MTO 19.3 Examples: Dineen, Species Counterpoint with a Moveable Tenor (SCAMET)

(Note: audio, video, and other interactive examples are only available online)


Notes:
* Third beat dissonance left by disjunct motion.
** Perfect fifth approached by contrary disjunct motion in both voices.


Example 5b. Henry Purcell, Second Fantasia, species measures 1–24


Example 7b. J. S. Bach, Fugue in C minor, *Well-Tempered Clavier*, Book 2, species measures 1–9

![Example 7b. J. S. Bach, Fugue in C minor, *Well-Tempered Clavier*, Book 2, species measures 1–9](image)

Figure 1. Exchanging Tenths and Sixths in Example 7b

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb</td>
<td>Ab</td>
<td>Db</td>
<td>C</td>
<td>C</td>
<td>F</td>
<td>Bb</td>
<td>Ab</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>10</td>
<td>6</td>
<td>10</td>
<td>6</td>
<td>10</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>C</td>
<td>Bb</td>
<td>Eb</td>
<td>Ab</td>
<td>Ab</td>
<td>G</td>
<td>C</td>
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</table>

Figure 2. Descending Tenths in Example 7b

<table>
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</thead>
<tbody>
<tr>
<td></td>
<td>Ab</td>
<td>G</td>
<td>F</td>
<td>Eb</td>
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<td>-</td>
<td>F</td>
<td>Eb</td>
<td>Db</td>
<td>C</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Example 8b. Carlo Gesualdo, “Tu m’uccidi,” Madrigals for Five Voices, Book 5 (1613), species measures 1–20
Example 8c. Carlo Gesualdo, “Tu m’uccidi,” Madrigals for Five Voices, Book 5 (1613), species measures 4–7 (refer to Example 8b)
Example 9b. J. S. Bach, Fugue in B-flat minor, *Well-Tempered Clavier*, Book 1, species measures 1–26
Example 9c. J. S. Bach, Fugue in B-flat minor, *Well-Tempered Clavier*, Book 1, Suspensions, species measures 2–13 (refer to Example 9b)

Figure 3. The Six Suspensions in Examples 9a–d

<table>
<thead>
<tr>
<th>Suspension #</th>
<th>Intervals</th>
<th>Score mm. (see ex. 18)</th>
<th>Species mm. (see ex. 19)</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7–6</td>
<td>mm. 4–5</td>
<td>2mm. (mm. 2–3)</td>
<td>Beat 1</td>
</tr>
<tr>
<td>2</td>
<td>4–3</td>
<td>mm. 5–6</td>
<td>1.5m. (mm. 3–4)</td>
<td>Beat 1</td>
</tr>
<tr>
<td>3</td>
<td>4–3</td>
<td>m. 7</td>
<td>2mm. (mm. 6–7)</td>
<td>Beat 3</td>
</tr>
<tr>
<td>4</td>
<td>4–3</td>
<td>mm. 8–9</td>
<td>2mm. (mm. 8–9)</td>
<td>Beat 1</td>
</tr>
<tr>
<td>5</td>
<td>4–3</td>
<td>m. 10</td>
<td>2mm. (mm. 12–13)</td>
<td>Beat 3</td>
</tr>
<tr>
<td>6</td>
<td>9–8 [9–8]</td>
<td>mm. 11–12</td>
<td>1.5m. (mm. 14–15)</td>
<td>Beat 1</td>
</tr>
</tbody>
</table>
Example 9d. J. S. Bach, Fugue in B-flat minor, *Well-Tempered Clavier*, Book 1, the Ascending Sixths Pattern, score measures 5–12

Example 9e. J. S. Bach, Fugue in B-flat minor, *Well-Tempered Clavier*, Book 1, species measures 1–5 (score measures 16–20), Sequential Elaboration of the Db *Stufe* or Scale-Degree

Example 10b. Arcangelo Corelli, Sonata op. 1, VIII, Grave, species measures 1–7.


Example 11b. Joseph Haydn, String Quartet in G minor, op. 74, no. 3, II, species measures 1–6, version 1
Example 11c. Joseph Haydn, String Quartet in G minor, op. 74, no. 3, II, species measures 1–6, version 2


Example 12b. Wolfgang Amadeus Mozart, Requiem Mass, “Recordare,” species measures 1–9: with suspensions (system 1) and without suspensions (system 2)

Example 13b. Ludwig van Beethoven, String Quartet in C-sharp minor, op. 131, species measures 1–9, Three-Voice Exercise

Example 13c. Ludwig van Beethoven, String Quartet in C-sharp minor, op. 131, species measures 1–4, Two-Voice Exercise

Example 13d. Ludwig van Beethoven, String Quartet in C-sharp minor, op. 131, species measures 1–8, Four-Voice Exercise
Example 13e. Ludwig van Beethoven, String Quartet in C-sharp minor, op. 131, score measures 8–12. Source: Beethoven 1970.

Example 13f. Ludwig van Beethoven, String Quartet in C-sharp minor, op. 131, species measures 1–9 (compare Example 13e)

Example 14b. Dmitri Shostakovich, Twenty-Four Preludes and Fugues, op. 87, Fugue 1, species measures 1–10

Example 15b. Dmitri Shostakovich, Twenty-Four Preludes and Fugues, op. 87, Fugue 1, species measures 1–11 (compare Example 15a)