

# Counterpoint Analysis: test-4th (2018-05-10 01:43)

## # 1 (from test-4th), Cantus: upper part, Key: C major

Flags: ① ② ③ ④ ⑤

Stagnation

Part 1

Harmony: I II I II III II I V VII I

### NOTE 2 at 2:1 - F

① - Adjacent repeat 2 notes (uniform). Two adjacent notes are immediately repeated (Length of first three notes is the same)

② - CF Constrained local range (5 notes < m3) (X consecutive notes have total pitch range less than Y)

### NOTE 3 at 3:1 - E

③ - Adjacent repeat 2 notes (uniform). Two adjacent notes are immediately repeated (Length of first three notes is the same)

### NOTE 4 at 4:1 - F

④ - Culmination (multi high) (Multiple culminations in higher voice)

### NOTE 6 at 6:1 - F

⑤ - Culmination (multi high) (Multiple culminations in higher voice)

## # 1 (from test-4th), Cantus: upper part, Species: 3, Key: C major

Flags: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑬ ⑭

Part 1

Part 2

Interval:

Harmony: I II<sup>6/4</sup> I<sup>6/4</sup> II<sup>6/4</sup> IV<sup>6/4</sup> I<sup>6/4</sup>

Note: 8 4 8

2 x 3rds

6

sus

m7 m6

V IV VI<sup>6/4</sup> V I VII<sup>6/4</sup> F B I<sup>6</sup>

Counterpoint voice was moved closer to cantus by 1 octaves, because it was too far.

### PART 2, NOTE 4 at 2:1 - D

① - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

### PART 2, NOTE 8 at 3:1 - G

② - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

### PART 2, NOTE 9 at 3:3 - C

③ - Adjacent repeat 2 notes (uniform). Two adjacent notes are immediately repeated (Length of first three notes is the same)

**PART 2, NOTE 12 at 4:1 - D**

④ - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 13 at 4:3 - F**

⑤ + Perfect consonance (culmination)

**PART 2, NOTE 14 at 4:5 - A**

⑥ - Consecutive unidir. leaps (2 x 3rds)

**PART 2, NOTE 15 at 4:7 - C**

⑦ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

⑧ - CP Multiple harmonies in measure (inside). Only for counterpoint (In measures before penultimate)

⑨ - Second inversion (audible) (6/4 chord with non-repeating 5th on beat 2 or 4)

**PART 2, NOTE 16 at 5:1 - E**

⑩ - Second inversion (audible) (6/4 chord with non-repeating 5th on beat 2 or 4)

⑪ - Parallel 8ves: &lt; 4/4 apart (downbeat). Two same non-close perfect consonances in neighboring measures less than 4 notes apart (Second interval is downbeat)

⑫ - Consecutive leaps (3). 1x3rd ignored

**PART 2, NOTE 19 at 5:7 - G**

⑬ - Suspension rhythm (1/4 + ?). Start (left) and end (right) of suspension note

⑭ - Note is too long (sp3: &gt;1/4). Except last note (Usually &gt;1/4 or &gt;2/4)

**PART 2, NOTE 19 at 6:1 - G (slur)**

⑮ - Suspension resolution (7th -&gt; 8va) (In higher cantus. Includes 14th interval and above)

**PART 2, NOTE 20 at 6:3 - A**

⑯ - CP Multiple harmonies in measure (inside). Only for counterpoint (In measures before penultimate)

**PART 2, NOTE 23 at 7:1 - A**

⑰ - Second inversion (audible) (6/4 chord with non-repeating 5th on beat 2 or 4)

**PART 2, NOTE 30 at 8:7 - C**

⑱ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

⑲ - CP Multiple harmonies in measure (inside). Only for counterpoint (In measures before penultimate)

**PART 2, NOTE 31 at 9:1 - F**

⑳ - Audible tritone: framed (unresolved). Tritone within measure with intermediate notes, framed by two melody direction changes

㉑ - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 35 at 10:1 - E**

㉒ - Last harmonic interval (III-I). Low-high note

**# 2 (from test-4th), Cantus: upper part, Key: C major**

Flags: ① ② ③ ④ ⑤

Stagnation

Part 1

Harmony: I IV III IV III II I VII II I

**NOTE 2 at 2:1 - F**

① - Adjacent repeat 2 notes (uniform). Two adjacent notes are immediately repeated (Length of first three notes is the same)

② - CF Constrained local range (5 notes &lt;m3) (X consecutive notes have total pitch range less than Y)

**NOTE 3 at 3:1 - E**

③ - Adjacent repeat 2 notes (uniform). Two adjacent notes are immediately repeated (Length of first three notes is the same)

**NOTE 4 at 4:1 - F**

④ - Culmination (multi high) (Multiple culminations in higher voice)

**NOTE 6 at 6:1 - F**

⑤ - Culmination (multi high) (Multiple culminations in higher voice)

**# 2 (from test-4th), Cantus: upper part, Species: 5, Key: C major**

Flags:

Part 1

Part 2

Interval:

Harmony:

Note:

6

sus

m7 m6

V IV VI<sup>6/4</sup> V M7 I VII<sup>6/4</sup> F B

m6 I<sup>6</sup>

Counterpoint voice was moved closer to cantus by 1 octaves, because it was too far.

**PART 2, NOTE 4 at 2:1 - D**

① - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 8 at 3:1 - G**

② - Rhythm (repeat) (Rhythm repeats in neighboring measures, while there are no croches or less than 4 notes in measure)

③ - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 9 at 3:3 - C**

④ - Adjacent repeat 2 notes (uniform). Two adjacent notes are immediately repeated (Length of first three notes is the same)

**PART 2, NOTE 12 at 4:1 - D**

⑤ - Rhythm (repeat) (Rhythm repeats in neighboring measures, while there are no croches or less than 4 notes in measure)

⑥ - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 13 at 4:3 - F**

⑦ + Perfect consonance (culmination)

**PART 2, NOTE 15 at 4:7 - C**

⑧ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

⑨ - CP Multiple harmonies in measure (inside). Only for counterpoint (In measures before penultimate)

⑩ - Second inversion (audible) (6/4 chord with non-repeating 5th on beat 2 or 4)

**PART 2, NOTE 16 at 5:1 - E**

⑪ - Second inversion (audible) (6/4 chord with non-repeating 5th on beat 2 or 4)

⑫ - Parallel 8ves: < 4/4 apart (downbeat). Two same non-close perfect consonances in neighboring measures less than 4 notes apart (Second interval is downbeat)

**PART 2, NOTE 19 at 5:7 - G**

⑬ - Suspension rhythm (1/4 + ?). Start (left) and end (right) of suspension note

**PART 2, NOTE 19 at 6:1 - G (slur)**

⑭ - Suspension resolution (7th -> 8va) (In higher cantus. Includes 14th interval and above)

**PART 2, NOTE 20 at 6:3 - A**

⑮ - CP Multiple harmonies in measure (inside). Only for counterpoint (In measures before penultimate)

**PART 2, NOTE 23 at 7:1 - A**

⑯ - Second inversion (audible) (6/4 chord with non-repeating 5th on beat 2 or 4)

**PART 2, NOTE 27 at 8:1 - G**

⑰ - Rhythm (repeat) (Rhythm repeats in neighboring measures, while there are no croches or less than 4 notes in measure)

**PART 2, NOTE 30 at 8:7 - C**

4

⑱ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

⑲ - CP Multiple harmonies in measure (inside). Only for counterpoint (In measures before penultimate)

**PART 2, NOTE 31 at 9:1 - F**

⑳ - Audible tritone: framed (unresolved). Tritone within measure with intermediate notes, framed by two melody direction changes

㉑ - Rhythm (repeat) (Rhythm repeats in neighboring measures, while there are no croches or less than 4 notes in measure)

㉒ - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 35 at 10:1 - E**

㉓ - Last harmonic interval (III-I). Low-high note

**# 3 (from test-4th), Cantus: upper part, Key: C major**

Part 1

Harmony: I II III VII I

✓ Excellent

**# 3 (from test-4th), Cantus: upper part, Species: 3, Key: C major**

Flags:

Interval: 4 5 5 4 8 4 8

Harmony: I V II<sup>6/4</sup> VI<sup>6/4</sup> III<sup>6/4</sup> II I

Unidir. leaps

**PART 2, NOTE 5 at 2:3 - A**

① - Uncompensated leap (>5th). If no other uncompensated rules worked.

② - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

③ - CP Multiple harmonies in measure (inside). Only for counterpoint (In measures before penultimate)

④ - Second inversion (audible) (6/4 chord with non-repeating 5th on beat 2 or 4)

⑤ - 1skip + >1skip turns around leap (>5th). There is one note going in the same direction before leap and more than one note going in the same direction after leap

**PART 2, NOTE 7 at 2:7 - G**

⑥ - Adjacent 5ths (parallel)

**PART 2, NOTE 8 at 3:1 - A**

⑦ - Second inversion (audible) (6/4 chord with non-repeating 5th on beat 2 or 4)

⑧ - Consecutive unidir. leaps (2 x >3rds) (Two consecutive unidirectional leaps, while one of them is longer than 3rd)

**PART 2, NOTE 10 at 3:5 - B**

⑨ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

⑩ - CP Multiple harmonies in measure (inside). Only for counterpoint (In measures before penultimate)

⑪ - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 11 at 3:7 - E**

⑫ - Consecutive leaps (3). 1x3rd ignored

**PART 2, NOTE 12 at 4:1 - F**

⑬ - Penultimate measure (not D/DVII) (Penultimate harmony is not D / DVII)

**PART 2, NOTE 15 at 4:7 - A**

⑭ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

**PART 2, NOTE 16 at 5:1 - C**

⑮ - Parallel 8ves: < 4/4 apart (downbeat). Two same non-close perfect consonances in neighboring measures less than 4 notes apart (Second interval is downbeat)

⑯ - Many leaps: within 9 notes (>22 leaped) (Total leaps length more than X notes: 3 is third, 4 is fourth and so on)

**# 4 (from test-4th), Cantus: upper part, Key: C major**

Part 1

Harmony: I IV III V I

✓ Excellent

**# 4 (from test-4th), Cantus: upper part, Species: 2, Key: C major**

Part 1

Flags: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Interval: Unidir. leaps-----

Harmony: I II<sup>6/4</sup> I<sup>6/4</sup> V<sup>6/4</sup> I

Counterpoint voice was moved closer to cantus by 1 octaves, because it was too far.

**PART 2, NOTE 2 at 2:1 - A**

① - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 4 at 3:1 - C**

② - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

③ - Consecutive unidir. leaps (2 x >3rds) (Two consecutive unidirectional leaps, while one of them is longer than 3rd)

**PART 2, NOTE 5 at 3:5 - G**

④ - sp2 suspension (not I -> LT pnu.) (Other suspension than LT by I note in penultimate measure in sp2)

**PART 2, NOTE 5 at 4:1 - G (slur)**

⑤ - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 6 at 4:5 - D**

⑥ - Uncompensated leap (>5th). If no other uncompensated rules worked.

**PART 2, NOTE 7 at 5:1 - C**

⑦ - Tonic note (>=3 within 6). More than X tonic notes within Y adjacent notes (More than X tonic note equivalents within Y notes. Weights: Leap >M3 to tonic is 130%. Note length decrease two times is 85%. Downbeat is 130%. Longer than previous is 130%. Perfect consonance is 120%. If there is no local culmination higher around then 130%. First note is tonic 100%. Last note is tonic 100%. First tonic (if first note is not tonic) 100%. Last tonic (if last note is not tonic) 100%.)

⑧ - Tonic note (>=4 within 12). More than X tonic notes within Y adjacent notes (More than X tonic note equivalents within Y notes. Weights: Leap >M3 to tonic is 130%. Note length decrease two times is 85%. Downbeat is 130%. Longer than previous is 130%. Perfect consonance is 120%. If there is no local culmination higher around then 130%. First note is tonic 100%. Last note is tonic 100%. First tonic (if first note is not tonic) 100%. Last tonic (if last note is not tonic) 100%.)

⑨ - Consecutive leaps (3). 0x3rd ignored

**# 5 (from test-4th), Cantus: upper part, Key: D major**

Flags: ①

Part 1

Harmony: I VI V I

**NOTE 1 at 1:1 - D**

① - Uncompensated leap (>5th). If no other uncompensated rules worked.

**# 5 (from test-4th), Cantus: upper part, Species: 3, Key: D major**

Flags: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Part 1

Interval: M9 m7 m6

Harmony: I IV<sup>6/4</sup> II V VI V<sup>6</sup> I<sup>6</sup>

Note: G C#

**PART 2, NOTE 4 at 2:1 - D**

① - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 7 at 2:7 - E**

② - CP Multiple harmonies in measure (inside). Only for counterpoint (In measures before penultimate)

**PART 2, NOTE 9 at 3:3 - G**

③ - Audible tritone: framed (unresolved). Tritone within measure with intermediate notes, framed by two melody direction changes

④ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

**PART 2, NOTE 10 at 3:5 - B**

⑤ - CP Multiple harmonies in measure (>2). Only for counterpoint (More than 2 harmonies in measure)

⑥ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

**PART 2, NOTE 11 at 3:7 - C #**

⑦ - CP Multiple harmonies in measure (>2). Only for counterpoint (More than 2 harmonies in measure)

**PART 2, NOTE 12 at 4:1 - F #**

⑧ - Last harmonic interval (III-I). Low-high note

**# 6 (from test-4th), Cantus: upper part, Key: C major**

Part 1

Harmony: I II III VII I

✓ Excellent

**# 6 (from test-4th), Cantus: upper part, Species: 3, Key: C major**

Flags: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Part 1

Interval: 8 8 4 8 4 8

Harmony: VI II I<sup>6/4</sup> II I

**PART 2, NOTE 4 at 2:1 - D**

① - Uncompensated leap (5th). If no other uncompensated rules worked.

② - Parallel 8ves: < 4/4 apart (downbeat). Two same non-close perfect consonances in neighboring measures less than 4 notes apart (Second interval is downbeat)

**PART 2, NOTE 5 at 2:3 - A**

③ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

**PART 2, NOTE 8 at 3:1 - G**

④ - Second inversion (real) (6/4 chord with 5th on beat 1/3 or repeating 5th)

**PART 2, NOTE 12 at 4:1 - F**

⑤ - Penultimate measure (not D/DVII) (Penultimate harmony is not D / DVII)

**PART 2, NOTE 15 at 4:7 - A**

⑥ - Harmonic dissonance upbeat (leap) (Leap from or to harmonic upbeat dissonance)

**PART 2, NOTE 16 at 5:1 - C**

⑦ - Tonic note (>=3 within 6). More than X tonic notes within Y adjacent notes (More than X tonic note equivalents within Y notes. Weights: Leap >M3 to tonic is 130%. Note length decrease two times is 85%. Downbeat is 130%. Longer than previous is 130%. Perfect consonance is 120%. If there is no local culmination higher around then 130%. First note is tonic 100%. Last note is tonic 100%. First tonic (if first note is not tonic) 100%. Last tonic (if last note is not tonic) 100%. )

⑧ - Parallel 8ves: < 4/4 apart (downbeat). Two same non-close perfect consonances in neighboring measures less than 4 notes apart (Second interval is downbeat)

**Legend:**

- ② Voice number (2) is shown before note
- 4:3 For each note bar number (4) and croche beat (3) is shown
- ⑦ This note violates minor rule (green). If underlined, means that violation is shown in the score with shape of same color
- ⑧ This note violates major rule (red). If underlined, means that violation is shown in the score with shape of same color
- ⦿ This note was corrected
- ⊗ This note is a dissonance
- ◇ This note is considered passing or auxiliary