

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

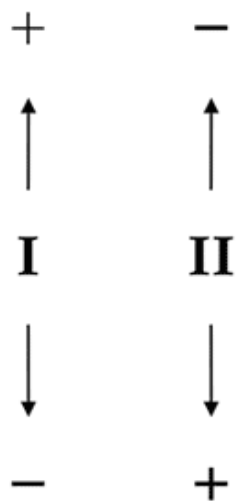
$J_b = -1/2$



Example 2. Interval numbers (Taneev, §11)



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



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

original

I

II

7 6 5 2 4 5 7 9

first derivative

$J_v = -9$

I

II $v = -9$

-2 -3 -4 -7 -5 -4 -2 0

second derivative

$J_v = -9$

I $v = -2$

II $v = -7$

-2 -3 -4 -7 -5 -4 -2 0

Example 5. Suspension symbols (Tancev, §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 (Tancev, §152)

original

derivative

$J_v = -12$

Example 9. Interval table for $J_v = -11$

$J_v = -11$

		(—)		—			—	—	—	—		
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 (Tancev, Appendix A)

original

derivative
 $Jv = -11$

Example 11. Interval table for $Jv = 3, -8$ (Tancev, §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
	—×	—×	—×	(—)	—×	(—)	(—)	—×	—×	—×

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

original

first derivative
 $J_v = 3$

second derivative
 $J_v = -8$

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

$J_v = -11, 4, -12$

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

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

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

vc. 1
II

vla. I

14

2 7 6 3^x 2^x 5 6 4^x 3^x 2^x 5 6^x 5^x 6

first derivative

$J^v = -11$

vn. 1 II $v = -14$

21

vn. 2 I $v = 3$

vla.

vc. 1

second derivative

$J^v = 4$

vn. 1 I $v = -7$

30

vc. 1

vn. 2

vla.

II $v = 3$

third derivative

$J\nu = -12, 4$

43

$\text{II } \nu = -12$

vla.

vc. 1

I

vn. 1

vn. 2

altered

vc. 2

$\text{II } \nu = 4$

Example 15. Tanev, 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 riversa

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* *alla riversa* II^∞ I^∞

(b) *proper* *alla riversa* II^∞ I^∞

Example 17. Dissonance resolution by wedging motions in reversible counterpoint

1_x 3 $\overline{3}^x$ 1 $\overline{3}$ 5 $\overline{6}$ 4 $\overline{8}^x$ 6 $\overline{8}_x$ 10

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

(a)

Vln. *pizz.* *p*

Vla. *p*

Vc. *p*

(b)

S
A
T
B

Bb: I⁶ vii^{a4}₃ I⁶

(c)

S
A
T
B

6 4 1_x 3 3 5

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

(a)

187

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

B

A

S

T

T