

## Soprano-Bass Counterpoint and Cadence Types (Two-voice paradigms)

### Prerequisites

- Students *must* have a solid working knowledge of all of concepts presented in Chapters 1-7. They should be able to easily complete all of the Self-Tests. If they cannot, they should go back and reread the associated material.

### Approach

- We will not formally return to chord spelling and identification exercises until Ch. 13, so please review the concepts presented in Ch. 3-4 as necessary. Emphasize speed and accuracy!
- We will review concepts from Ch. 5, 6 and 7 as we encounter related ideas in Ch. 8-9. Unlike last semester, however, we will skip around a bit at times—looking ahead in K/P when necessary, and introducing new concepts using Laitz, Gauldin, and others sources.
- Play chapter examples from the K/P compact disc. Use the piano to illustrate concepts. By the way, we will come back and look at all of the chapter examples again once we have introduced the phrase model, so it's okay to gloss over interesting details (e.g., a cool voice exchange) for the time being.

### Soprano-Bass Counterpoint

1. Be sure to discuss the following terms and concepts: **counterpoint**, *contrapuntal*, *voice independence*, **canon**, **round**, and **imitative counterpoint** (p. 125).

**Counterpoint** (from Lat. *contrapunctus*, from *contra punctum*: 'against note' ...).

A term, first used in the 14th century, to describe the combination of simultaneously sounding musical lines according to a system of rules.<sup>1</sup>

2. REVIEW: Use *counterpoint symbols* to “analyze” the two-voice counterpoint in Examples 8-14 through 8-17, and the textural reduction of 8-18. Review *voice motion* (*parallel*, *similar*, *contrary*, etc.) from the point of view of two-voice counterpoint.

3. REVIEW: **Consonant and Dissonant Intervals**

Consonance	Dissonance
8 (1)	7
5	4 <sup>2</sup>
3	2
6	All A and d intervals

Use the symbol “T” to indicate the tritone.

Draw lines of resolution on score for all tritones you encounter.

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<sup>1</sup> KLAUS-JÜRGEN SACHS: 'Counterpoint', *Grove Music Online* ed. L. Macy (Accessed [13 January, 2008]), <<http://www.grovemusic.com>>.

<sup>2</sup> The 4 is sometimes considered to be consonant (more later...) For example, see the consonant triadic skip in Ex. 8-15, m. 5.

4. **On Consonance and Dissonance and Soprano-Bass Counterpoint**

From Laitz 2008, Ch. 4, *Controlling Consonance and Dissonance: Introduction to Two-Voice Counterpoint*, p. 94

“The highest- and lowest-sounding pitches [in an SATB texture are] aurally the most prominent. That our ears are drawn to these **outer voices** is very important. Outer voices provide the structural skeleton in tonal music, and we will learn that harmony is most easily viewed as the filling in of the musical space between these two melodic voices—the soprano and bass—with usually two additional voices (alto and tenor).”

“Voices that combine vertically with one another, [form], for the most part, consonances with the other voices (octaves, fifths, thirds, and sixths).”

“Voices...often move in opposite directions to one another, especially the outer voices; when one voice ascends, the other descends, and vice versa. When voices move in the same direction, it is usually by imperfect consonances (i.e., thirds and sixths).”

5. **Structural vs. Ornamental Tones**

Introduce the concepts of diatonic *passing motions* and **neighbor motions** (p. 126) in the context of two-voice counterpoint. Ex. 8-18 (p. 127) contains both types. In our descriptive (roman numeral) analyses, *ornamental tones* will be marked with a ().

6. **Cadence Types (Two-voice paradigms)**

REVIEW: PAC, IAC, and HC

Use the Bain Cadence Types: Two-Voice Paradigms (a pdf is available on the Web site), to review the PAC, IAC, and HC from the point of view of two-voice counterpoint.<sup>3</sup> Be sure to explain the terms *cadence*, *structural cadence*, and *contrapuntal cadence*. Introduce the *deceptive cadence* and *plagal cadence* as they are in the homework assignment.

For practice, identify the cadences in the following examples:

Example 8-15 Haydn, String Quartet, Op. 76, No. 2, III (HC)

Example 8-16 & 8-17 Bach, “Ermuntre dich, mein schwacher Geist” (AC)

Example 8-18 Beethoven, Rondo, Op. 51, No. 1 (HC)

Example 8-19 Mozart, Quintet for Horn and String, K. 407

## HOMEWORK

1. Bain Worksheet 8-1, a prep. assignment for KP Workbook Ex. 8-1 C (available as a pdf on the course Web site)
2. Read K/P Ch. 8, Part Writing First Inversion Triads, pp. 122-24

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<sup>3</sup> We introduced the PAC, IAC, and HC in Ch. 7. Students may peek ahead to Ch. 10, 147-51, if so desired.