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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"

8	3	5
3	5	8

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

*Treble.*

*Meane.*

*Tenor.*

*Base.*



**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

**Tauola del contrapunto**

~HOC EST TOTVM CONTIN~

	TENOR	BASSVS	ALTVS
I	V	VIII	X
III	III	VII	X
III	III	V	
V	III	VII	
VI	III	III	V
VIII	III	III	V
X	III	III	V
XI	III	V	
XII	III	V	VIII
XIII	III	III	V



**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

The musical score is written for a choir and instrumental ensemble. It consists of two systems of staves. The first system includes parts for Soprano (Tie), Alto (Tie), Tenor 1 (Rest), Tenor 2 (Rest), Bass 1 (Rest), Bass 2 (Rest), and a mixed choir part (R-T \* sus). The second system includes parts for Soprano (Tie), Alto (Tie), Tenor 1 (8), Tenor 2 (8), Bass 1 (8), Bass 2 (8), and a mixed choir part (R-R). The lyrics are in Latin and are written below the vocal staves. The score includes various musical notations such as rests, ties, and accidentals.

The lyrics for the first system are:
   
Soprano: - quam ha - bu - i, nun - quam
   
Alto: - in a - li - um, nun -
   
Tenor 1: -um nun - quam, in a - li - um
   
Tenor 2: - li - um, nun - quam, nun - quam
   
Bass 1: - quam ha - bu - i, nun - quam, nun -
   
Bass 2: - li - um, a - li - um nun
   
Mixed choir: - bu - i, nun - quam,

The lyrics for the second system are:
   
Soprano: ha - bu - i, nun - quam ha - bu - i,
   
Alto: a - li - um, spem in a - li -
   
Tenor 1: - quam ha - bu - i, in a - li - um nun -
   
Tenor 2: in a -
   
Bass 1: a - li - um nun - quam ha -
   
Bass 2: - quam ha - - - bu - i,
   
Mixed choir: spem
   
Bass 1: - quam, nun - - - quam ha -
   
Bass 2: a - li - um nun - quam ha - bu
   
Bass 3: -um nun - quam ha - bu - i,
   
Bass 4: - in a - li - um nun - quam



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

The diagram illustrates voice leading motions between four staves and a bass line. The bass line at the bottom consists of two measures, each containing a half note: C2 and E2. The four staves above are treble clefs, each showing two measures of music. The notes in the staves are labeled with letters (T, R, F) and are grouped by measure. To the left of the staves, the text "from Ex. 3", "from Ex. 2", and "from Ex. 1b" is aligned with the first, second, and third staves respectively. To the right of the staves, circled numbers 1 through 9 indicate specific motions or positions. The motions are as follows:

- Staff 1 (top): Measure 1 has T (4th line) and R (3rd line); Measure 2 has F (5th line) and T (4th line). Circled numbers 9 and 8 are to the right.
- Staff 2: Measure 1 has T (4th line) and T (3rd line); Measure 2 has T (4th line) and T (3rd line). Circled number 7 is to the right.
- Staff 3: Measure 1 has F (5th line), T (4th line), and R (3rd line); Measure 2 has R (4th line), F (3rd line), and T (2nd line). Circled numbers 6, 5, and 4 are to the right.
- Staff 4: Measure 1 has T (4th line), R (3rd line), and F (2nd line); Measure 2 has R (4th line), F (3rd line), and T (2nd line). Circled numbers 3, 2, and 1 are to the right.



### Example 9. Motions from *Spem*, m. 73

R-F ♯  ho - mi - nun ho  
 Tie E  pec - ca - ta  
 Tie C  ca - ta ho - mi-nun,  
 Rest  - - mi - nun,  
 Tie C  ho - - - mi  
 Tie E  pec - ca - ta ho - mi-nun,  
 Tie C  pec - ca - ta ho - mi-nun,  
 Tie E  ca - ta ho - mi-nun,  
 Rest  mi-nun, pec - ca - ta  
 Tie E  - ta ho - mi-nun, ho  
 R-T  mi - a pec - ca - ta  
 Tie C  pec - ca - ta ho - mi  
 Rest  nun, ho  
 Tie E  ca - ta ho - mi-nun,  
 R-F ♯  - - - - - mi - a pec - ca - ta  
 Rest  - - - - - mi - nun,  
 Rest  ho - mi-nun,  
 Tie C  ho - mi-nun, pec - ca -  
 R-E  pec - ca - ta  
 Tie C  mi - a pec - ca - ta ho  
 Rest  - - - - - mi - a pec - ca - ta ho  
 Tie C  ca - ta, ho  
 Tie C  - - - - - mi - a pec - ca - ta ho  
 Rest  ca - ta ho  
 Tie E  o - - - - - mi - a pec - ca - ta ho  
 Rest  ta ho - mi-nun, pec - ca - ta  
 Rest  - - - - - mi-nun, ho - mi  
 R-T  pec - ca - ta ho  
 R-E  nun, ho  
 Rest  pec - ca - ta ho - mi  
 Rest  mi-nun, pec - ca - ta  
 Tie E  pec - ca - ta  
 R-F  pec - ca - ta ho - mi-nun,  
 R-T  ca - - - - - ta  
 Rest  ho - mi-nun, ho  
 Rest  - - - - - mi - nun,  
 Tie E  - - - - - mi  
 R-T  pec - ca - ta ho  
 R-F  ca - ta ho mi-nun,  
 R-T  ho - mi-nun, ho  
 Rest  - - - - - mi - nun,  
 Tie E  - - - - - mi  
 R-T  pec - ca - ta ho  
 R-F  ca - ta ho mi-nun,  
 R-T  ho - mi-nun, ho  
 Rest  - - - - - mi - nun,  
 Tie E  - - - - - mi  
 R-T  pec - ca - ta ho  
 R-F  ca - ta ho mi-nun,  
 R-T  ho - mi-nun, ho  
 Rest  - - - - - mi - nun,  
 Tie E  - - - - - mi  
 R-T  pec - ca - ta ho  
 R-F  ca - ta ho mi-nun,  
 R-T  ho - mi-nun, ho  
 Rest  - - - - - mi - nun,  
 Tie E  - - - - - mi  
 R-T  pec - ca - ta ho  
 R-F  ca - ta ho mi-nun,  
 R-T  ho - mi-nun, ho  
 Rest  - - - - - mi - nun,  
 Tie E  - - - - - mi  
 R-T  pec - ca - ta ho  
 R-F  ca - ta ho mi-nun,  
 R-T  ho - mi-nun, ho  
 Rest  - - - - - mi - nun,  
 Tie E  - - - - - mi  
 R-T  pec - ca - ta ho  
 R-F  ca - ta ho mi-nun,  
 R-T  ho - mi-nun, ho  
 Rest  - - - - - mi - nun,  
 Tie E  - - - - - mi  
 R-T  pec - ca - ta ho  
 R-F  ca - ta ho mi-nun,  
 R-T  ho - mi-nun, ho  
 Rest  - - - - - mi - nun,  
 Tie E  - - - - - mi  
 R-T



**Example 10.** All available motions above a bass rising a step; “anti-parallel” are shown in the topmost staff

The diagram illustrates voice leading motions in a four-part setting. A bass line at the bottom rises by a step from G2 to A2. Above it, four staves show the available motions for the other parts, numbered 1 through 10 on the right. The parts are identified on the left as 'from Ex. 1', 'from Ex. 2', 'from Ex. 3', and the topmost staff (unlabeled).

**Staff 1 (from Ex. 1):** Shows motions for the bottom three parts. The top part has two options: R (Re) or F (Fa). The middle part has two options: F (Fa) or T (Ti). The bottom part has two options: T (Ti) or R (Re). The motions are labeled 1, 2, and 3.

**Staff 2 (from Ex. 2):** Shows motions for the top three parts. The top part has two options: F (Fa) or R (Re). The middle part has two options: T (Ti) or F (Fa). The bottom part has two options: R (Re) or T (Ti). The motions are labeled 4, 5, and 6.

**Staff 3 (from Ex. 3):** Shows motions for the top two parts. The top part has two options: T (Ti) or R (Re). The middle part has two options: R (Re) or T (Ti). The motions are labeled 7 and 8.

**Staff 4 (unlabeled):** Shows motions for the top part. The top part has two options: R (Re) or F (Fa). The motions are labeled 9 and 10.



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

[illegible]



Example 12. Exchanges of chord factors above a stationary C

*Treble.*

*Meane.*

*Tenor.*

*Base.*

The image displays four staves of musical notation, labeled Treble, Meane, Tenor, and Base. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes and rests, organized into measures by vertical bar lines. The Treble staff has four measures, the Meane staff has four measures, the Tenor staff has four measures, and the Base staff has four measures. The notes are arranged to show exchanges of chord factors across the four voices, with a stationary C note in the Base staff.



**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

[illegible]



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

[illegible]



# Example 17.

40

CIIS CVS CVIIS

Prae - 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

CVIB CVIIB CVIB CVIIB