



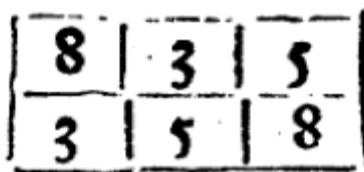
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## MTO 24.1 Examples: Schubert, Thomas Campion's "Chordal Counterpoint" and Tallis's Famous Forty-Part Motet

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

<http://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.pell.html>

### Example 1a. Campion's "Rule"



**Example 1b.** Voice-leading motions over descending bass motions, according to Campion's "Rule"

The musical score illustrates voice-leading motions over descending bass motions, according to Campion's "Rule". The voices are labeled: Treble, Meane, Tenor, and Base. The bass line (Base) starts at a high pitch and descends to a lower pitch in each measure. The other voices (Treble, Meane, Tenor) move in a way that follows the 'Rule' (8-3-5) over these bass motions. Numerical labels (8, 3, 5) are placed above the notes to indicate the specific voice-leading patterns.

**Example 2.** A second set of possible motions above falling and rising bass motions

8 5    8 5    8 5    5 8    5 8    5 8

5 3    5 3    5 3    3 5    3 5    3 5

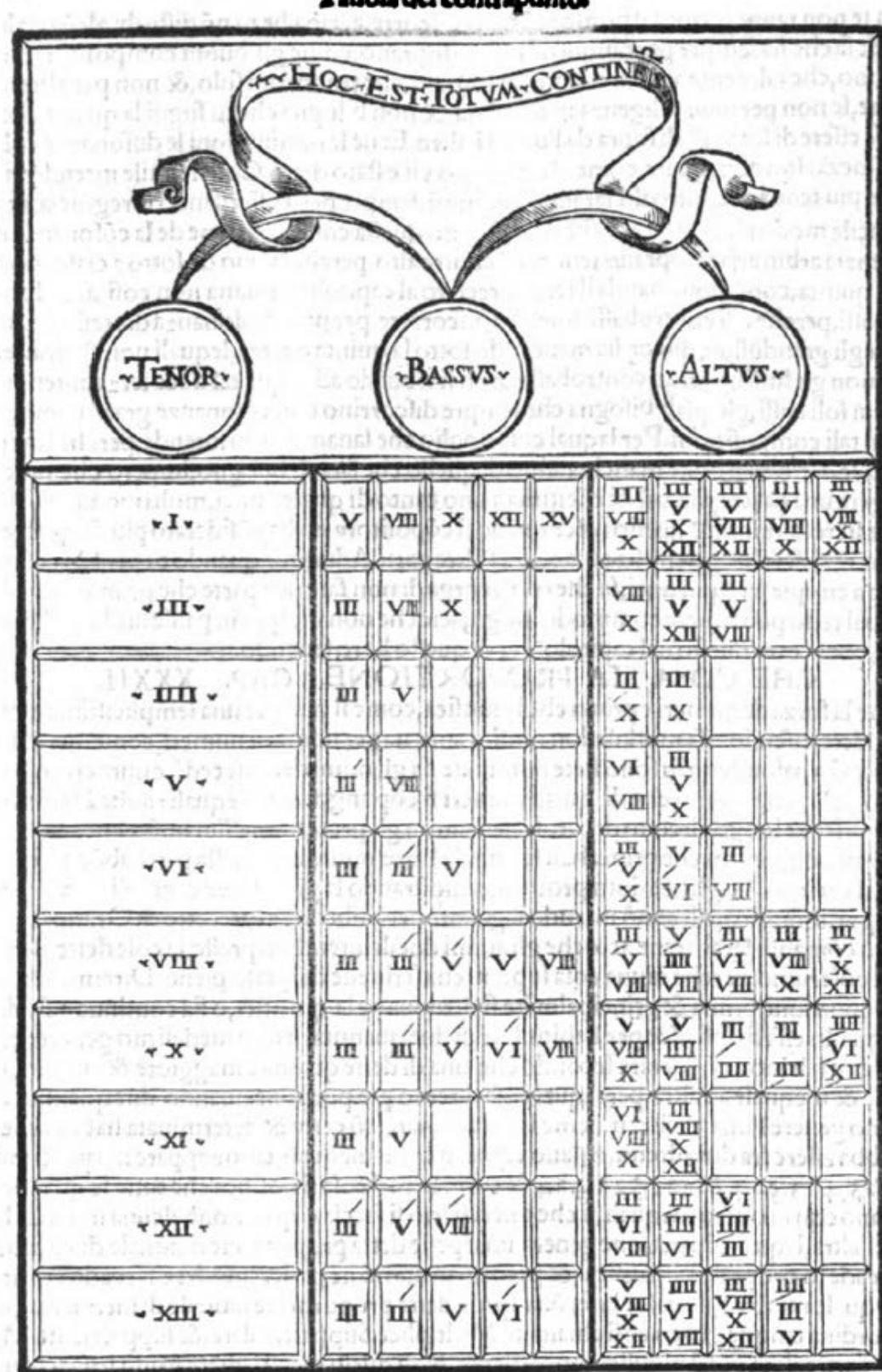
3 8    3 8    3 8    8 3    8 3    8 3

**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

Staves 1-2: Soprano (parallel tenths): (8,5), (8,5), (8,5), (5,8), (5,8), (5,8). Bass: (5,3), (5,3), (5,3), (3,5), (3,5), (3,5).

Staves 3-4: Soprano (parallel tenths): (3,8), (3,8), (3,8), (8,3), (8,3), (8,3). Bass: (8,5), (8,5), (8,5), (5,8), (5,8), (5,8).

**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

based on Ex. 3

from Ex. 2

from Ex. 1b

(10)  
(9)  
(8)  
  
(7)  
  
(6)  
(5)  
(4)  
  
(3)  
(2)  
(1)

**Example 7.** Motions from *Spem* mm. 18.4 to 19.1

Music score for Example 7, showing musical notation and vocal parts. The score consists of four staves (Treble, Alto, Bass, and Bass) with lyrics in Latin. The lyrics are as follows:

quam ha - bu - i, nun - quam  
 — in a - li - um, nun -  
 — um nun - quam, in a - li - um  
 — li - um, nun - quam, nun - quam  
 — quam ha - bu - i, nun - quam, nun -  
 — li - um, a - li - um nun  
 - bu - i, nun - quam, —  
 ha - bu - i, nun - quam in a -  
 - i, nun - quam, nun - quam ha - bu - i  
 ha - bu - i, nun - quam ha - bu - i,  
 a - li - um, spem in a - li -  
 - quam ha - bu - i, in a - li - um nun -  
 in a - - - -  
 a - li - um nun - quam ha - -  
 - quam ha - - - - bu - i,  
 Rest — — — — spem —  
 - quam, nun - - - - quam ha -  
 a - li - um nun - quam ha - bu  
 - um nun - quam ha - bu - i,  
 - in a - li - um nun - quam

Annotations on the left side of the score indicate specific motions:

- ① R-T
- R-T \* sus
- ⑧ R-R
- ⑦ T-T
- ② T-F
- Rest
- ⑥ R-F
- ⑤ F-T
- ③ F-R

Vertical lines connect the annotations to specific points in the musical score, indicating the start of each motion.

**Example 8.** All available motions above a bass rising a third; “anti-parallels” are shown in the topmost staff

The image displays four staves of musical notation for bassoon, arranged vertically. Each staff begins with a bass clef and a common time signature. The notation consists of vertical stems with dots representing note heads. The top staff is labeled "from Ex. 3" and shows a bass line with a note labeled "R" and a harmonic above it labeled "T". The second staff is labeled "from Ex. 2" and shows a bass line with notes labeled "R", "T", and "F", with harmonics labeled "F", "T", and "R" respectively. The third staff is labeled "from Ex. 1b" and shows a bass line with notes labeled "F", "R", and "T", with harmonics labeled "T", "F", and "R" respectively. The bottom staff is a bass staff with a bass clef and a common time signature, showing two notes labeled "o". To the right of the staves, a vertical column of numbered circles indicates the harmonic series: 9, 8, 7, 6, 5, 4, 3, 2, and 1. The staves are separated by horizontal lines, and the harmonic series numbers are aligned with the top of each 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

The diagram consists of five horizontal staves. The top staff is a treble clef staff with a bass note (R) at the bottom, followed by two chords (F, T) and another bass note (R) at the top. To the right of this staff are three circles containing the numbers 10, 9, and 8. The second staff is labeled "from Ex. 3" and shows a bass note (T) followed by two dots. To its right is a circle with the number 7. The third staff is labeled "from Ex. 2" and shows a bass note (R) followed by two chords (F, T) and another bass note (R). To its right are three circles containing the numbers 6, 5, and 4. The fourth staff is labeled "from Ex. 1" and shows a bass note (T) followed by two chords (F, T) and another bass note (R). To its right are three circles containing the numbers 3, 2, and 1. The bottom staff is a bass clef staff with two bass notes.

**Example 11.** Motions from *Spem* mm. 75–76

Example 12. Exchanges of chord factors above a stationary C

*Treble.*

*Mezzo.*

*Tenor.*

*Base.*

**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

129a

129b

129c

CIA CIS CIB

CIIS CIIT CIIA

CIIT CIIBar CIIB

CIIIBar CVBar CVIIB

CIVS CVB CIVT

CIVB CVIT CVIIS

CVS CVIIT CVIIIS

CVT CVIIBar CVIIIB

CVIIB

CVIIIT CVIIIB

CVIIIB CVIIIB

**Example 14.** Sixths above the bass replacing fifths

**Example 15.** E and F $\sharp$  take sixths 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

Musical score for mm. 45–59, showing bass lines with Roman numerals and bass clef. The score is divided into three systems.

**System 1 (Measures 45–50):**

- Top line: CVIIB (measures 45–48), then 6 6 (measures 49–50).
- Second line: CVIIIB (measures 45–48), then 3 3 (measures 49–50).
- Third line: CVIB (measures 45–48), then 3 3 (measures 49–50).
- Bottom line: CVB (measures 45–48), then 3 3 3 (measures 49–50).

**System 2 (Measures 51–55):**

- Top line: CVB (measures 51–54), then CVB (measure 55).
- Second line: CVBar (measures 51–54), then CVB (measure 55).
- Third line: CVIIB (measures 51–54), then 3 3 (measures 51–54).
- Bottom line: CVIIB (measures 51–54), then CVB (measure 55).

**System 3 (Measures 56–59):**

- Top line: CIVB (measures 56–58), then CIIIB (measure 59).
- Second line: CIVB (measures 56–58), then 6 6 (measures 56–58).
- Third line: CIIIB (measures 56–58), then 3 3 (measures 56–58).
- Bottom line: CIVB (measures 56–58), then CVB (measure 59).

### Example 17.

40 CIIS CVS CVIIIS

Pra - ter in Te, CIA De - us De - us Is - ra - el in Te, De - us

CVIS De - us Is - ra - el in Te, De - us Is - ra - el

CIB De - us Is - ra - el In Te \_\_\_\_\_ De - us

CVIA De - us Is - ra - el in Te, De - us Is - ra - el

CVIIB CVIIB CVIIB CVIIB