

## Analysis in terms of counterpoint: General principles

Prerequisite: complete harmonic analysis, knowing what chords are and what notes in melody are chord tones.

Basic idea: for each chord (sometimes each inversion), one bass note -> equiv of CF

How to decide if new inversion warrants new cf note? Usually, when you would label new inversion in harmonic analysis, that is if patterns with the melody support it (e.g. voice exchange, parallel 10ths, etc.) or if including the change of inversion makes the bass line smoother and more logical.

CF is in whole notes, no matter how fast the actual note values represented are. The reduction is an abstraction; there is no fixed relationship between note values in the reduction and note values in the music. One whole note in the reduction may stand for two measures in the music, another whole note in the reduction may stand for a quarter note.

For each CF note, often one or two (occasionally more) melody notes. Like fifth species, the reduction may shift among the various species.

### Differences and similarities of rules between analysis and species counterpoint:

Can start or end with any intervals, not just P cons.

Where species counterpoint requires consonance, analysis in terms of counterpoint makes this more generally, requiring that both notes be chord tones. This will usually, but not always, result in a consonant interval. For example, the progression of I – V6/5 – I with the idiomatic soprano voice (3<sup>^</sup>-4<sup>^</sup>-3<sup>^</sup>) is OK for 1<sup>st</sup> species, even though the second interval between the voices will be dissonant, a d5.

Voice-leading rules are in force (no parallels, etc.) Main diff: direct octaves and fifths are fine if upper voice moves by step or if the harmony doesn't change. We will occasionally see exceptions to this, but if there's an exception in the hw, you'll be warned of that. If you see forbidden parallels in your reduction without a warning, assume you've made a mistake.

Re leaps: leaps of a sixth or larger must move back by step in the opposite direction, as must all diminished leaps; most dissonant leaps are allowed, but augmented leaps are not allowed.

Repeated tones are more common in analyses than in species counterpoint.

Leapy c.f.'s (reflecting bass lines, which are often leapy) are common.