



### MTO 30.2 Examples: Gran, A General Method For Composing a Canon Against a Cantus Firmus Using Sergei Taneev's Double-Shifting Counterpoint

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

<https://mtosmt.org/issues/mto.24.30.2/mto.24.30.2.gran.html>

**Example 1.** A whole-note framework for a canon at the lower fifth at a distance of one whole note by Denis Collins set against Fux's Dorian cantus firmus, and Collins's florid realization of the same canon (Note: all examples are realized with MIDI unless otherwise indicated)

The image displays two musical staves for three parts: P (Piano), R (Right Hand), and CF (Cantus Firmus). The top staff shows a whole-note framework. Above the P staff, 'Time Units' are indicated by brackets over groups of notes. The R staff has a downward arrow labeled 'Interval of Entrance' and a horizontal arrow labeled 'Distance of Entrance'. The CF staff shows a sequence of whole notes. The bottom staff shows a florid realization of the same canon, with the P staff containing a more complex melodic line, the R staff containing a sequence of notes, and the CF staff remaining the same as in the framework above.

Example 2. An example by Taneev of a two-voice original combination

Example 3. A derivative combination brought about by a vertical shift of the original

Original

Derivative

Example 4. A derivative where both voices have been vertically shifted and the vertical-shift index is the sum of the shifts

Original

Derivative

**Example 5.** A derivative combination brought about by a horizontal shift

Original

Musical notation for the original piece. It consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody starts with a whole rest, followed by a half note G4 (marked with a finger number 4), a dotted half note G4 (marked with a finger number 7), and a quarter note G4 (marked with a finger number 6). This is followed by a descending eighth-note scale: F4 (5), E4 (4), D4 (4), C4 (2), B3 (3), and A3 (4). Above the staff, the letter 'I' is positioned above the first G4. Below the staff, the letter 'II' is positioned below the first whole rest.

Derivative

Musical notation for the derivative piece. It consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody starts with a whole rest, followed by a dotted half note G4 (marked with a finger number 7), a quarter note G4 (marked with a finger number 6), and a quarter note G4 (marked with a finger number 4). This is followed by a descending eighth-note scale: F4 (3), E4 (3), D4 (2), C4 (3), and B3 (4). Above the staff, the text  $J^h = 1/2$  is written. Below the staff, the letter 'II' is positioned below the first whole rest.

**Example 6.** A derivative combination brought about by a double shift

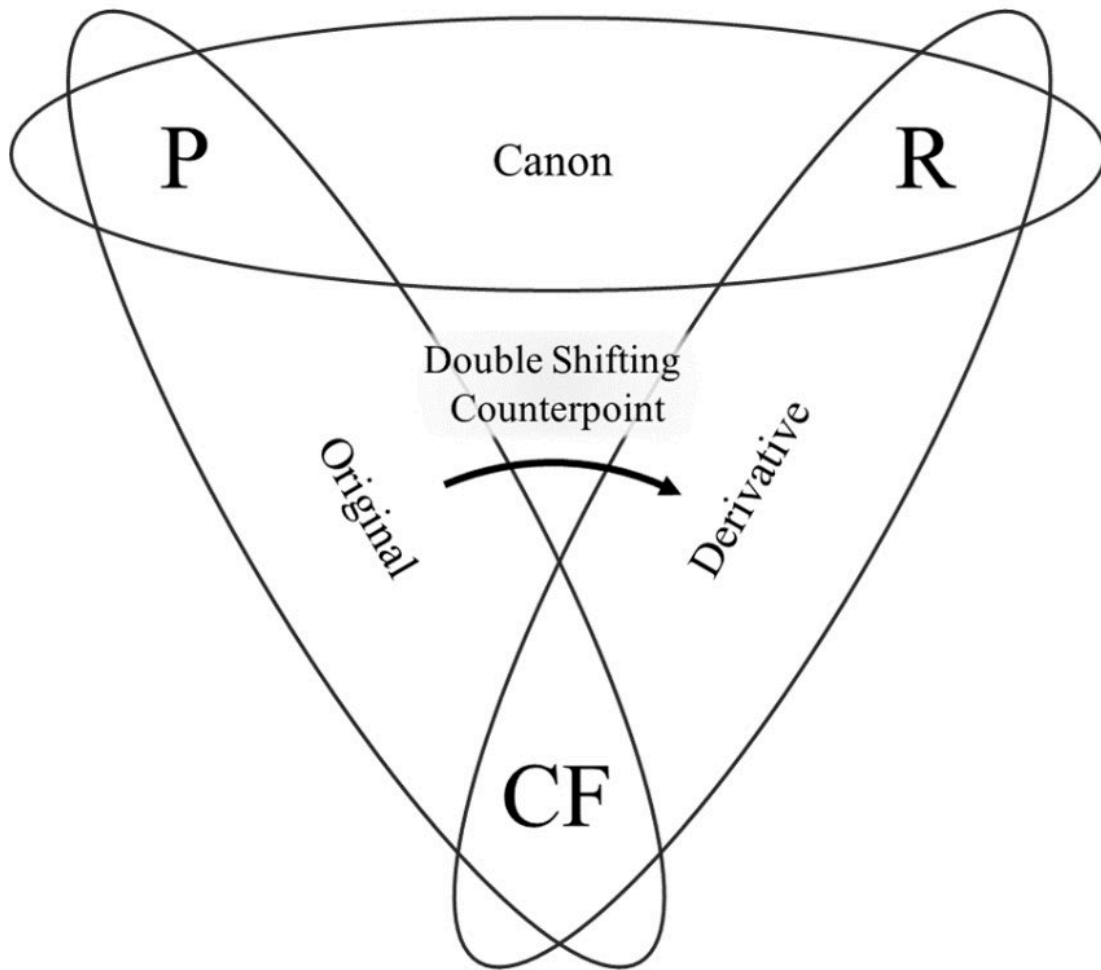
Original

Musical notation for the original piece. It consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody starts with a whole rest, followed by a half note G4 (marked with a finger number 4), a dotted half note G4 (marked with a finger number 7), and a quarter note G4 (marked with a finger number 6). This is followed by a descending eighth-note scale: F4 (5), E4 (4), D4 (4), C4 (2), B3 (3), and A3 (4). Above the staff, the letter 'I' is positioned above the first G4. Below the staff, the letter 'II' is positioned below the first whole rest.

Derivative

Musical notation for the derivative piece. It consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody starts with a whole rest, followed by a whole rest, and then a dotted half note G4 (marked with a finger number 12). This is followed by a descending eighth-note scale: F4 (11), E4 (10), D4 (9), C4 (8), B3 (7), A3 (8), and G3 (9). Above the staff, the text  $J^h = 1$  and  $J^v = 5$  is written. Below the staff, the letter 'II' is positioned below the first whole rest.

**Example 7.** A summary of the basic problem in terms of double-shifting counterpoint



**Example 8.** An inversion table for invertible counterpoint at the twelfth ( $J_v = -11$ ) illustrating fixed consonances and variable intervals

Original:	0	1	2	3	4	5	6	7	8	9	10	11
Derivative:	-11	-10	-9	-8	-7	-6	-5	-4	-3	-2	-1	0
Original:	unison	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>ve</sup>	9 <sup>th</sup>	10 <sup>th</sup>	11 <sup>th</sup>	12 <sup>th</sup>
Derivative:	12 <sup>th</sup>	11 <sup>th</sup>	10 <sup>th</sup>	9 <sup>th</sup>	8 <sup>ve</sup>	7 <sup>th</sup>	6 <sup>th</sup>	5 <sup>th</sup>	4 <sup>th</sup>	3 <sup>rd</sup>	2 <sup>nd</sup>	unison

**Example 9.** An inversion table for invertible counterpoint at the fourth ( $J_v = -3$ ) illustrating inverse and direct vertical-shifting counterpoint

	Inverse Shift				Direct Shift							
Original:	0	1	2	3	4	5	6	7	8	9	10	11
Derivative:	-3	-2	-1	0	1	2	3	4	5	6	7	8
Original:	unison	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>ve</sup>	9 <sup>th</sup>	10 <sup>th</sup>	11 <sup>th</sup>	12 <sup>th</sup>
Derivative:	4 <sup>th</sup>	3 <sup>rd</sup>	2 <sup>nd</sup>	unison	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>ve</sup>	9 <sup>th</sup>

**Example 10.** A table of the permitted intervals between proposta and cantus firmus which Collins (2008, 119) compiled using the Renaissance approach for a canon at the distance of one whole note with the cantus firmus in the lowest voice

CF Melodic Intervals	Interval of Entrance (row 2) Permitted harmonic intervals between CF and P (rows 3 and following)						
	Unison or ↑↓8 <sup>ve</sup>	↑2 <sup>nd</sup> or ↓7 <sup>th</sup>	↑3 <sup>rd</sup> or ↓6 <sup>th</sup>	↑4 <sup>th</sup> or ↓5 <sup>th</sup>	↑5 <sup>th</sup> or ↓4 <sup>th</sup>	↑6 <sup>th</sup> or ↓3 <sup>rd</sup>	↑7 <sup>th</sup> or ↓2 <sup>nd</sup>
Unison or ↑↓8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	5 <sup>th</sup>	3 <sup>rd</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup>	6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 8 <sup>ve</sup>	6 <sup>th</sup>
↑2 <sup>nd</sup> or ↓7 <sup>th</sup>	6 <sup>th</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	5 <sup>th</sup>	3 <sup>rd</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 8 <sup>ve</sup>	6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 8 <sup>ve</sup>
↑3 <sup>rd</sup> or ↓6 <sup>th</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 8 <sup>ve</sup>	6 <sup>th</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	5 <sup>th</sup>	3 <sup>rd</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup>	6 <sup>th</sup> 8 <sup>ve</sup>
↑4 <sup>th</sup> or ↓5 <sup>th</sup>	6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 8 <sup>ve</sup>	6 <sup>th</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	5 <sup>th</sup>	3 <sup>rd</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup>
↑5 <sup>th</sup> or ↓4 <sup>th</sup>	3 <sup>rd</sup> 5 <sup>th</sup>	6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 8 <sup>ve</sup>	6 <sup>th</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	5 <sup>th</sup>	3 <sup>rd</sup> 6 <sup>th</sup> 8 <sup>ve</sup>
↑6 <sup>th</sup> or ↓3 <sup>rd</sup>	3 <sup>rd</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup>	6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 8 <sup>ve</sup>	6 <sup>th</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	5 <sup>th</sup>
↑7 <sup>th</sup> or ↓2 <sup>nd</sup>	5 <sup>th</sup>	3 <sup>rd</sup> 6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup>	6 <sup>th</sup> 8 <sup>ve</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 8 <sup>ve</sup>	6 <sup>th</sup>	3 <sup>rd</sup> 5 <sup>th</sup> 6 <sup>th</sup> 8 <sup>ve</sup>

**Example 11.** The first two time units of Collins's canon from Example 1, illustrating how equation (3) and equation (4) can be used to calculate the vertical-shift index

$J_v = n - m$                        $J_v = r + s$   
 $5 - 11 = -6$                        $-2 + -4 = -6$

Original:	0	1	2	3	4	5	6	7	8	9	10	11	12
Derivative:	-6	-5	-4	-3	-2	-1	0	1	2	3	4	5	6
Original:	unison	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>ve</sup>	9 <sup>th</sup>	10 <sup>th</sup>	11 <sup>th</sup>	12 <sup>th</sup>	13 <sup>th</sup>
Derivative:	7 <sup>th</sup>	6 <sup>th</sup>	5 <sup>th</sup>	4 <sup>th</sup>	3 <sup>rd</sup>	2 <sup>nd</sup>	unison	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>

**Example 12.** The setup for composing a "basic version," wherein a cantus firmus is placed in canonic imitation at the unison with itself

**Example 13.** A counterpoint composed to form correct two-voice combinations with either the P or IR forms of the cantus firmus independently

The musical score for Example 13 consists of three staves. The top staff, labeled 'CP', is in treble clef and contains a melodic line. The middle staff, labeled 'P', is in bass clef and contains the original cantus firmus (CF). The bottom staff, labeled 'IR', is in bass clef and contains the inverted cantus firmus ((CF)). The notation shows how the counterpoint (CP) is designed to harmonize with both the original (P) and inverted (IR) forms of the cantus firmus.

**Example 14.** Original and derivative combinations related by horizontal-shifting counterpoint formed from two-voice extracts from the basic version

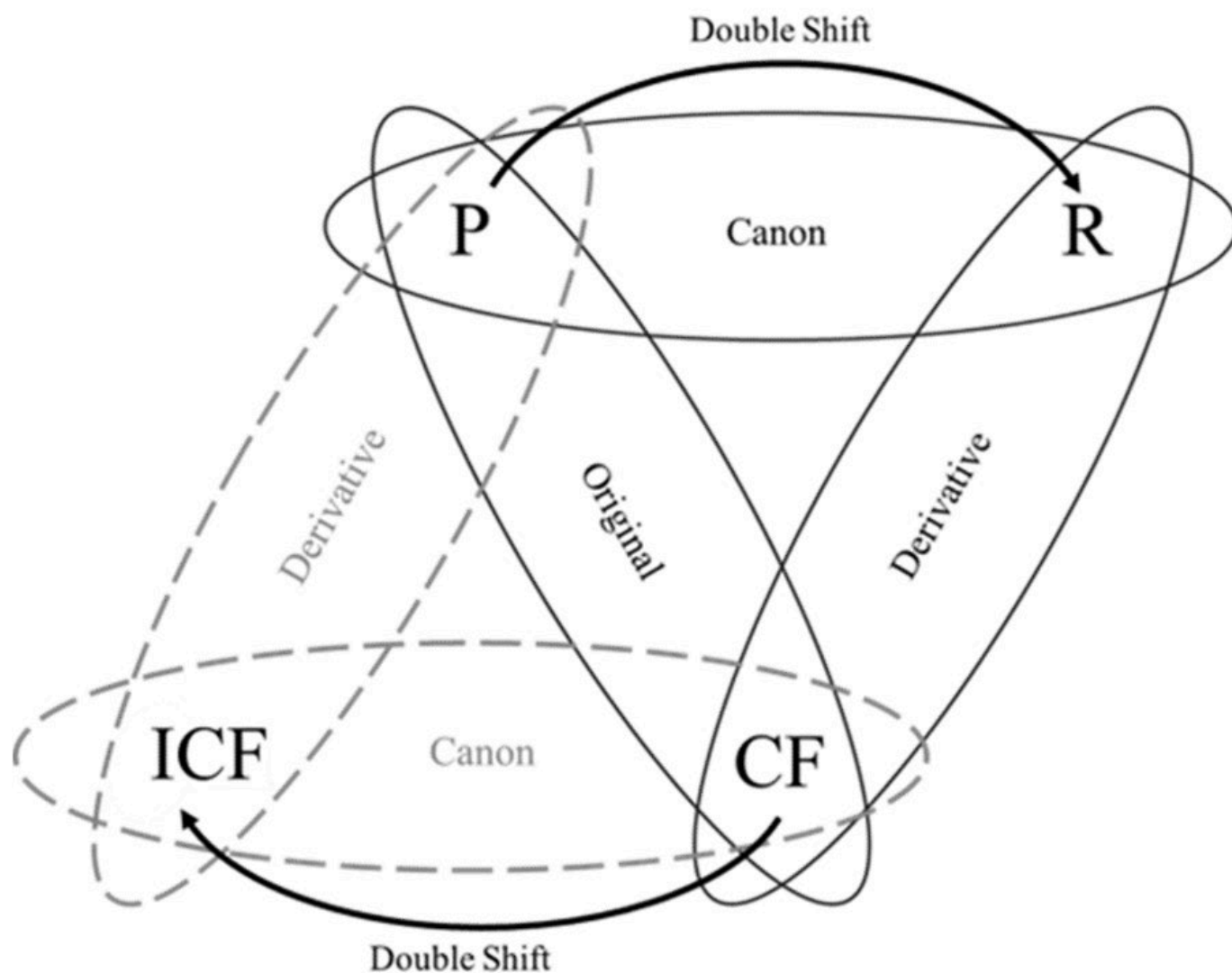
The musical score for Example 14 shows two staves of original and derivative combinations. The top staff is labeled 'Original' and contains a melodic line with a Roman numeral 'I' above it. The bottom staff is labeled 'II<sup>h=-2</sup>' and contains a derivative combination of the original, with a Roman numeral 'I' above it. The notation illustrates how horizontal-shifting counterpoint is used to create derivative combinations from two-voice extracts.

**Example 15.** A basic version wherein the canonic imitation of the cantus firmus is at an interval other than the unison and the resulting original and derivative combinations are related by double-shifting counterpoint

The musical score consists of three staves labeled IR, CP, and P, followed by an 'Original' section with two staves. The IR staff is in treble clef, CP in alto clef, and P in bass clef. The 'Original' section also uses bass clefs. The score is in common time (C) and features a cantus firmus in the CP staff. The IR staff contains a series of chords, some marked with circled notes. The P staff contains a series of chords, some marked with circled notes. The 'Original' section shows the original cantus firmus in the top staff and its derivative in the bottom staff. The derivative is marked with 'I' and 'II' above it, and 'v = -6' and 'h = -1' between the staves.



Example 16. The new canonic relationships introduced by the imaginary cantus firmus



Example 17. The setup for a canon at the upper twelfth at a distance of one whole note with the proposta in the bass, Fux's Dorian cantus firmus in the alto, and risposta in the soprano

The musical notation consists of three staves labeled R, CF, and P. The R staff (Soprano) has a whole note on G4 at measure 2. The CF staff (Alto) has a whole note on G3 at measure 1. The P staff (Bass) has a whole note on G2 at measure 1. Measures are numbered 1 through 11.

Example 18. Finding the placement of the imaginary cantus firmus

$J_v = r + s$

10th 13th 13th 9th 13th 10th 13th 13th 13th 13th

Example 19. Using the guide intervals to select notes for the proposta within a given time unit and the inversion table for invertible counterpoint at the tenth

10th 13th 13th 9th 13th 10th 13th 13th 13th 13th

Original	0	1	2	3	4	5	6	7	8	9
Derivative	-9	-8	-7	-6	-5	-4	-3	-2	-1	0

Example 20. Selecting a note for the proposta in a time unit given the obligations of the risposta, cantus firmus, and imaginary cantus firmus

Musical score for Example 20. The score consists of four staves: R (Risposta), CF (Cantus Firmus), P (Proposta), and ICF (Imaginary Cantus Firmus). The R staff has notes in measures 2, 3, and 4. The CF staff has notes in measures 1 through 11. The P staff has notes in measures 1 through 3. The ICF staff has notes in measures 1 through 11, with interval labels below: 10th, 13th, 13th, 9th, 13th, 10th, 13th, 13th, 13th, 13th.

Original	0	1	2	3	4	5	6	7	8	9	10	11	12
Derivative	-12	-11	-10	-9	-8	-7	-6	-5	-4	-3	-2	-1	0

Example 21. An option for the proposta in m. 4 using a fixed consonance

Musical score for Example 21. The score consists of four staves: R (Risposta), CF (Cantus Firmus), P (Proposta), and ICF (Imaginary Cantus Firmus). The R staff has notes in measures 2, 3, 4, and 5. The CF staff has notes in measures 1 through 11. The P staff has notes in measures 1 through 4. The ICF staff has notes in measures 1 through 11, with interval labels below: 10th, 13th, 13th, 9th, 13th, 10th, 13th, 13th, 13th, 13th.

Original	0	1	2	3	4	5	6	7	8
Derivative	-8	-7	-6	-5	-4	-3	-2	-1	0

Example 22. An alternative for the proposta in m. 4 that uses variable intervals and exploits a change of function

Musical score for Example 22, measures 1-11. The score includes staves for Right Hand (R), Canon Fingerings (CF), Piano (P), and Intervallic Canon Fingerings (ICF). Fingerings are indicated by numbers 1-9. Intervals are indicated by numbers -4, -3, 8, 9, and 10th, 13th, 9th, 13th, 10th, 13th, 13th, 13th, 13th.

Original	0	1	2	3	4	5	6	7	8	9	10	11	12
Derivative	-12	-11	-10	-9	-8	-7	-6	-5	-4	-3	-2	-1	0

Example 23. Continuation and completion of the canonic framework

Musical score for Example 23, measures 1-11. The score includes staves for Right Hand (R), Canon Fingerings (CF), Piano (P), and Intervallic Canon Fingerings (ICF). Fingerings are indicated by numbers 1-9. Intervals are indicated by 10th, 13th, 13th, 9th, 13th, 10th, 13th, 13th, 13th, 13th.

Example 24. Completing the canon with melodic and rhythmic fills

10th 13th 13th 9th 13th 10th 13th 13th 13th 13th

Example 25. Troublesome successions of guide intervals

Cp ?

Example 26. An instance of a time unit governed by a direct vertical-shift index instead of an inverse shift

$Jv = r + s$   
 $1 + 4 = 5$

3<sup>rd</sup> 6<sup>th</sup> 6<sup>th</sup> 2<sup>nd</sup> 6<sup>th</sup> 3<sup>rd</sup> 6<sup>th</sup> 6<sup>th</sup> 6<sup>th</sup> 6<sup>th</sup>

Original:	0	1	2	3	4	5	6	7	8	...
Derivative:	5	6	7	8	9	10	11	12	13	...
Original:	unison	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>ve</sup>	9 <sup>th</sup>	...
Derivative:	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>ve</sup>	9 <sup>th</sup>	10 <sup>th</sup>	11 <sup>th</sup>	12 <sup>th</sup>	13 <sup>th</sup>	14 <sup>th</sup>	...

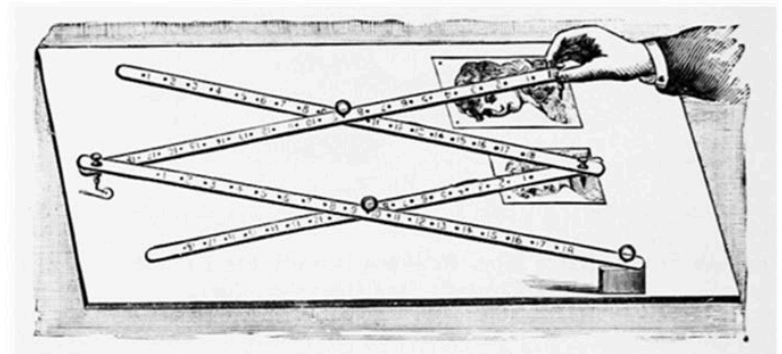
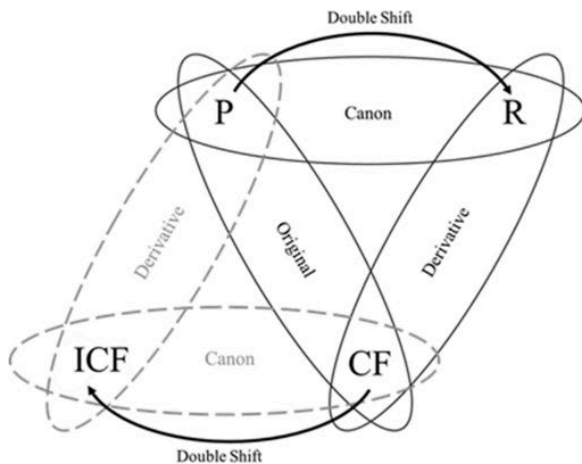
**Example 27.** A completed canon at the upper fifth at a distance of one whole note with the cantus firmus in the bass

Musical score for Example 27. It consists of four staves: R (Right), P (Pedal), CF (Cantus Firmus), and ICF (Implied Cantus Firmus). The ICF staff shows intervals: 3rd, 6th, 6th, 2nd, 6th, 3rd, 6th, 6th, 6th, 6th.

**Example 28.** A completed canon at the lower sixth at a distance of one whole note with the cantus firmus in the soprano

Musical score for Example 28. It consists of four staves: CF (Cantus Firmus), P (Pedal), R (Right), and ICF (Implied Cantus Firmus). The ICF staff shows intervals: 8ve, 5th, 5th, 9th, 5th, 8ve, 5th, 5th, 5th, 5th.

**Example 29.** A comparison of the diagram in Example 16 to a pantograph



**Example 30.** Selecting a note for the proposta for a canon with a syncopated imaginary cantus firmus

Musical score for Example 30. It consists of four staves: R (Right), P (Piano), CF (Cantus Firmus), and ICF (Imaginary Cantus Firmus). The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is common time (C). The score is divided into 11 measures. Above the first three staves, measure numbers 1 through 11 are indicated. The ICF staff contains a sequence of notes with interval labels above them: 5th, 6th, 8ve, 9th, 8ve, 5th, 4th, 5th, 8ve, 6th, 5th, 6th, 8ve, 9th, 8ve, 9th, 8ve, 9th, 8ve. The notes in the ICF staff are grouped with parentheses and some have slurs.

**Example 31.** A canon at the upper seventh at a distance of three half notes

Musical score for Example 31. It consists of four staves: R (Right), P (Piano), CF (Cantus Firmus), and ICF (Imaginary Cantus Firmus). The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is common time (C). The score is divided into 11 measures. The ICF staff contains a sequence of notes with interval labels below them: 5th, 6th, 8ve, 9th, 8ve, 5th, 4th, 5th, 8ve, 6th, 5th, 6th, 8ve, 9th, 8ve, 9th, 8ve, 9th, 8ve. The notes in the ICF staff are grouped with parentheses and some have slurs.

Example 32. A canon at the upper fifth at a distance of three half notes (*per arsin et thesin*)

The score for Example 32 consists of four staves. The top staff (R) is in treble clef, the second (P) is in treble clef, the third (CF) is in bass clef, and the fourth (ICF) is in bass clef. The ICF staff contains a sequence of notes with intervals labeled below: 5th 3rd, 5th 6th, 5th 6th, 5th 2nd, 5th 6th, 5th 3rd, 5th 6th, 5th 6th, 5th 6th, 5th 6th, 5th 6th, 5th.

Example 33. The setup for a canon in contrary motion at the lower octave at a distance of one whole note, which must include the axis of inversion to find the placement of the imaginary cantus firmus

The score for Example 33 is divided into two parts. The top part shows a 11-measure setup with staves P, CF, R, and ICF. The ICF staff has notes with intervals labeled below: 2<sup>nd</sup>, 3<sup>rd</sup>, u., 3<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 5<sup>th</sup>, 3<sup>rd</sup>, u. A dashed arrow indicates the axis of inversion between the CF and ICF staves. The bottom part shows a continuation of the canon in contrary motion with a downward arrow indicating the interval.



**Example 34.** A completed canon in contrary motion with a vertical axis of D4/E4 at a distance of one whole note

**Example 35.** A canon in augmentation at the upper 13<sup>th</sup> at a distance of three whole notes

**Example 36.** A canon in diminution at the upper 12<sup>th</sup> at a distance of five whole notes

**Example 37.** A canon in retrograde motion at the upper octave with a horizontal axis between mm. 6 and 7

Example 37 is a musical score for a canon in retrograde motion. It consists of four staves: R (Right hand), P (Left hand), CF (Cello/Fiddle), and ICF (Inverted Cello/Fiddle). The score is divided into 11 measures. The R staff contains a melodic line with notes and rests. The P staff contains a corresponding line. The CF staff contains a line of notes. The ICF staff contains a line of notes with fingering numbers: 8<sup>ve</sup>, 10<sup>th</sup>, 8<sup>ve</sup>, 6<sup>th</sup>, 8<sup>ve</sup>, 6<sup>th</sup>, 10<sup>th</sup>, 8<sup>ve</sup>, 10<sup>th</sup>, 8<sup>ve</sup>, 6<sup>th</sup>, 8<sup>ve</sup>. Arrows indicate the retrograde motion between measures 6 and 7.

**Example 38.** A canon in inverted retrograde motion with a vertical axis at F4 and horizontal axis between mm. 6 and 7

Example 38 is a musical score for a canon in inverted retrograde motion. It consists of four staves: CF (Cello/Fiddle), R (Right hand), P (Left hand), and ICF (Inverted Cello/Fiddle). The score is divided into 11 measures. The CF staff contains a line of notes. The R staff contains a corresponding line. The P staff contains a corresponding line. The ICF staff contains a line of notes with fingering numbers: 11<sup>th</sup>, 13<sup>th</sup>, 13<sup>th</sup>, 13<sup>th</sup>, 17<sup>th</sup>, 17<sup>th</sup>, 17<sup>th</sup>, 17<sup>th</sup>, 13<sup>th</sup>, 13<sup>th</sup>, 13<sup>th</sup>, 11<sup>th</sup>. Arrows indicate the inverted retrograde motion between measures 6 and 7.

**Example 39.** J.S. Bach, Variation 24 from the *Goldberg Variations*, BWV 988, 1–8. (Kimiko Ishizaka, piano)

Variatio 24. Canone all'Ottava. a 2 Clav.

**Example 40.** The imaginary cantus firmus and the guide intervals for a canon at the lower octave at a distance of two whole notes assuming no changes to the first eight notes of the Goldberg bass line

**Example 41.** An analysis of the essential voice leading of BWV 988 Variation 24, mm. 1–8 with imaginary cantus firmus and guide intervals indicated

The score for Example 41 consists of four staves. The top staff (P) is the piano part, featuring a melodic line with a '4 - 3' interval label. The second staff (R) is the right hand part. The third staff (CF) is the cantus firmus, a single-line melody. The bottom staff (ICF) is the imaginary cantus firmus, showing intervals between notes: 6th, 6th, 5th, 9th, 6th, 9th, 8ve, 10th, 3rd, and 6th.

**Example 42.** J.S. Bach, Variation 12 from the *Goldberg Variations*, BWV 988, 1–8. (Kimiko Ishizaka, piano)

Variatio 12. Canone alla Quarta.

The score for Example 42 shows two systems of piano accompaniment for Variation 12. The first system covers measures 1-4, and the second system covers measures 5-8. The music is in 3/4 time and G major.

Example 43. An analysis of the essential voice leading of BWV 988, Variation 12, 1–8

The score for Example 43 consists of four staves: ICF (Inverted Contrapuntal Form), P (Piano), R (Right Hand), and CF (Contrapuntal Form). The ICF staff shows a sequence of notes with circled stems and labels: 13<sup>th</sup>, 15<sup>th</sup>, 17<sup>th</sup>, 20<sup>th</sup>, 21<sup>st</sup>, 18<sup>th</sup>, and 22<sup>nd</sup>. The P and R staves show the piano and right hand parts respectively, with the right hand part featuring a complex rhythmic pattern. The CF staff shows the contrapuntal form with a 4-3 fingering indicated below the notes.

Example 44. J.S. Bach, Variation 15 from the *Goldberg Variations*, BWV 988, mm. 1–8. (Kimiko Ishizaka, piano)

The score for Example 44 is titled "Variatio 15. Canone alla Quinta. a 1 Clav." and is marked "Andante (in moto contrario)". It is in 2/4 time and features a complex rhythmic pattern. The score is written for a single keyboard instrument, with the right hand part in the upper staff and the left hand part in the lower staff. The right hand part features a complex rhythmic pattern, while the left hand part features a simpler rhythmic pattern. The score is divided into two systems, with the first system containing measures 1-4 and the second system containing measures 5-8.

Example 45. An analysis of the essential voice leading of BWV 988, Variation 15, mm. 1–8

Example 46. J.S. Bach, Variation 4 from the *Canonic Variations on 'Vom Himmel hoch da komm' ich her,'* BWV 769, 1–8 (Carl Smith, organ)

Var. IV. In Canone all'Ottava per augmentationem, a 2 Clav. e Ped.

Example 47. An analysis of the essential voice leading of BWV 769, Variation 4, 1–8

Musical score for Example 47, showing four staves: ICF (Imaginary Cantus Firmus), P (Piano), CF (Cantus Firmus), and R (Right Hand). The ICF staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The P staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The CF staff shows a sequence of notes: G3, A3, B3, C4, B3, A3, G3. The R staff shows a sequence of notes: G3, A3, B3, C4, B3, A3, G3. The score is in G major and 3/4 time. A 'g<sup>ve</sup>' marking is present above the P staff.

Example 48. A countermelody composed against two cantus firmi independently by Thomas Morley

Musical score for Example 48, showing three staves. The top staff is a countermelody in G major, 3/4 time. The middle and bottom staves are cantus firmi in G major, 3/4 time. The countermelody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, 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D-291, C-291, B-292, A-292, G

**Example 50.** A demonstration by Johann Anton André of how the chorale melody "Freu dich sehr o meine Seele" works in canon with itself at the lower octave

The musical score for Example 50 consists of two staves. The upper staff is labeled 'C.F.' and contains a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The lower staff is also labeled 'C.F.' and contains a sequence of notes: G3, A3, B3, C4, G3, A3, B3, C4, G3, A3, B3, C4, G3, A3, B3, C4. Both staves are in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece concludes with a double bar line and repeat dots.

**Example 51.** André's canon at the lower octave with the chorale melody as cantus firmus

The musical score for Example 51 is divided into two systems. The first system has two staves. The upper staff is labeled 'C.F.' and contains the cantus firmus: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The lower staff contains a canon starting with a whole rest, followed by notes: G3, A3, B3, C4, G3, A3, B3, C4, G3, A3, B3, C4, G3, A3, B3, C4. The second system also has two staves. The upper staff continues the cantus firmus: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The lower staff continues the canon: G3, A3, B3, C4, G3, A3, B3, C4, G3, A3, B3, C4, G3, A3, B3, C4. Both systems are in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece concludes with a double bar line and repeat dots.