

MTO 20.3 Examples: Christopher Segall, Vertical-Shifting Counterpoint

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

<http://www.mtosmt.org/issues/mto.14.20.3/mto.14.20.3.segall.php>Example 1. Vertical- and horizontal-shifting counterpoint (Taneev, *Podvizhnoi kontrapunkt*, Introduction)

original

first derivative

 $J_v = -9$

second derivative

 $J_v = 3$

third derivative

 $J_b = -1/2$

Example 2. Interval numbers (Taneev, §11)

I stems up
II stems down

-7 -6 -5 -4 -3 -2 -1 0 1 2 3 4 5 6 7

Example 3. Positive and negative values for vertical shifts (Taneev, §10)

+	-
↑	↑
I	II
↓	↓
-	+

Example 4. Jv as the difference between derivative and original intervals (Taneev, §24)

original

first derivative

$Jv = -9$

second derivative

$Jv = -9$

Example 5. Suspension symbols (Taneev, §90)

(—)	—	—
1	—	-1
—	—	(—)
—	±3	—
—	—	(—)
6	—	-6
(—)	—	—
—	±8	—
—	—	—

- ← suspension in voice I
- n** ← suspension in voice II
- suspension permitted
- (—) suspension forbidden
- × suspension permitted, note of resolution treated as dissonant
- ... exception: do not add X to —

Example 6. Interval table for $J\nu = -9$ (Taneev, §128)

$J\nu = -9$

original intervals:	0	$\overline{1}$	2	$\overline{3}$	4	5	$\overline{6}$	7	$\overline{8}$	9
derivative intervals:	-9	$\overline{-8}$	-7	$\overline{-6}$	-5	-4	$\overline{-3}$	-2	$\overline{-1}$	0
combined conditions on original intervals:	0	$\overline{1}$	2	$\overline{3}$	4	5	$\overline{6}$	7	$\overline{8}$	9

Example 7. Counterpoint at $J\nu = -9$ with all four possible suspension types (Taneev, §128)

original

derivative
 $J\nu = -9$

Example 8. Variable consonances, marked with X, must be treated as dissonant tones (Taneev, §152)

original

derivative
 $J\nu = -12$

Example 9. Interval table for $J\nu = -11$

$J\nu = -11$

original intervals:	0	(—)	—	—	—	—	—	—	—	—	—	—
		—	—	—	—	(—)	—	—	—	—	—	—
derivative intervals:	—	—	—	—	(—)	—	—	—	—	—	—	—
	—11	—10	—9	—8	—7	—6	—5	—4	—3	—2	—1	0
		—	—	—	—	—	—	—	—	—	(—)	—
combined conditions on original intervals:	0	(—)	—	—	(—)	—x	—	—	—	—	—	—
		—	—	—	—x	(—)	—	—	—	—	(—)	—

Example 10. Counterpoint at $J\nu = -11$ with suspended intervals 5 and 6 (Taneev, Appendix A)

The image shows two staves of music. The top staff is labeled 'original' and the bottom staff is labeled 'derivative $J\nu = -11$ '. Both staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The original staff has interval markings: 'I' above the first measure, '6^{-x}' above the second measure, '3' below the third measure, '5^{-x}' below the fourth measure, and '8' below the fifth measure. The derivative staff has a marking 'I ^{$\nu = -11$} ' below the first measure. The music consists of eighth and sixteenth notes with various rests and ties.

Example 11. Interval table for $J\nu = 3, -8$ (Taneev, §190)

$J\nu = 3, -8$

original intervals:	0	(—)	2	3	4	5	6	7	8
		—		—		(—)		—
derivative ($J\nu = 3$):	3	4	5	6	7	8	9	10	11
	—		(—)		—		—
derivative ($J\nu = -8$):	-8	-7	-6	-5	-4	-3	-2	-1	0
	—		—		—		(—)	
combined conditions on original intervals:	— ^x	(—)	(—)	— ^x	4	5	— ^x	— ^x	— ^x
	0	1	2	3			6	7	8
	— ^x	— ^x	— ^x	(—)		— ^x	(—)	(—)	— ^x

Example 12. Counterpoint yielding multiple derivatives (Taneev, §190)

original

first derivative
 $J\nu = 3$

second derivative
 $J\nu = -8$

Example 13. Interval table for $J\nu = -11, 4, -12$

$J\nu = -11, 4, -12$

original intervals:	0	(-)	1	2	3	4	5	6	7	8	9	10	11
		—			—		(-)		—		—
derivative ($J\nu = -11$):	—			—	(-)		—		—		
	-11	-10	-9	-8	-7	-6	-5	-4	-3	-2	-1	0	
		—		—		—		—		(-)		
derivative ($J\nu = 4$):		—		—		—	—		—		—
	4	5	6	7	8	9	10	11	12	13	14	15	
		(-)		—		—		(-)		—	
derivative ($J\nu = -12$):		—		—		(-)	—		—		—
	-12	-11	-10	-9	-8	-7	-6	-5	-4	-3	-2	-1	
		—		—		—		—		(-)	
combined conditions on original intervals:	0	(-)	—x	—x	—x	(-)	—x		—	—x	—x	—x	
		—x	(-)	—x	—	—x	(-)		—x	(-)	(-)	(-)	

* Note: 6 takes the symbol —x above only at $J\nu = -11$ and $J\nu = 4$

Example 14. Taneev, String Quintet No. 1 in G major, op. 14, III, Variation 9, measures 14–16 (original), measures 21–23 (first derivative), measures 30–32 (second derivative), measures 43–45 (third derivative)

original

Original passage (measures 14–16) for Violin I and Violin II. The Violin I part is in the treble clef, and the Violin II part is in the bass clef. The key signature is one flat (F major/D minor) and the time signature is 3/4. The Violin I part includes a slur over measures 14 and 15, and a fermata over measure 16. Fingering numbers are indicated below the notes: 2, 7, 6, 3^x, 2^x, 5, 6, 4^x, 3^x, 2^x, 5, 6^x, 5, 6.

first derivative

$J^{\nu} = -11$

First derivative passage (measures 21–23) for Violin 1, Violin 2, Violin I, and Violin II. The Violin 1 and Violin 2 parts are in the treble clef, and the Violin I and Violin II parts are in the bass clef. The key signature is one flat and the time signature is 3/4. The Violin I part includes a slur over measures 21 and 22, and a fermata over measure 23. Fingering numbers are indicated: $II^{\nu} = -14$ for Violin 1, $I^{\nu} = 3$ for Violin 2, and $II^{\nu} = -11$ for Violin I.

second derivative

$J^{\nu} = 4$

Second derivative passage (measures 30–32) for Violin 1, Violin 2, Violin I, and Violin II. The Violin 1 and Violin 2 parts are in the treble clef, and the Violin I and Violin II parts are in the bass clef. The key signature is one flat and the time signature is 3/4. The Violin 1 part includes a slur over measures 30 and 31, and a fermata over measure 32. Fingering numbers are indicated: $I^{\nu} = -7$ for Violin 1, $II^{\nu} = 3$ for Violin 2, and $II^{\nu} = 4$ for Violin I.

third derivative

$Jv = -12, 4$

The musical score consists of three staves. The top staff is for the viola (vla.), the middle for violin 1 (vn. 1), and the bottom for violin 2 (vn. 2). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Above the first measure of the viola staff is the instruction $II v = -12$. Above the second measure of the viola staff is the number 43. Above the second measure of the violin 2 staff is the instruction $II v = 4$. The word *altered* is written above the final measure of the violin 1 staff. The notation includes various note values, rests, and accidentals.

Example 15. Taneev, String Trio in D major, op. posth., II, measures 1–4 (original), measures 139–42 (derivative)

original

Molto vivace

2 7 2 2 2 2 2 7 2 2 2 2 2 7 2 7 2 7 5 2 3 5

2 3 2 1 2 3 2 1 2 0 2 0 2 0 2 2 2 4

derivative
(reversible)

Alla rivarsa

139

2 3 2 1 2 3 2 1 2 0 2 0 2 0 2 2 2 4

2 7 2 2 2 2 2 7 2 2 2 2 2 7 2 7 2 7 5 2 3 5

Example 16. Seventh resolution in reversible counterpoint

(a) *improper*

(b) *proper*

alla riversa

Interval labels: I, II, I^∞

Example 17. Dissonance resolution by wedging motions in reversible counterpoint

Interval labels: 1_x , 3, 3_x , 1, 3, 5, 6, 4, 8_x , 6, 8_x , 10

Example 18. Taneev, String Trio in D major, op. posth., II, measures 49–52

(a)

Violin (Vln.) part: *pizz.*, *p*, measure 49. The Vln. part features a melodic line with slurs and accents. The Viola (Vla.) and Violoncello (Vc.) parts provide accompaniment with slurs and accents.

(b)

Violin (Vln.) part: *S*, *A*, *T*, *B*. The Vln. part features a melodic line with slurs and accents. The Viola (Vla.) and Violoncello (Vc.) parts provide accompaniment with slurs and accents.

Bb: I⁶ vii⁴₃ I⁶

(c)

Violin (Vln.) part: *S*, *A*, *T*, *B*. The Vln. part features a melodic line with slurs and accents. The Viola (Vla.) and Violoncello (Vc.) parts provide accompaniment with slurs and accents.

6 4 1_x 3 3 5

Example 19. Tancev, String Trio in D major, op. posth., II, measures 187–90

(a)

Vln. *pp*

Vla. *pp*

Vc. pizz. *pp*

(b)

S

A

T

B

f: i VII⁷ i

(c)

6 4 1_x 3 3 5

T

A

S

B

T

T