

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

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COUNTERPOINT

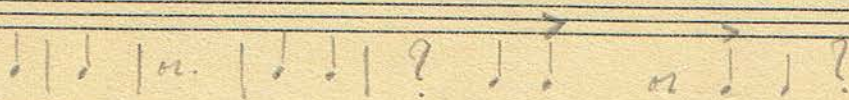
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"Counterpoint"

Cantata firmus

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Period



Strong: S → D → T

Weak: S → S or T → T

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

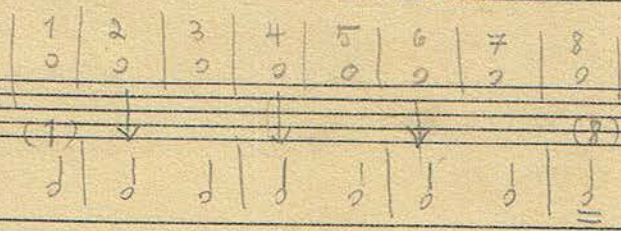
V → IV (f. a)

V → III

as possible

(V - III

I - IV 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 IV, II II, II

D: V, VII III⁶ V⁷, VII V, III⁶ V⁹, VII⁷ V, VII, III⁶

S: *(melodic line with arrows)*

T: I, III, VI

S: IV, II

D: V, VII, III⁶

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

T: I S D → T T S D → T

S: I IV⁶ III⁶ → III III⁶ II⁶ II⁶ V⁷ I

D: *(dim.)* *(dim.)* *(dim.)* *(dim.)* *(dim.)* *(dim.)* *(dim.)* *(dim.)*

Over leap!! (bad!!) (iron!!) (never!!)

C: V⁷ I C I

D: T T

IN. T double I r, V

= S " IV r I

= D " V (in VII double II)

C: I V⁶ I

S: D T

(орган, иносложная?)

D^{7th}

Use the VII^{b} in root position and 1st inversion

(VII^{b} in all parts)

Use the V^{b} chord (V^{b}) in all positions

VII^{b} in root pos., 1st or 2nd inver.

other V^{b} chords in root pos. and 1st inver.

in any other case, the root of a 6/4 chord (except $\text{VII}^{\text{b}} \text{6/4}$) cannot 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.

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

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C: V⁷
D: I⁷

1) Double the generator

2) If the generator is missing, double the fifth

T: I V III S: IV II D: V VII III⁶

I. Which function?

II. Which degree?

III. Which note is to be double?

IV. If possible, add dominant seventh.

As II.

1. V - I
2. V - VI
3. V - III

Secondary
dominant
relations.

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?

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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?

C: $\text{IV} - \text{I} - \text{V} - \text{II} - \text{VI} - \text{III} - \text{VI} - \text{IV} ?!$
 $\text{S} - \text{T}$ $\text{S} - \text{T}$ $\text{S} - \text{T}$

2. Secondary Third circle?

C: $\text{IV} - \text{VI} - \text{I} - \text{III} - \text{V} - \text{VI} - \text{II} - \text{IV}$
 $\text{S} - \text{T}$ $\text{S} - \text{T}$ $\text{S} - \text{T}$

3. Stepping down by degree.

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

Third circle (asp)

C: $\text{V} - \text{VI} - \text{II} - \text{IV}$ C: $\text{IV} - \text{II} - \text{VI} - \text{V}$
 $\text{S} - \text{T}$ $\text{S} - \text{T}$

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

from I into I, III, IV, V, VI, VII	Sec. dom. rela.	see sub. dom.
from II into V (dom. circle)	III (b. r.)	V (sub. dom. c.)
	IV (third circle)	I (stepping)
		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. F. in Alto.

C. F. in Tenor.

Handwritten musical notation on a grand staff. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. Roman numerals are written below the bass line: I, I⁶, I⁴.

C. F. in Ban.

Handwritten musical notation on a grand staff. The top staff contains a melodic line. The bottom staff contains a bass line with Roman numerals: I, VI, IV, VII⁴, I⁶, VII⁶, II⁴, I.

Prof's example.

Handwritten musical notation on a grand staff. The top staff contains a melodic line. The bottom staff contains a bass line with Roman numerals: I, I⁶, IV⁷, VII⁶, I⁵, II⁶, I⁴, I⁷.

moder.

Handwritten musical notation on a grand staff, mostly blank with some faint lines.

C. F. in Soprano.

Handwritten musical notation on a grand staff. The top staff contains a melodic line. The bottom staff contains a bass line with Roman numerals: I, S, D, T, S, D, T.

C. F. in Alto.

Handwritten musical notation on a grand staff. The top staff contains a melodic line. The bottom staff contains a bass line with Roman numerals: I, S, D, T, S, D, T.

C. F. in Tenor.

Handwritten musical notation on a grand staff. The top staff contains a melodic line. The bottom staff contains a bass line with Roman numerals: I, VI, S, D, T, S, D, T.

C. F. in Bass.

Handwritten musical notation on a grand staff. The top staff contains a melodic line. The bottom staff contains a bass line with Roman numerals: I, IV, VII, I, II, I⁴, I.

III

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

9

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The bottom staff has a bass clef and a key signature of two sharps. The notation is sparse, with a few notes and rests. A circled '9' is written in the second measure of the top staff.

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

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The notation consists of several notes and rests across eight measures.