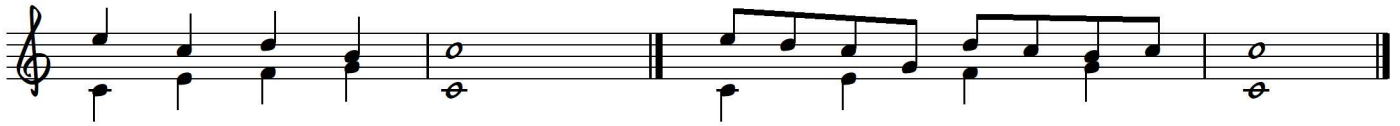# Counterpoint Types and Models

Ted Greene
1980-06-09

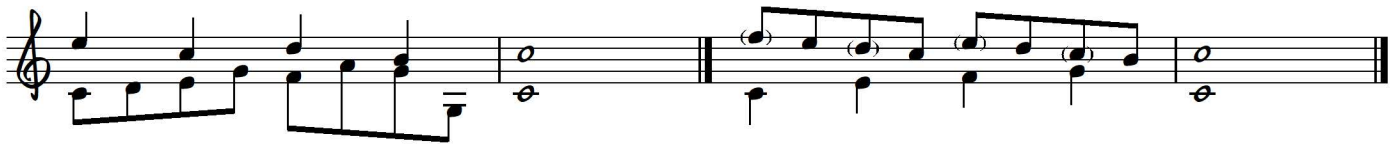*Tip: practice fragments of all these in 1) sequences, and 2) modulating sequences*

Basis

2-to-1 straight, 2-to-1 soprano
All same intervals on the beat.
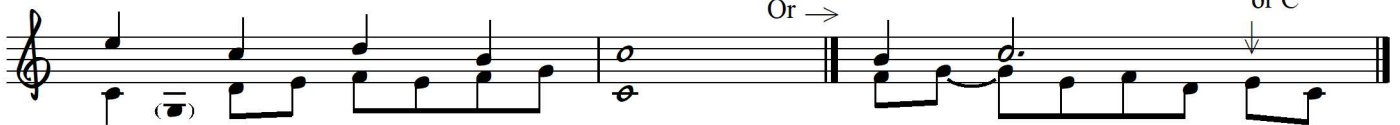

Likewise, with 2-to-1 bass

2-to-1 soprano with some NHT on beats. [Nonharmonic Tones]

Same in bass

Or →

or C

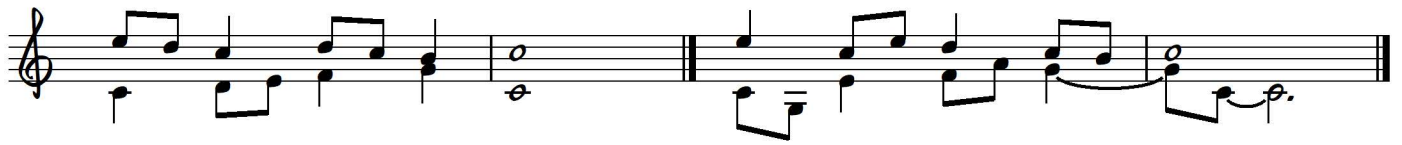Chain suspensions   (lower voice struck first)   Semi-chain

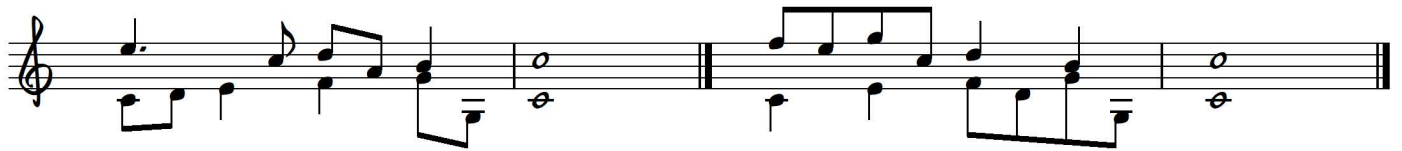
Chain suspensions (soprano voice struck first)   Semi-chain
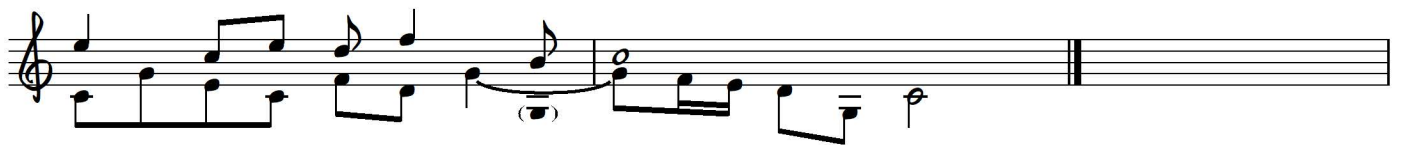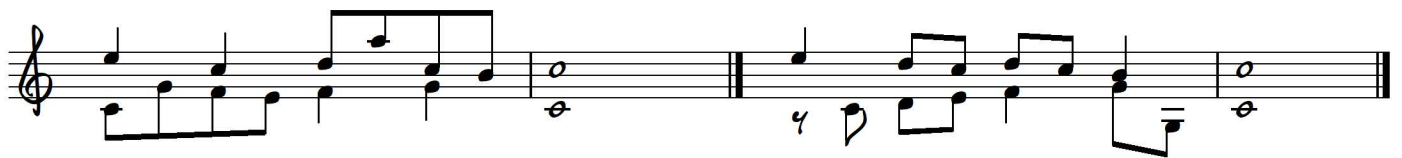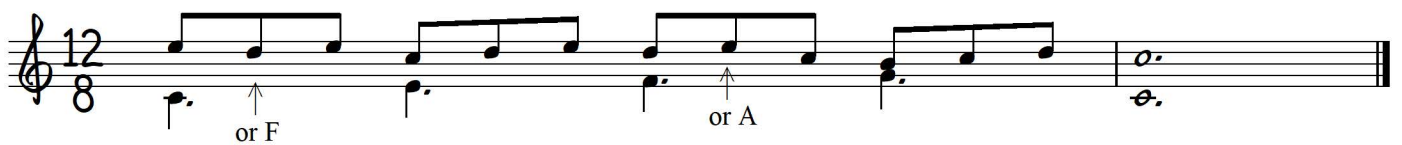
Mixed activity amongst voices

With imitation

Likewise

With some rapid 1-to-1 (simultaneous 2-to-1)

3-to-1

All same [?] on beats

or F

or A

Same with 3-to-1 in bass

COUNTERPOINT TYPES & MODELS

6-9-80
© Ted Greene

BASIS

2 to 1 STRAIGHT 2 to 1 SOPRANO ALL SAME INTERVALS on the BEAT · LIKEWISE w/ 2 to 1 BASS · 2 to 1 SOP. w/ some NHT on BEATS · Same in BASS

CHAIN SUSPENSIONS · (Lower voice struck 1st) · SEMI-CHAIN · CHAIN SUSP. (SOP. VOICE struck 1st) · SEMI-CHAIN · with IMITATION · LIKEWISE

MIXED ACTIVITY AMONGST VOICES

with some rapid 1 to 1 (SIMULTANEOUS 2 to 1)

3 to 1 · same with 3 to 1 in bass

on F · on A

TIP: PRACTICE FRAGMENTS OF ALL THESE ① IN SEQUENCE + ② MODULATING SEQUENCES