MTO 24.1 Examples: Schubert, Thomas Campion’s “Chordal Counterpoint” and Tallis’s Famous Forty-Part Motet

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

Example 1a. Campion’s “Rule”

Example 1b. Voice-leading motions over descending bass motions, according to Campion’s “Rule”
Example 2. A second set of possible motions above falling and rising bass motions

Example 3. Four pairs of examples showing first the top voice in parallel tenths, followed by the same progression with the “regular” prescribed top voice
Example 4. Aron’s table of counterpoint
Example 5. Sancta Maria’s way of playing an ascending stepwise line in the soprano with the bass making alternating tenths and thirteenths (“compuesta” means in close position)

Example 6. All available motions above a bass falling a fourth; “anti-parallels” are shown in the topmost staff
Example 7. Motions from *Spem* mm. 18.4 to 19.1
Example 8. All available motions above a bass rising a third; “anti-parallels” are shown in the topmost staff
Example 9. Motions from *Spem*, m. 73
Example 10. All available motions above a bass rising a step; “anti-parallels” are shown in the topmost staff.
Example 11. Motions from *Spem* mm. 75–76
Example 12. Exchanges of chord factors above a stationary C
Example 13. Three groups of voices extracted from m. 129: a shows motions between roots and fifths, b shows motions between thirds and fifths, c shows motions between roots and thirds.
Example 14. Sixths above the bass replacing fifths

Example 15. E and F♯ take sixthths above the bass, but C and D are the “true” basses
Example 16. Soggetti and first-inversion chords in the bass of Spem, mm. 45–59
Example 17.

Praetor in
Te Deus Deus Israel in Te, Deus

CVIS Deus Israel in Te, Deus Israel

CIB Deus Israel in Te Deus

CVA Deus Israel in Te Deus Israel

CVIB

CVIIB CVIB CVIIB