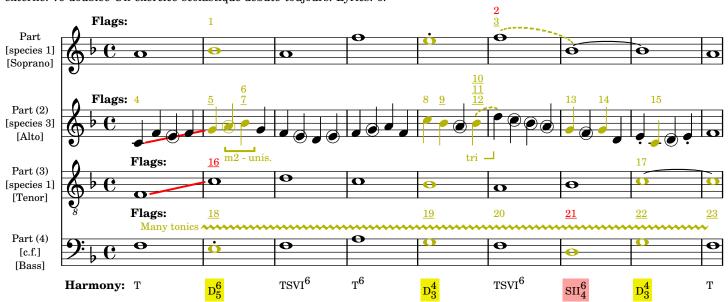
Multivoice Counterpoint Analysis: Erreurs TP04-mod (2019-02-09 00:07)

1 (from Erreurs TP04-mod) Key: F major Text: 3 paliers mélodiques distincts. Ne peut être bon à une voix externe. 7e doublée Un exercice scolastique débute toujours. Lyrics: 6.



Part [bar 2, beat 1] note B

1 - Harmony: Harmonic tritone (with bass) - with Part (4)

Part [bar 6, beat 1] note F

2 - Melody: Melodic climax is repeated (in upper part)

3 - Melody: Uncompensated leap (5th)

Part (2) [bar 1, beat 1] note C 4 - Rhythm: No starting rest Part (2) [bar 2, beat 1] note G

5 - Harmony: Doubling of a tritone note - with Part

Part (2) [bar 2, beat 3] note B
ightharpoonup

6 - Harmony: Harmonic tritone (with bass) - with Part (4)

7 - Harmony: Unison (follows m2) - with Part

Part (2) [bar 5, beat 1] note C

8 - Harmony: Harmonic 4th (with bass) - with Part (4)

Part (2) [bar 5, beat 2] note $\mathbf{B} \ \flat$

9 - Harmony: Doubling of a tritone note - with Part (3)

Part (2) [bar 5, beat 4] note B
ightharpoonup

10 - Harmony: Unresolved harmonic tritone - with Part 11 - Harmony: Doubling of a tritone note - with Part (3)

12 - Melody: No change of direction before the leap between measures: 1skip + close (3rd)

Part (2) [bar 7, beat 1] note G

13 - Harmony: Harmonic 4th (with bass) - with Part (4)

Part (2) [bar 7, beat 3] note G

14 - Harmony: Harmonic 4th (with bass) - with Part $\left(4\right)$

Part (2) [bar 8, beat 2] note C

15 - Harmony: Harmonic 4th (with bass) - with Part (4)

Part (3) [bar 2, beat 1] note C

16 - Harmony: Parallel 5ths: < measure apart (downbeat) - with Part (2)

Part (3) [bar 8, beat 1] note C

17 - Harmony: Harmonic 4th (with bass) - with Part (4)

Part (4) [bar 2, beat 1] note E

18 - Harmony: 7th chord
Part (4) [bar 5, beat 1] note G

19 - Harmony: 7th chord

Part (4) [bar 6, beat 1] note F

20 - Melody: Frequent return to the tonic (3 within 6)

Part (4) [bar 7, beat 1] note D

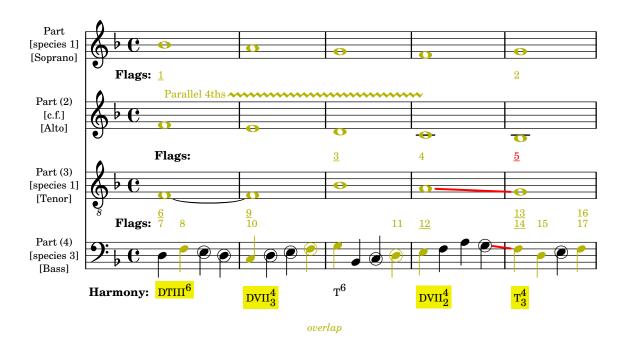
21 - Harmony: Six-four chord (real)

Part (4) [bar 8, beat 1] note G

22 - Harmony: 7th chord Part (4) [bar 9, beat 1] note F

23 - Melody: Frequent return to the tonic (4 within 12)

2 (from Erreurs TP04-mod) Key: G dorian Text: très dur peut passer.



Part (2) [bar 1, beat 1] note E # 1 - Harmony: Too many consecutive 4ths (> 3) - with Part Part (2) [bar 5, beat 1] note A # 2 - Harmony: Harmonic 4th (with bass) - with Part (4) Part (3) [bar 3, beat 1] note A # 3 - Harmony: Voice overlapping (adjacent voices) - with Part (4) Part (3) [bar 4, beat 1] note A 4 - Harmony: Harmonic 4th (with bass) - with Part (4) Part (3) [bar 5, beat 1] note G 5 - Harmony: Voice overlapping (direct 2nd) - with Part (4) Part (4) [bar 1, beat 1] note D 6 - Harmony: Non-permitted first harmony (not T) 7 - Rhythm: No starting rest Part (4) [bar 1, beat 2] note E # 8 - Harmony: Harmonic 4th (with bass) - with Part Part (4) [bar 2, beat 1] note C 9 - Harmony: 7th chord 10 - Harmony: Harmonic 4th (with bass) - with Part (3) Part (4) [bar 3, beat 4] note D 11 - Harmony: Harmonic 4th (with bass) - with Part Part (4) [bar 4, beat 1] note E

13 - Harmony: Non-permitted last harmony (not T)

15 - Harmony: Harmonic 4th (with bass) - with Part (3)

16 - Harmony: Harmonic 4th (with bass) - with Part (2)

12 - Harmony: 7th chord
Part (4) [bar 5, beat 1] note E #

14 - Harmony: 7th chord
Part (4) [bar 5, beat 2] note D

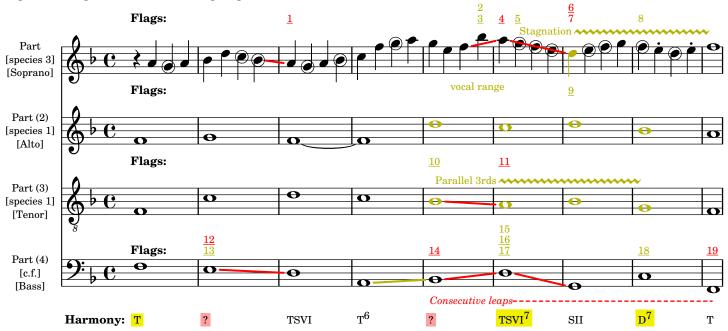
Part (4) [bar 5, beat 4] note E #

17 - Rhythm: Last note is not a whole

3 (from Erreurs TP04-mod) Key: F major Text: Quelle est donc la règle générale concernant les

renversements? rép.:_____

impression de paliers, dû au saut comp trop tard.



Part [bar 3, beat 1] note A

1 - Harmony: Similar movement to 5th in outer voices (downbeat, not cadence) - with Part (4)

Part [bar 5, beat 4] note B

- 2 Harmony: Parallel 8ves / unisons: < measure apart (upbeat) with Part (4)
- 3 Melody: Out of vocal range

Part [bar 6, beat 1] note A

4 - Harmony: Parallel 5ths: < measure apart (downbeat) - with Part (4)

Part [bar 6, beat 2] note G

5 - Melody: Stagnation (12 notes <5th)

Part [bar 7, beat 1] note D

- 7 Harmony: Similar movement to 5th in outer voices (downbeat, not cadence) with Part (4)

Part [bar 8, beat 1] note F

8 - Harmony: Passing dissonance on downbeat

Part (2) [bar 7, beat 1] note D

 ${\bf 9}$ - Harmony: Unison (on downbeat) - with Part

Part (3) [bar 5, beat 1] note B

10 - Harmony: Too many consecutive 3rds (> 3) - with Part (2)

Part (3) [bar 6, beat 1] note A

11 - Harmony: Consecutive 8ves or unisons (parallel) - with Part

Part (4) [bar 2, beat 1] note E

12 - Harmony: Convoluted harmony

13 - Harmony: Two consecutive incomplete harmonies

Part (4) [bar 5, beat 1] note B |

14 - Harmony: Convoluted harmony

Part (4) [bar 6, beat 1] note D

- 15 Harmony: Two consecutive incomplete harmonies
- 16 Harmony: Incomplete harmony (any no 3rd)
- 17 Harmony: 7th chord

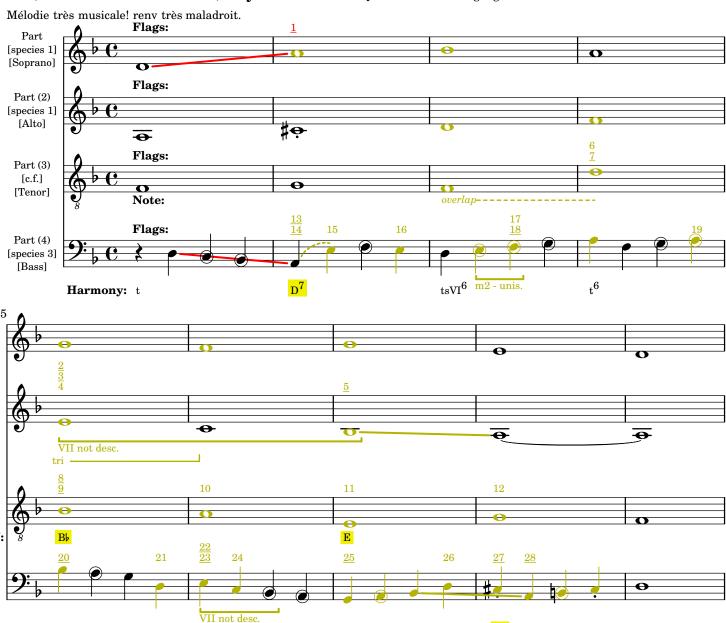
Part (4) [bar 8, beat 1] note C

18 - Harmony: 7th chord

Part (4) [bar 9, beat 1] note F

19 - Melody: Consecutive leaps (more than 3)

4 (from Erreurs TP04-mod) Key: D minor Text: Quelle est donc la règle générale concernant les renversements?



▶5sII₅

 D^7

t

Part [bar 2, beat 1] note A

 $5sII_2^4$

H:

1 - Harmony: Parallel 8ves / unisons: < measure apart (downbeat) - with Part (4)

dtIII₅

- Part (2) [bar 5, beat 1] note E
- 2 Melody: Note not stepwise descending (VII natural)
- 3 Harmony: Unresolved harmonic tritone with Part (3)
- 4 Harmony: Harmonic tritone (with bass) with Part (4)

Part (2) [bar 7, beat 1] note B b

5 - Harmony: Doubling of a tritone note - with Part (4)

Part (3) [bar 4, beat 1] note D

- 6 Harmony: Harmonic 4th (with bass) with Part (4)
- 7 Harmony: Voice overlapping (adjacent voices) with Part (2)

Part (3) [bar 5, beat 1] note B b

- 8 Harmony: Doubling of a tritone note with Part (4)
- 9 Melody: Audible tritone: framed (unresolved)

Part (3) [bar 6, beat 1] note A

- 10 Harmony: Harmonic 4th (with bass) with Part (4)
- Part (3) [bar 7, beat 1] note E
- 11 Harmony: Harmonic tritone (with bass) with Part (4)

Part (3) [bar 8, beat 1] note G

12 - Harmony: Harmonic tritone (with bass) - with Part (4)

Part (4) [bar 2, beat 1] note A

- 13 Harmony: 7th chord
- 14 Melody: Uncompensated leap: precompensated (5th)

Part (4) [bar 2, beat 2] note E

15 - Harmony: Harmonic 4th (with bass) - with Part

Part (4) [bar 2, beat 4] note E

16 - Harmony: Harmonic 4th (with bass) - with Part

Part (4) [bar 3, beat 3] note F

17 - Harmony: Harmonic 4th (with bass) - with Part 18 - Harmony: Unison (follows m2) - with Part (3)

Part (4) [bar 4, beat 4] note A

19 - Harmony: Harmonic 4th (with bass) - with Part (3)

Part (4) [bar 5, beat 1] note B b 20 - Harmony: 7th chord Part (4) [bar 5, beat 4] note D

21 - Harmony: Harmonic 4th (with bass) - with Part

Part (4) [bar 6, beat 1] note E

22 - Melody: Note not stepwise descending (VII natural)

23 - Harmony: 7th chord Part (4) [bar 6, beat 2] note C

24 - Harmony: Harmonic 4th (with bass) - with Part

Part (4) [bar 7, beat 1] note G 25 - Harmony: 7th chord Part (4) [bar 7, beat 4] note D

26 - Harmony: Harmonic 4th (with bass) - with Part

Part (4) [bar 8, beat 1] note C # 27 - Harmony: 7th chord Part (4) [bar 8, beat 2] note A

28 - Harmony: Parallel 8ves / unisons: < measure apart (upbeat) - with Part (2)

Legend:

- This note violates a minor rule (yellow). If underlined, means that violation is shown in the score with shape of same color
- This note violates a major rule (red). If underlined, means that violation is shown in the score with shape of same color
- Circled note is considered non-chord tone (passing, auxiliary or other) or a chord tone in a similar melodic form

Harmonic notation: Russian notation (detailed)