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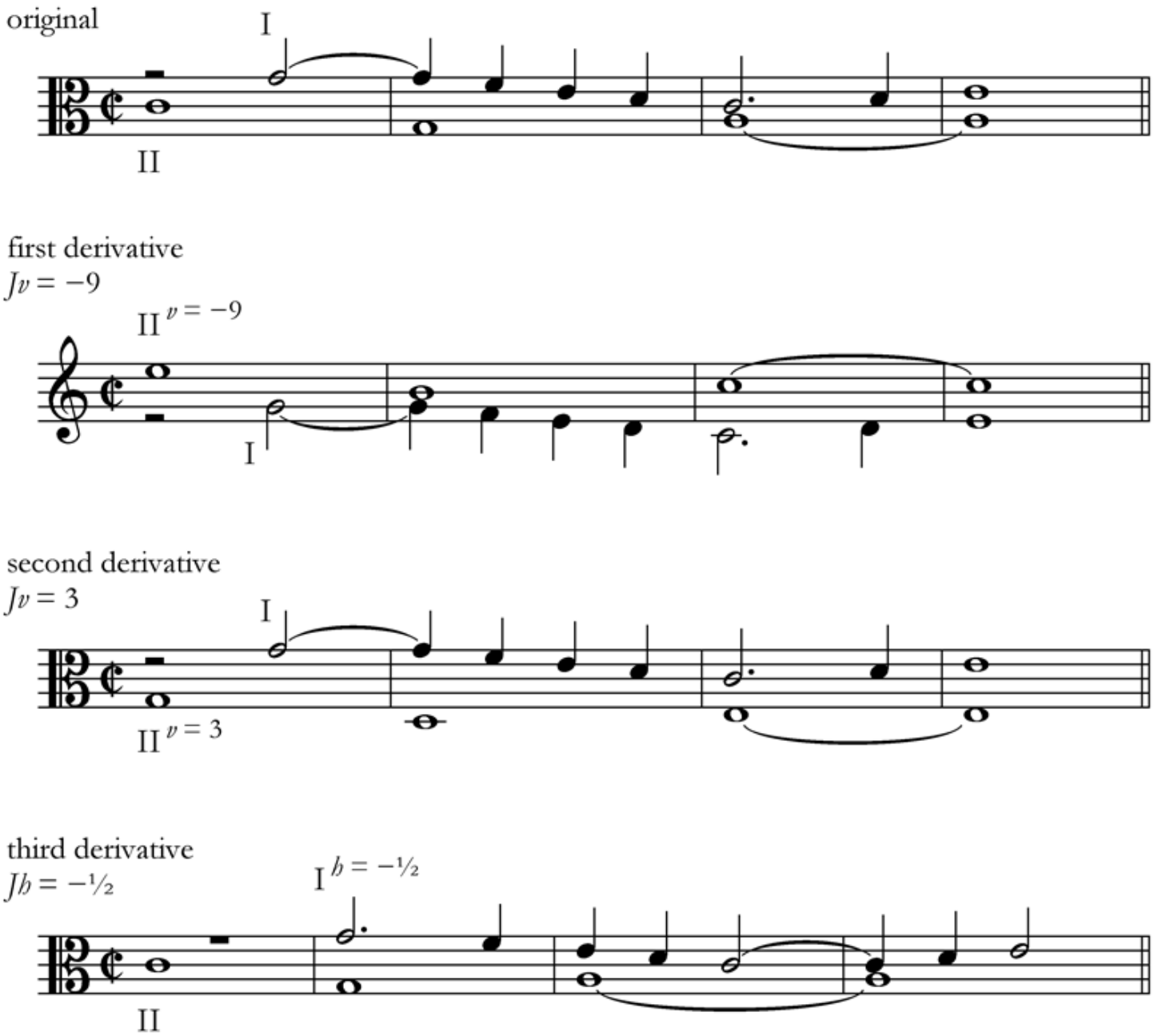
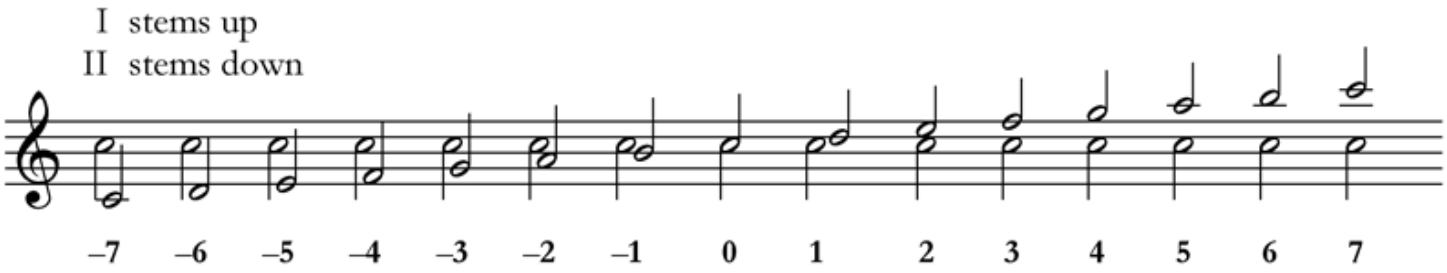
MTO 20.3 Examples: Christopher Segall, Vertical-Shifting Counterpoint

(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)

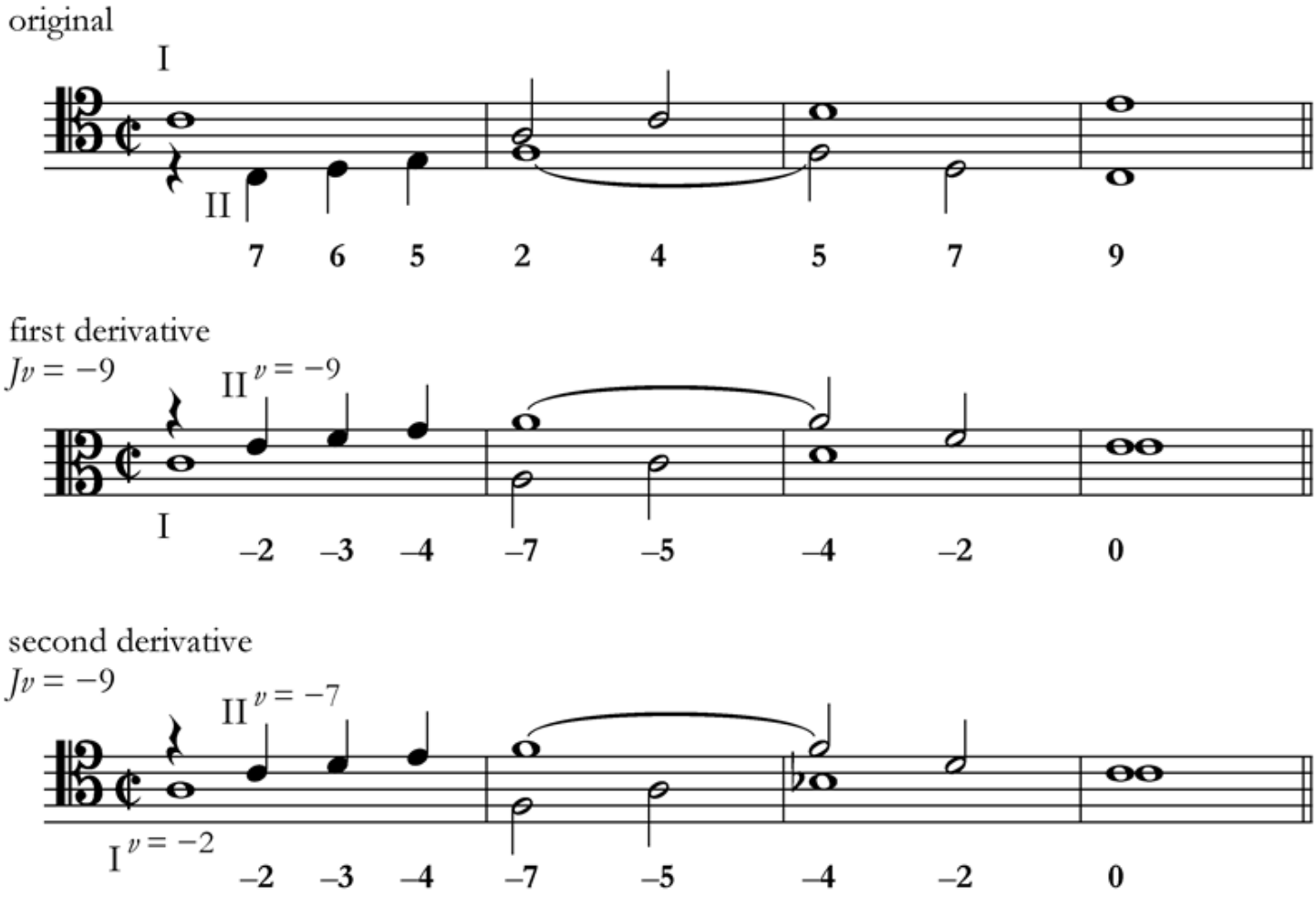


Example 2. Interval numbers (Taneev, §11)

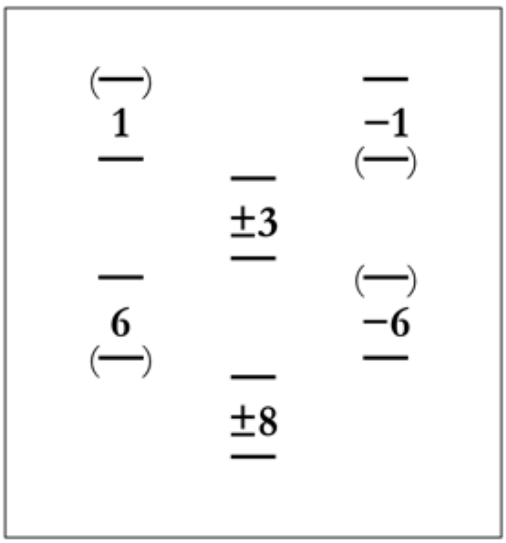


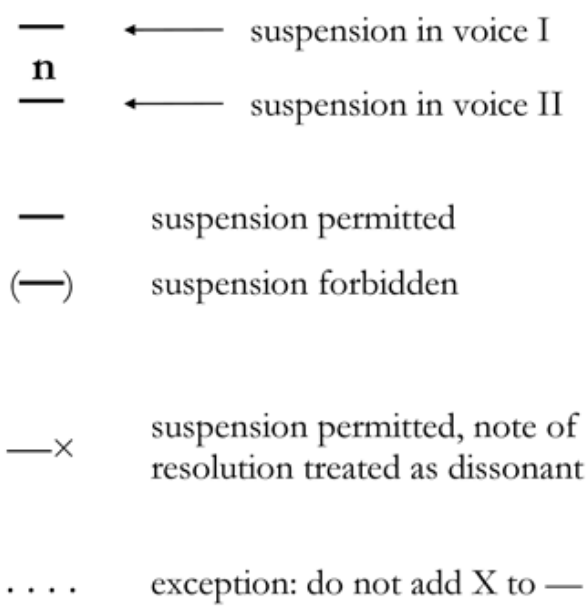
Example 3. Positive and negative values for vertical shifts (Taneev, §10)

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



Example 5. Suspension symbols (Taneev, §90)



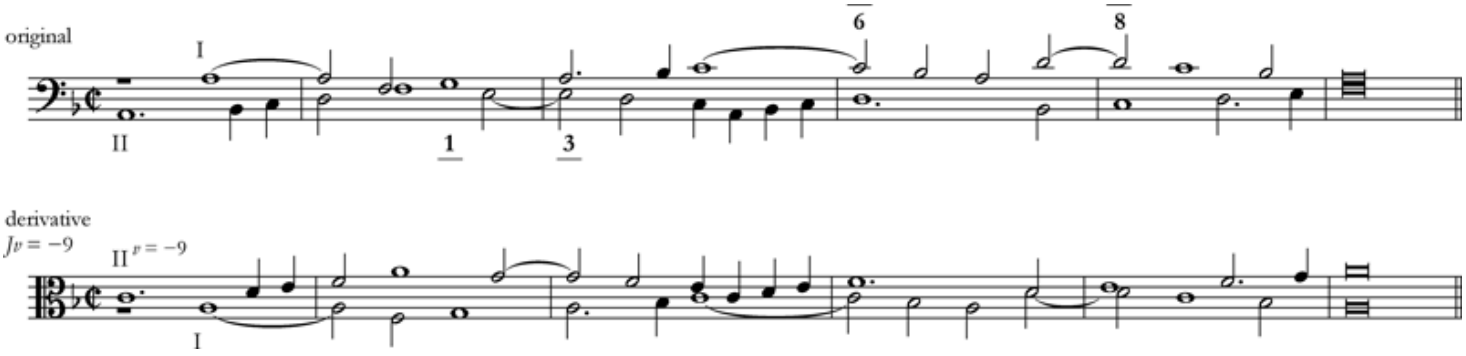


Example 6. Interval table for *Jv* = −9 (Taneev, §128)

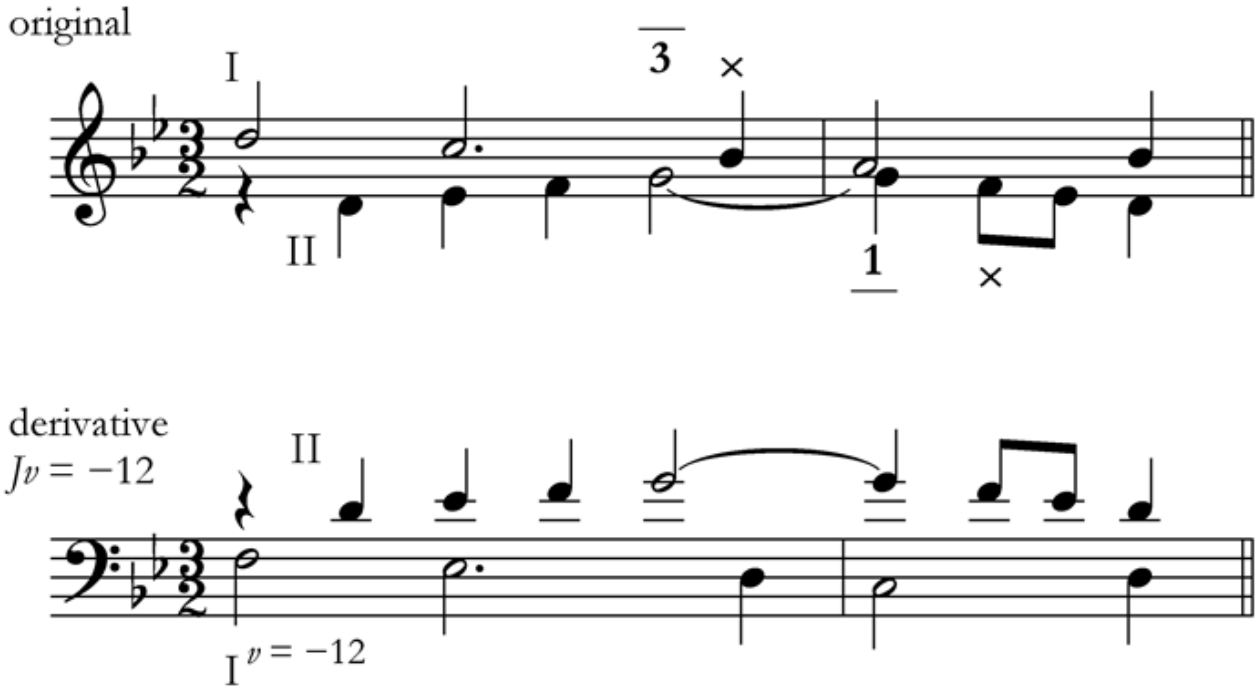
Jv = −9

original intervals:	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**
derivative intervals:	**−9**	**−8**	**−7**	**−6**	**−5**	**−4**	**−3**	**−2**	**−1**	**0**
combined conditions on original intervals:	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**

Example 7. Counterpoint at *Jv* = −9 with all four possible suspension types (Taneev, §128)



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

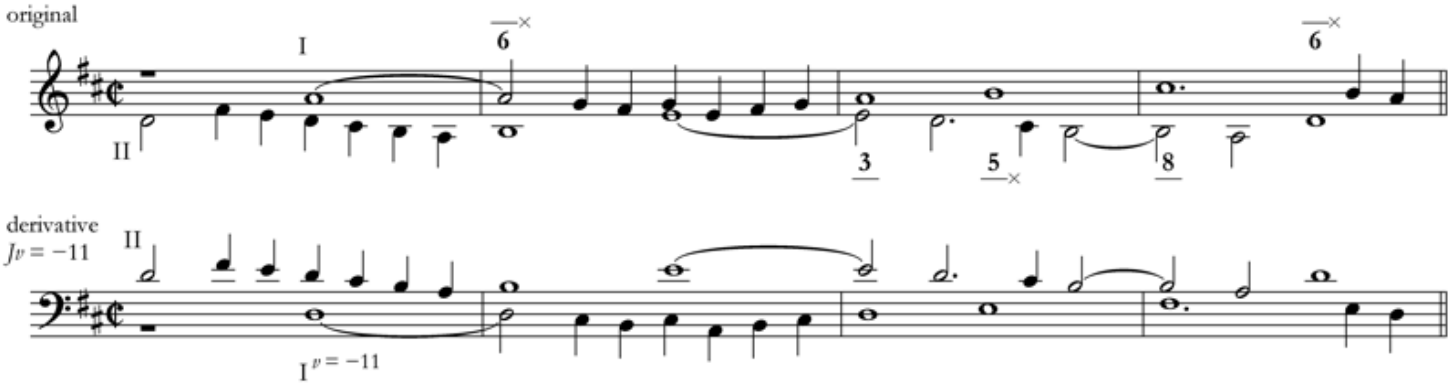


Example 9. Interval table for *Jv* = −11

Jv = −11

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

Example 10. Counterpoint at *Jv* = −11 with suspended intervals 5 and 6 (Taneev, Appendix A)

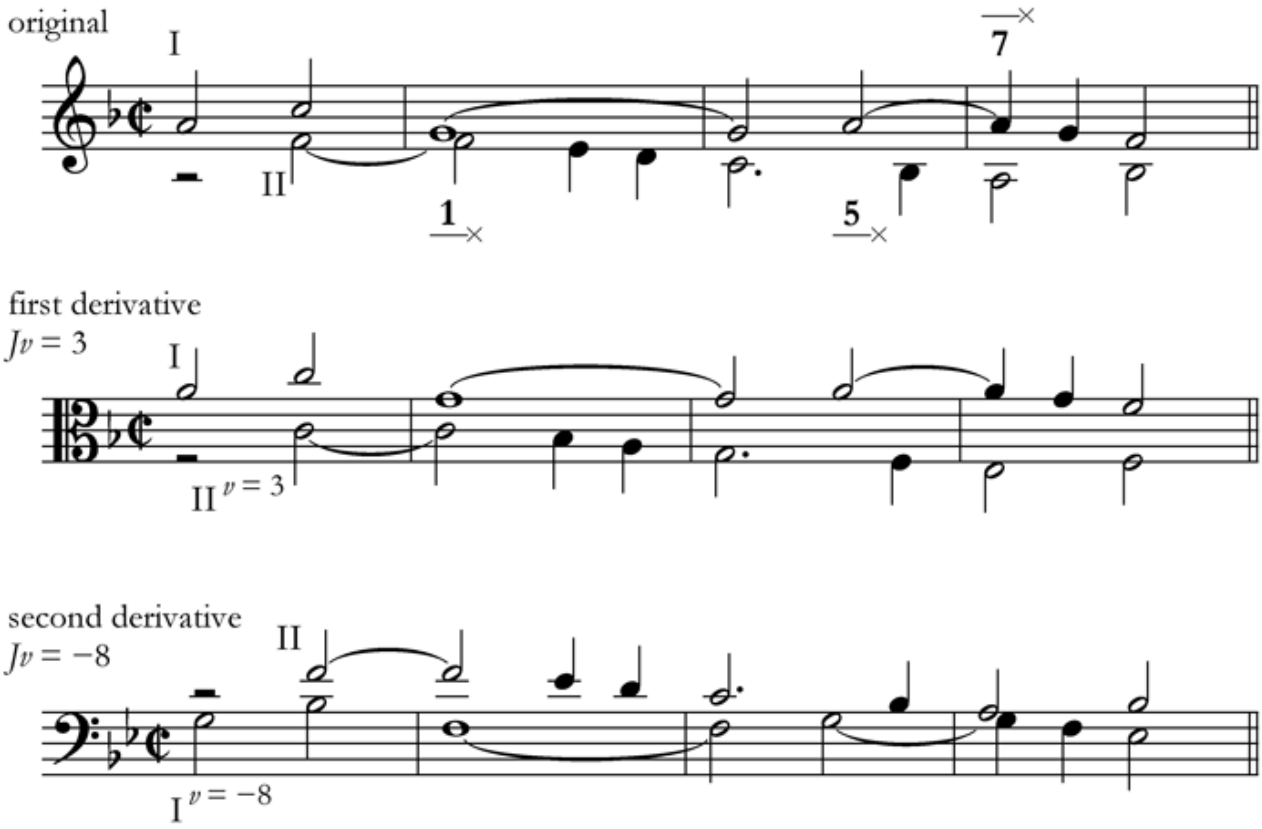


Example 11. Interval table for *Jv* = 3, −8 (Taneev, §190)

Jv = 3, −8

original intervals:	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
derivative (*Jv* = 3):	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**
derivative (*Jv* = −8):	**−8**	**−7**	**−6**	**−5**	**−4**	**−3**	**−2**	**−1**	**0**
combined conditions on original intervals:	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**

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



Example 13. Interval table for $Jv = -11, 4, -12$

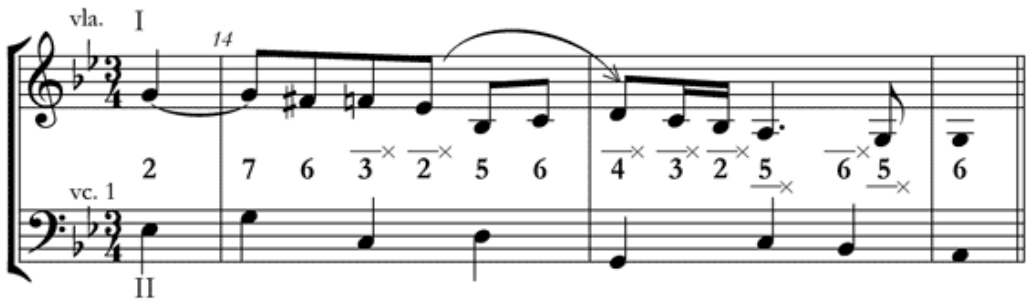
$Jv = -11, 4, -12$

original intervals:	**0**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**
derivative ($Jv = -11$):	**−11**	**−10**	**−9**	**−8**	**−7**	**−6**	**−5**	**−4**	**−3**	**−2**	**−1**	**0**
derivative ($Jv = 4$):	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
derivative ($Jv = -12$):	**−12**	**−11**	**−10**	**−9**	**−8**	**−7**	**−6**	**−5**	**−4**	**−3**	**−2**	**−1**
combined conditions on original intervals:	**0**	**1**	**2**	**3**	**4**	**5**	**6***	**7**	**8**	**9**	**10**	**11**

* *Note:* **6** takes the symbol —× above only at $Jv = -11$ and $Jv = 4$

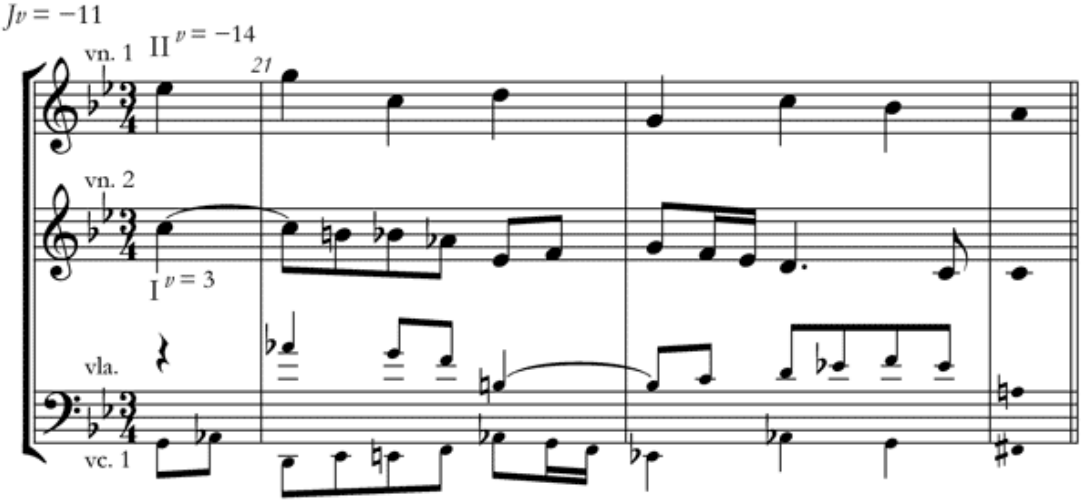
Example 14. Taneev, String Quintet No. 1 in G major, op. 14, III, Variation 9, measures 14–16 (original), measures 21–23 (first derivative), measures 30–32 (second derivative), measures 43–45 (third derivative)

original



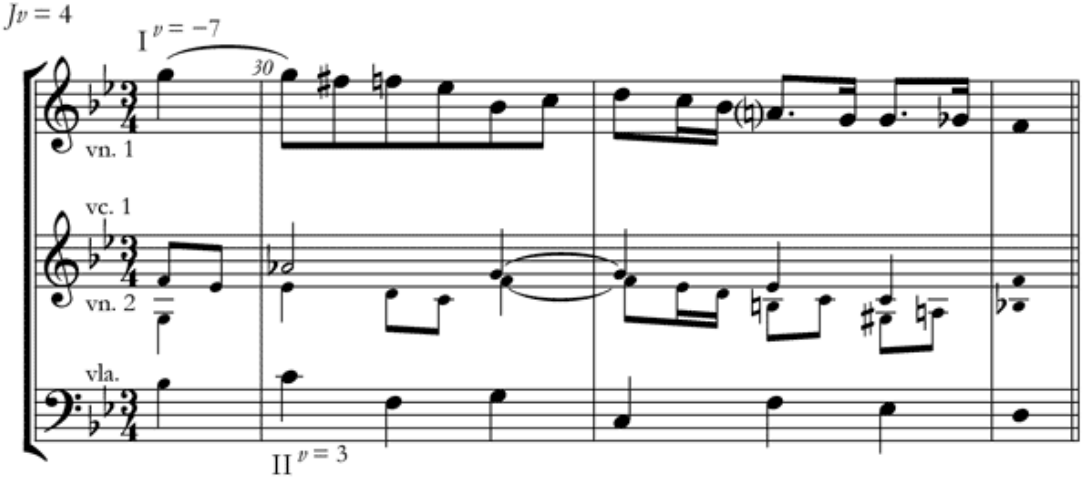
first derivative

$J_v = -11$



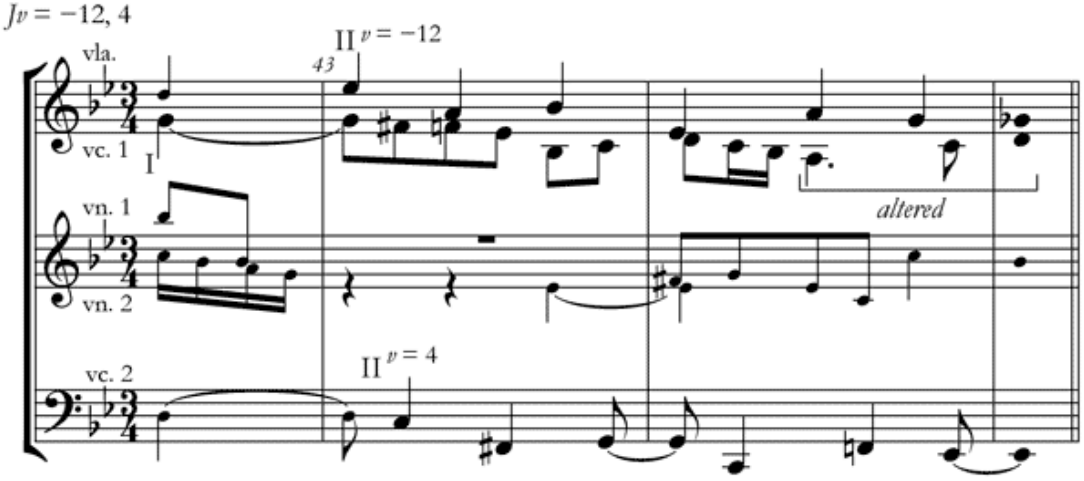
second derivative

$J_v = 4$



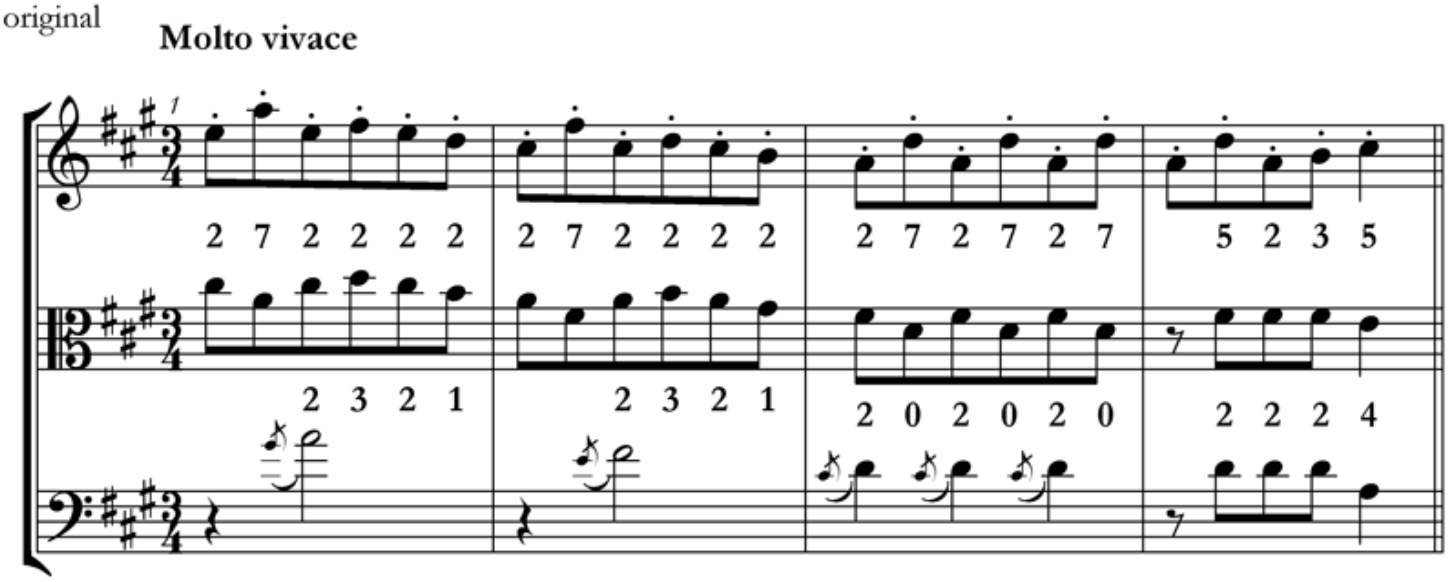
third derivative

$J_{\mathcal{V}} = -12, 4$

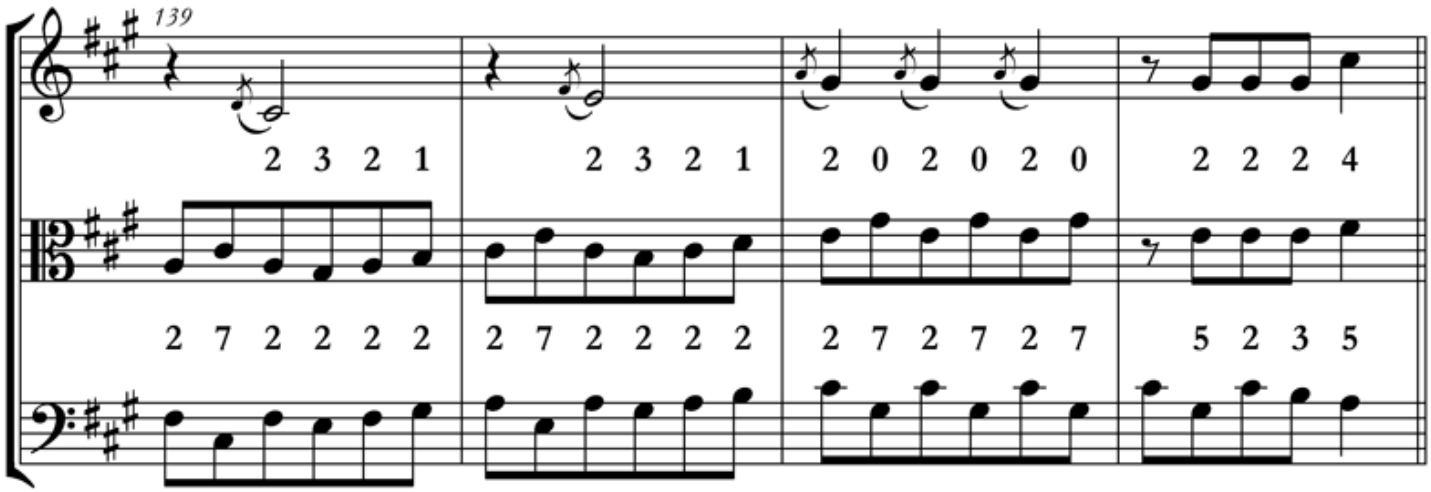


Example 15. Taneev, String Trio in D major, op. posth., II, measures 1–4 (original), measures 139–42 (derivative)

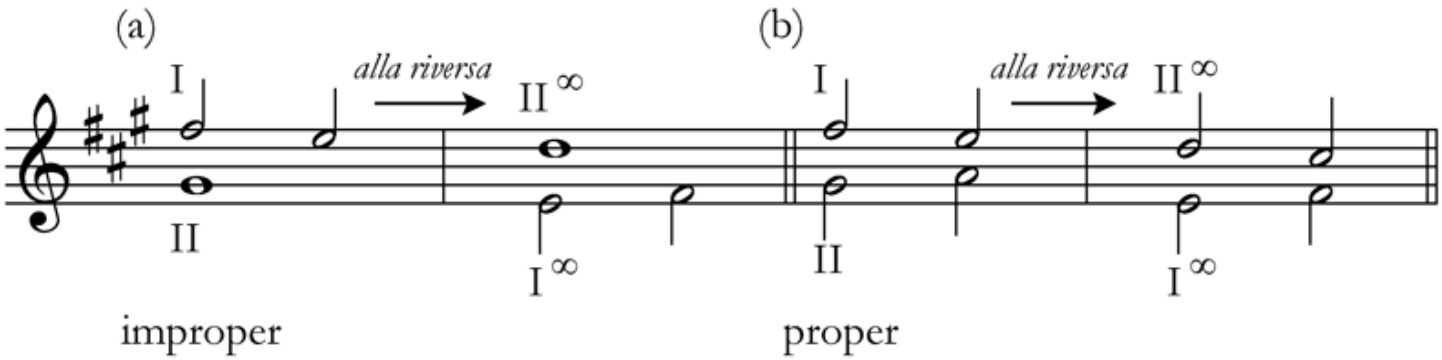
original



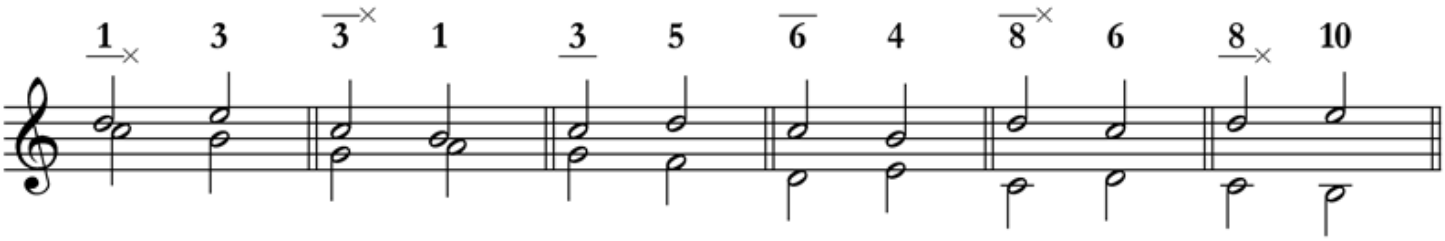
derivative
(reversible)



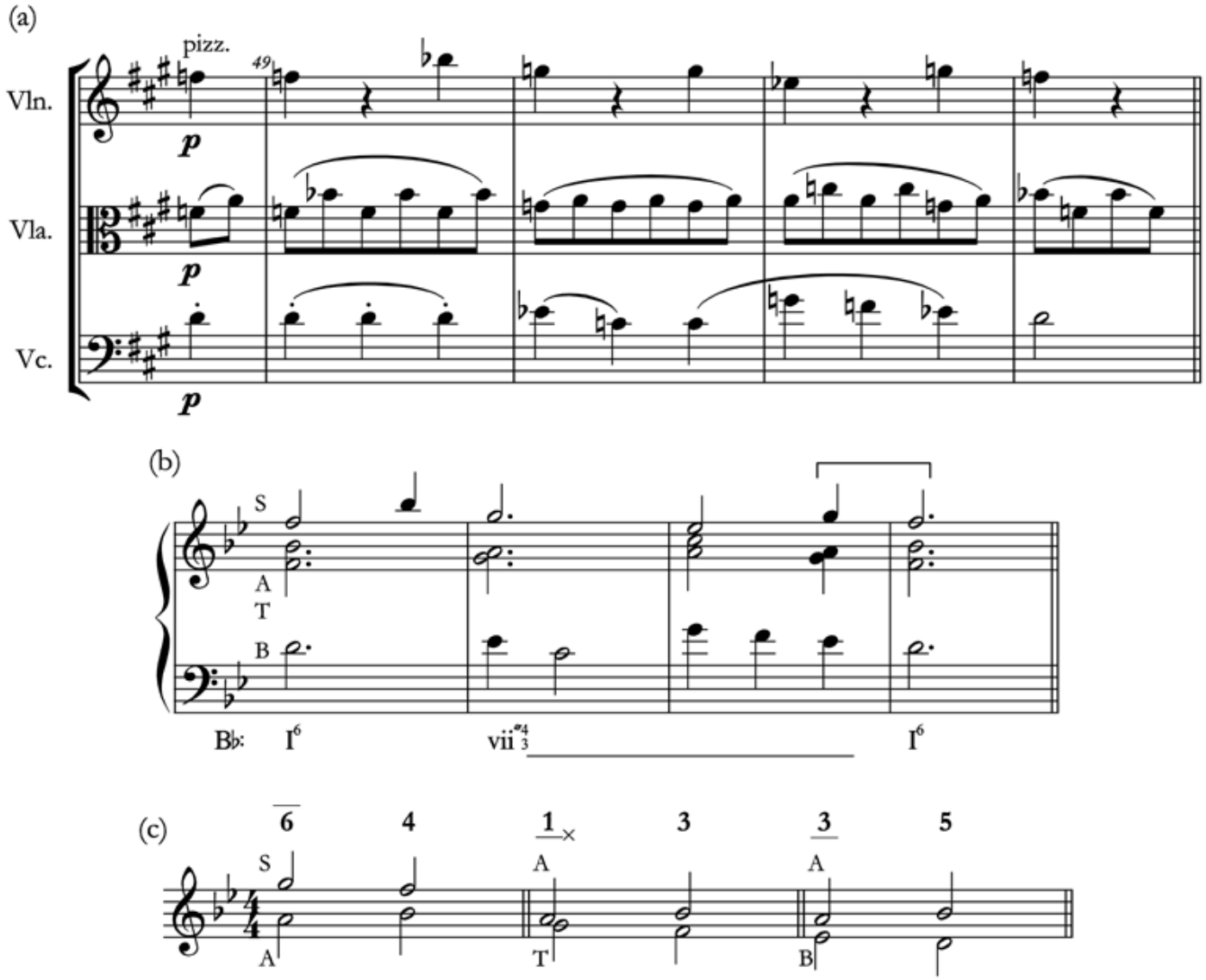
Example 16. Seventh resolution in reversible counterpoint



Example 17. Dissonance resolution by wedging motions in reversible counterpoint



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



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