

Multivoice Counterpoint Analysis

gallon-v4s2 (2019-03-09 03:20)

1 (from gallon-v4s2) Key: F major Text: 69. Lyrics: sp0121.

Flags: 1. Stagnation 2. Imbalance 3. Imbalance 4. Imbalance 5. Doubling of leading-tone 6. Overlap 7. Repetition 8. Tri. 9. Consecutive leaps

Harmony: I VI V I⁶ II⁶ VI III⁶ I⁶ II VII⁶ I

Soprano [bar 3, beat 1] note E

1 - Melody: Stagnation (7 notes <4th) - to bar 9, beat 1

Soprano [bar 4, beat 1] note F

2 - Melody: Imbalance between vocal ranges (>7 quarters) - with Bass, bar 5, beat 4

Soprano [bar 8, beat 1] note F

3 - Melody: Frequent return to the tonic (3 within 6) - from bar 2, beat 1

4 - Melody: Imbalance between vocal ranges (>7 quarters) - with Bass, bar 10, beat 4

Alto [bar 3, beat 1] note E

5 - Harmony: Doubling of leading-tone - with Soprano

Tenor [bar 2, beat 1] note F

6 - Harmony: Voice overlapping (adjacent voices) - with Bass, bar 1, beat 1

Tenor [bar 3, beat 1] note G

7 - Melody: Repetition - 2 notes are repeated: immediate (uniform) - to bar 6, beat 1

Tenor [bar 9, beat 1] note B^b

8 - Harmony: Unresolved harmonic tritone - with Alto, bar 10, beat 1

9 - Melody: Consecutive leaps (3) - from bar 6, beat 1

2 (from gallon-v4s2) Key: E^b major Text: 70. Lyrics: sp1012.

Flags: 1. Many tonics 2. Uncompensated leap 3. Consecutive unidirectional leaps 4. Consecutive leaps

Harmony: I II⁶ I⁶ VI IV II III VI V⁶ I

Alto [bar 8, beat 1] note E^b

1 - Melody: Frequent return to the tonic (3 within 6) - from bar 2, beat 1

Bass [bar 1, beat 1] note E^b

2 - Melody: Uncompensated leap (5th) - to bar 2, beat 1

Bass [bar 4, beat 1] note C

3 - Melody: Consecutive unidirectional leaps (Two 3rds) - to bar 6, beat 1

Bass [bar 6, beat 1] note F

4 - Melody: Consecutive leaps (3) - from bar 3, beat 1

3 (from gallon-v4s2) Key: D minor Text: 71 L'octave directe est admise entre parties extremes dans la cadence finale, a condition que la partie superieure procede par mouvement conjoint. Lyrics: sp1201.

Annotations in the score for #3 include:
 - Soprano: Flags: 1→, 2
 - Alto: Flags: <5
 - Tenor: 4. Two 3rds
 - Bass: 6. Overlap, 7→, 8→, 10. Many tonics, 11
 - Red dashed lines: 3. Consecutive leaps, 9. Consecutive leaps
 - Harmony: I, II⁶, VI, I⁶, VI⁶, V⁶, I, I⁶, V, I

- Soprano [bar 4, beat 1] note D
- 1 - Melody: Consecutive unidirectional leaps (Two 3rds) - to bar 6, beat 1
- Soprano [bar 6, beat 1] note A
- 2 - Melody: Melodic climax is repeated (in upper part)
- Soprano [bar 8, beat 1] note D
- 3 - Melody: Consecutive leaps (more than 3) - from bar 3, beat 1
- Alto [bar 6, beat 1] note A
- 4 - Melody: Consecutive unidirectional leaps (Two 3rds) - to bar 8, beat 1
- Alto [bar 7, beat 1] note F
- 5 - Harmony: Voice overlapping (adjacent voices) - with Soprano, bar 6, beat 1
- Tenor [bar 4, beat 1] note F
- 6 - Harmony: Voice overlapping (adjacent voices) - with Alto, bar 3, beat 3
- Bass [bar 1, beat 1] note D
- 7 - Melody: Consecutive unidirectional leaps (Two >3rds) - to bar 3, beat 1
- Bass [bar 3, beat 1] note B \flat
- 8 - Melody: Consecutive unidirectional leaps (Two >3rds) - to bar 5, beat 1
- Bass [bar 5, beat 1] note D
- 9 - Melody: Consecutive leaps (more than 3) - from bar 1, beat 1
- Bass [bar 10, beat 1] note D
- 10 - Melody: Frequent return to the tonic (4 within 12) - from bar 1, beat 1
- 11 - Melody: Frequent return to the tonic (3 within 6) - from bar 4, beat 1

4 (from gallon-v4s2) Key: B minor Text: 72. Lyrics: sp2110.

Annotations in the score for #4 include:
 - Soprano: 1. Two 3rds
 - Alto: 2. Unidir. leaps, 3. VII not desc.
 - Tenor: Flags: <4, 6→, 7→, <8, 5. VII not desc., 9. Res.
 - Bass: Flags: 11→, 12→, 14↑, 13. Consecutive leaps
 - Red dashed line: 4. Overlap
 - Yellow boxes: III, III
 - Harmony: I, V, I, V, VI⁶, III, III, IV⁶, V, I
 - Flags: <10, 8. Overlap

Soprano [bar 6, beat 1] note F#

1 - Melody: Consecutive unidirectional leaps (Two 3rds) - to bar 8, beat 1

Alto [bar 2, beat 1] note C#

2 - Melody: Consecutive unidirectional leaps (Two >3rds) - to bar 4, beat 1

Alto [bar 5, beat 1] note B

3 - Melody: VIIb should be surrounded by descending stepwise motion - to bar 7, beat 1

Tenor [bar 2, beat 1] note A#

4 - Harmony: Voice overlapping (adjacent voices) - with Bass, bar 1, beat 3

Tenor [bar 6, beat 1] note F#

5 - Melody: VIIb should be surrounded by descending stepwise motion - to bar 8, beat 1

Tenor [bar 7, beat 1] note A

6 - Melody: Chromaticism: far (VII<->VII#) - to bar 9, beat 1

7 - Melody: bVII degree (before the tonic) - to bar 8, beat 1

8 - Harmony: Voice overlapping (adjacent voices) - with Bass, bar 6, beat 3

Tenor [bar 9, beat 1] note A#

9 - Melody: Leading tone is unresolved (need up) - to bar 10, beat 1

Bass [bar 7, beat 1] note F#

10 - Harmony: Repeated harmony (in same inversion) - from bar 6, beat 1

Bass [bar 8, beat 1] note G

11 - Melody: Uncompensated leap: precompensated (>5th) - to bar 8, beat 3

12 - Melody: No change of direction after the leap: close + 1skip (>5th) - to bar 8, beat 3

Bass [bar 8, beat 3] note G

13 - Melody: Consecutive leaps (3) - from bar 7, beat 1

Bass [bar 9, beat 3] note A#

14 - Harmony: Doubling of leading-tone - with Tenor

Legend:

- 7 This note violates a minor rule (yellow). If underlined, means that violation is shown in the score with shape of same color
- 8 This note violates a major rule (red). If underlined, means that violation is shown in the score with shape of same color
- ⊙ Circled note is considered non-chord tone (passing, auxiliary or other) or a chord tone in a similar melodic form

Harmonic notation: International notation (Walter Piston)