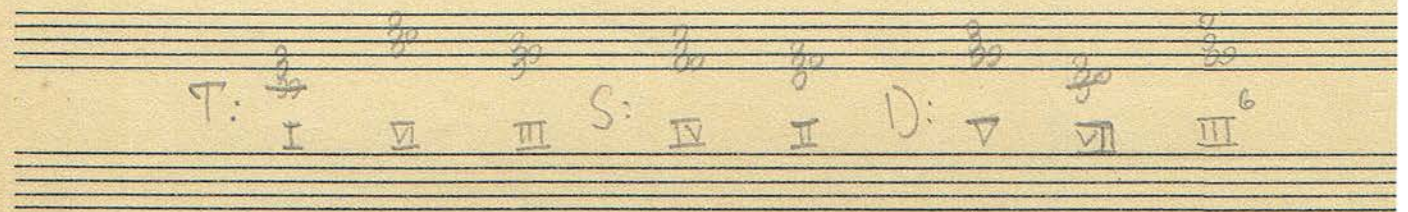
1) Distance between the part never more than 1 Ton
(only exception B – Tenor)

5



1 1) Double the generator

2. 2) If the generator is missing, double the fifth

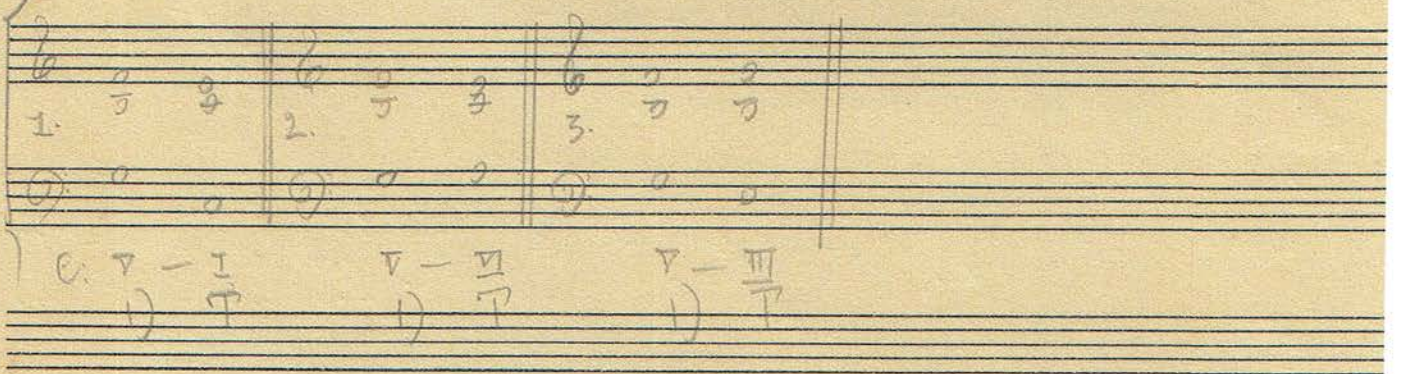


I. Wich function?

II. Wich degree?

III. Wich note is to be double?

IV. If possible, add dominant seventh.



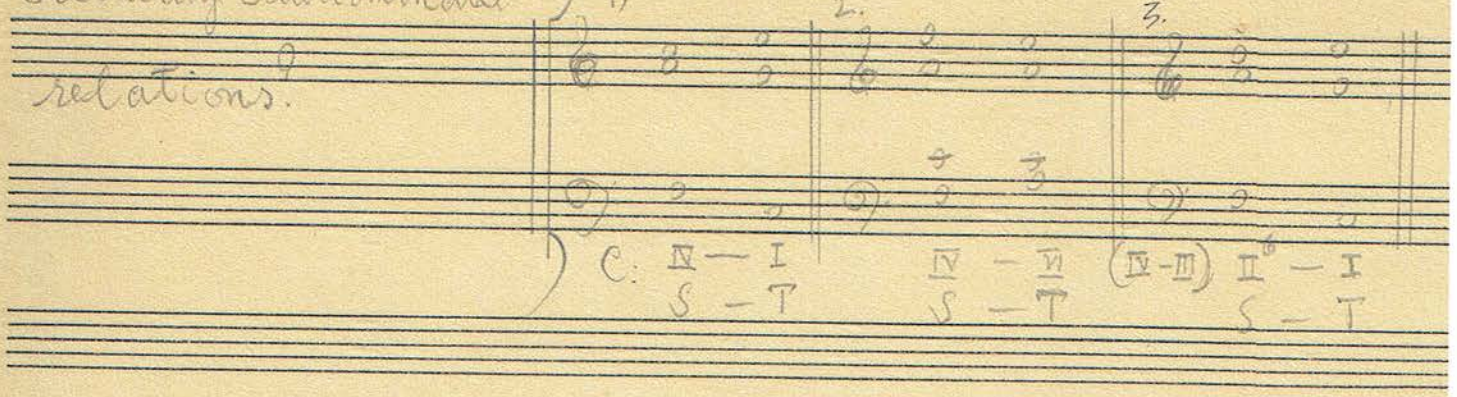
Secondary dominants

1. Dom. circle. V – I – IV – VII – III – VI – II – V

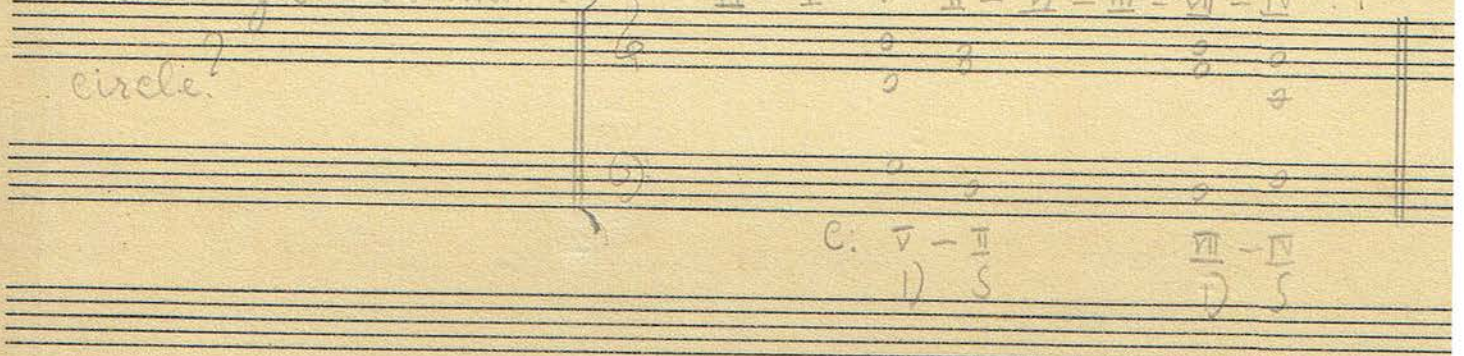
2. False resol. V – VI, VI – VII, VII – I, etc.

3. Third circle. V – III – I – VI – IV – II – VII – V.

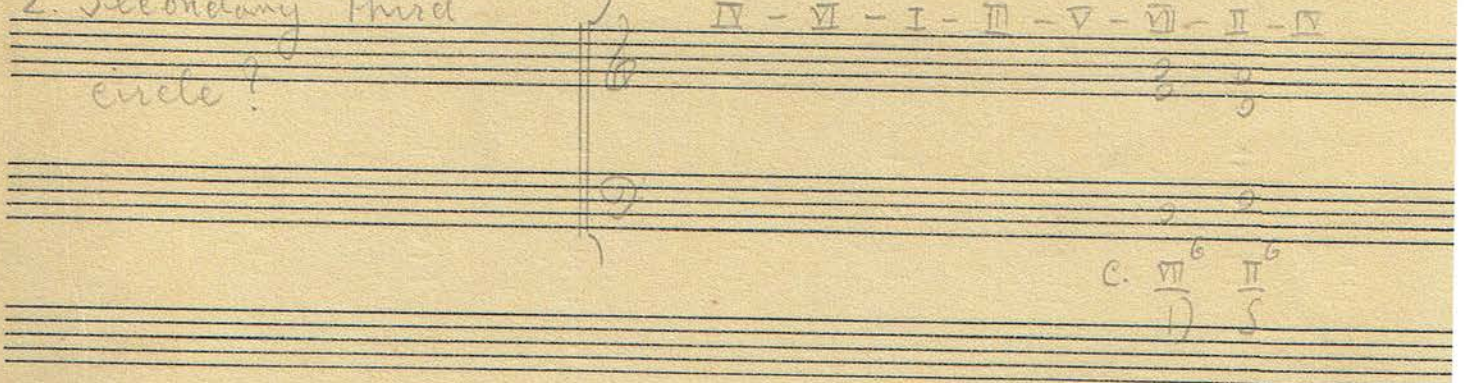
Secondary Subdominant relations?



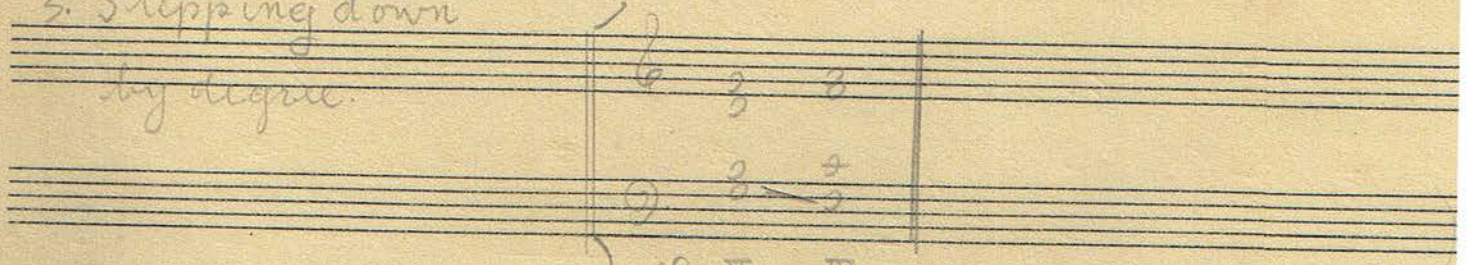
1. Secondary Subdominant circle?



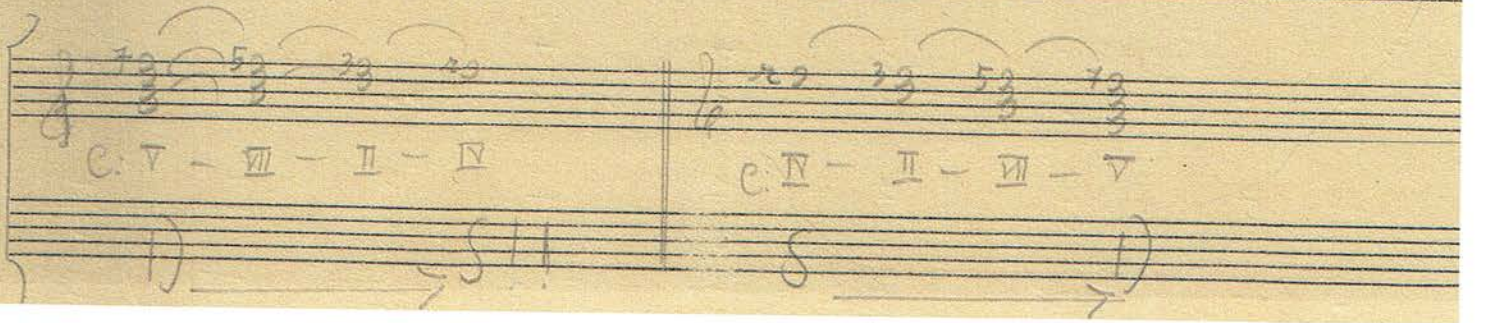
2. Secondary Third circle?



3. Stepping down by degree.



Third circle (up)



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

from II in to I, III, IV, V, VI, VII

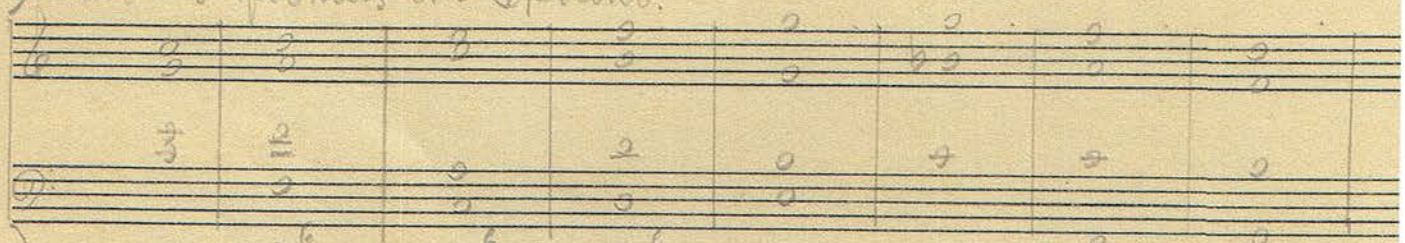
Sec. dom. rela.

from II in to	V (dom. circle)	VI (sub. dom. c
	III (f. r.)	I (Stepping
	VII (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

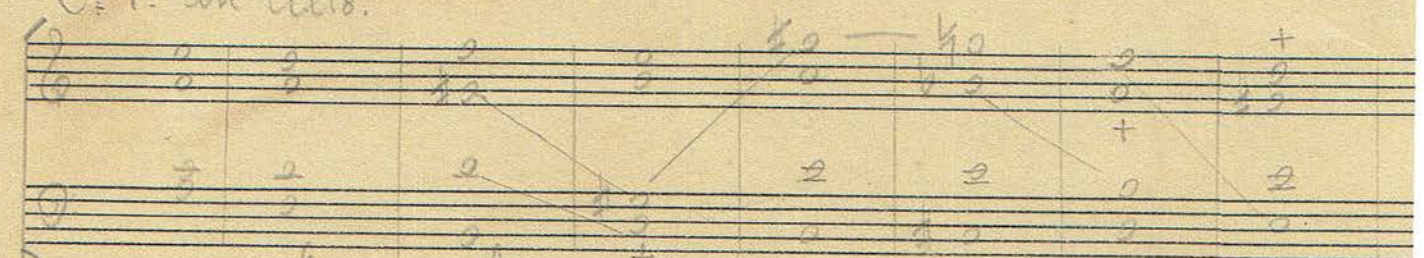
Cantus firmus in Soprano.



C: I T, II^6 S, VI^6 T, VII^6 D, III T, I$^6_5$ T, IV S, V^7 D

S: D

C. F. in Alto.



a: I T, IV^6 S, VII$^6_5$ D, V^2, III T, II^6 or IV S, V^7 D

S: D

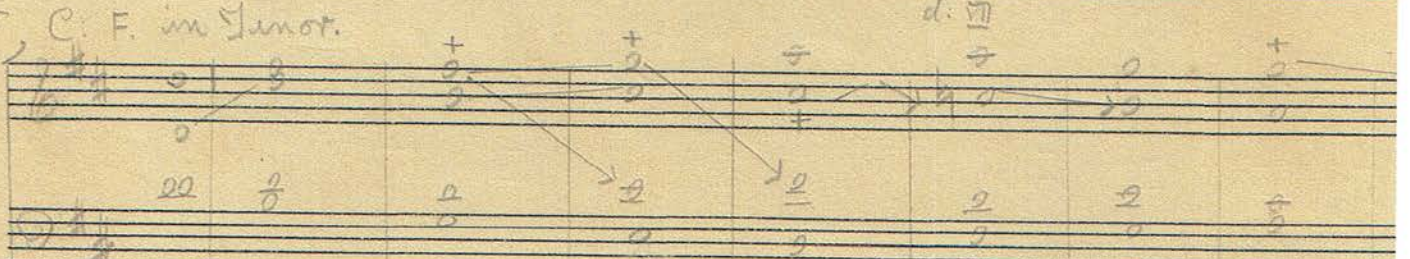
d: VII

T — S

T - S - T

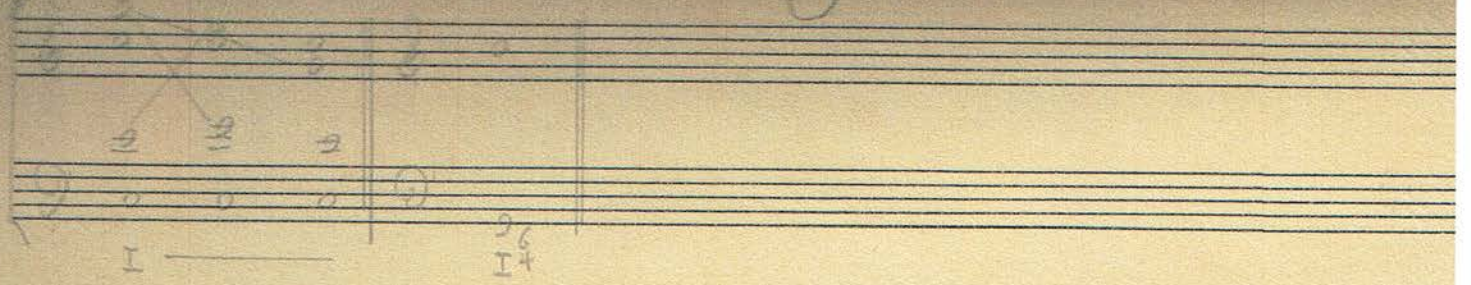
T - S -

C. F. in Tenor.

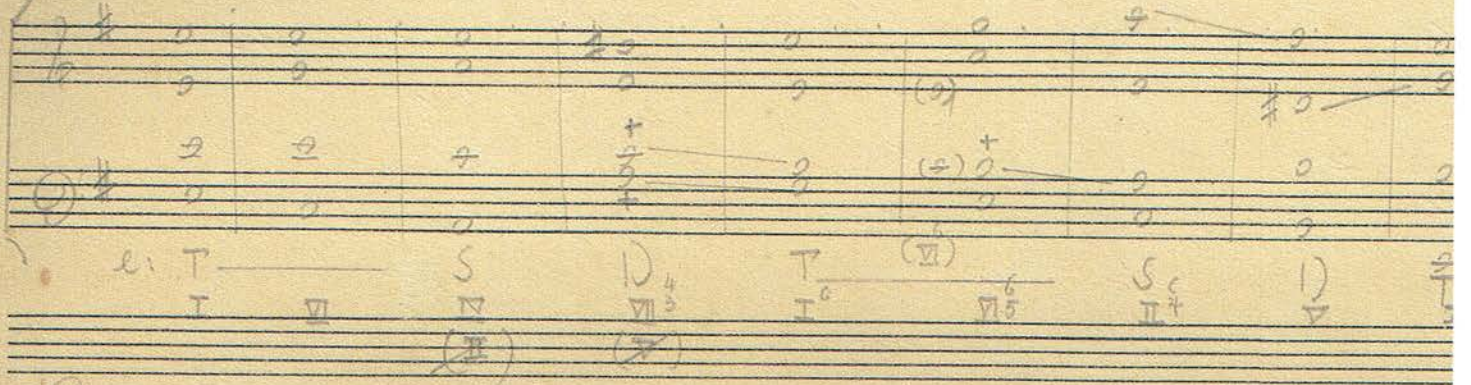


D: I T, VI, IV^7 S, VII^6 D, I^7 T, I$^6_5$ S, II^6 S, V^7 D

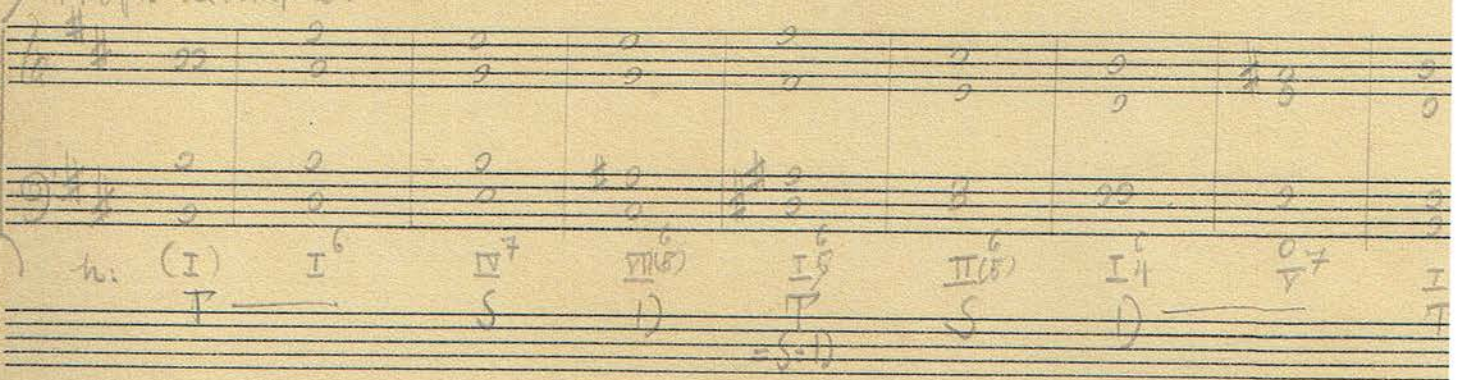
S: D



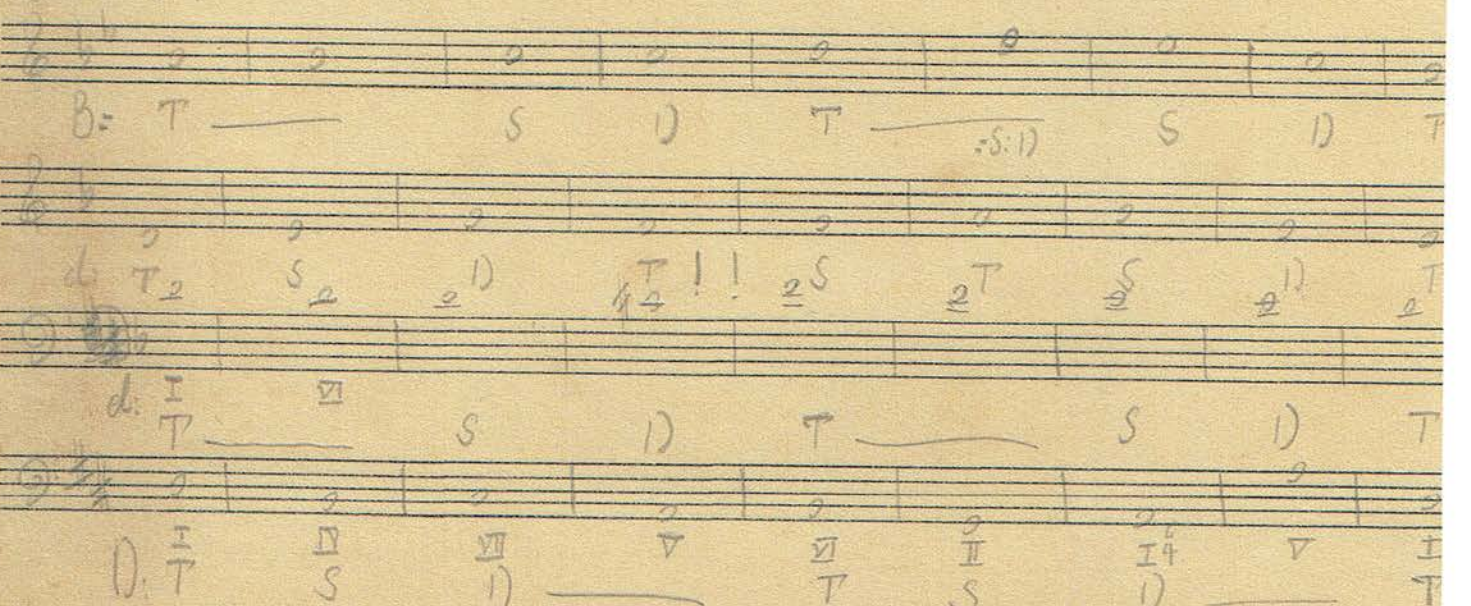
C. F. in Bass.



Prof's example.

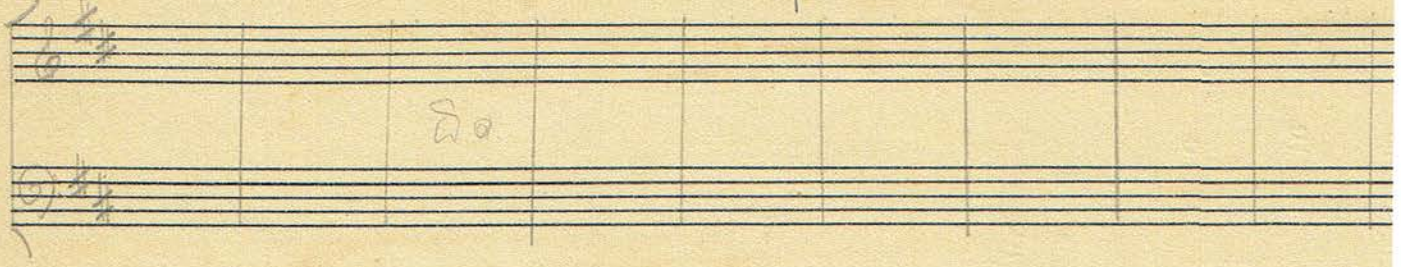
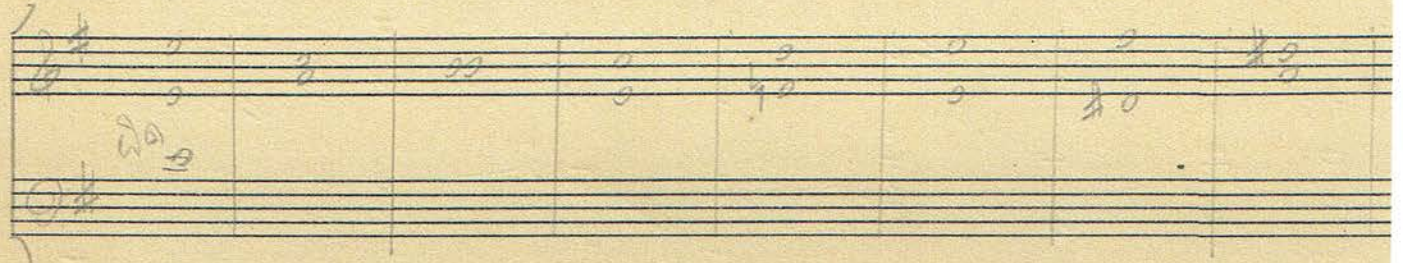


C. F. in Soprano.



III

C.F. im Spr. C.P. dd im Bss.



C.F. im Spr. C.P. d d im Bss.