

聽音을 廉한 16世紀 對位法 學習

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I. 序 論

大學에서 對位法을 가르치는데는 多樣한 內容과 方法이 存在한다. 또한 이 科目에 대한 題目도 여러가지이다. 그 여러가지의 題目들은 대체로, 세가지의 對位法 스타일을 나타내고 있는데 첫째는 旋法에 의한 對位法 (Modal Counterpoint), 둘째로, 嚴格對位法 (Strict Counterpoint), 끝으로 調性에 의한 對位法(Tonal Counterpoint) 들이다. 一般의으로 말해서 旋法에 의한 對位法은 16世紀 音樂에 局限되어 있고, 嚴格對位法은 “任意的인 스타일에 根據를 둔 純粹한 教育的 訓練”^①이며, 調性에 의한 對位法은 Invention, Fugue 등에서 보여지는 後期 Baroque 스타일에 對한 工夫를 말한다.

對位法 學習을 爲한 教育的 方法中 Species에 의한 方法은 最善의 것으로 存在한다. Fux(1600~1741)의 “Gradus ad Parnassu”가 1725年 처음 出版되었고, 類例없는 成功을 거두었다. 잘 알려진 것과 같이 Fux는 固定旋律(Cantus Firmus)과 다섯개의 species를 使用하였다. 이 方法은 最善의 本보기가 되는 教育的 發明品이라고 말할 수 있는 정도여서, 18世紀 Haydn, Mozart, 그리고 Beethoven 등도 使用하였으며, 또한 讚辭를 받았다. 事實上 19世紀에서도, Gradus는 對位法의 基本的 教材로 採擇되어었다. Beethoven의 Albrechtsberger에게서 工夫한 對位法이 1883年 Fétis가 프랑스語로 翻譯되었을 때, 이 冊을 읽은 사람들 가운데에는 Cherubini, Berlioz, Megerbeer, Chopin, Rossini, Paganini 그리고 Liszt 등이 있다^②. Mendelssohn과 Brahms 등의 많은 19世紀 偉大한 音樂家들, 그리고 20世紀의 音樂家들로, Fux의 方法에 의해 工夫했다.

그러나 19世紀末頃, 몇몇 學者들은 Fux의 方法에 對하여 疑或을 품기 始作하여, species에

① Robert와 Fisher, *Handbook of Modal Counterpoint*에 달린 Instructor's Manual.

② Mann, A., *The Study of Counterpoint*. 재판 P. xiv

의한 練習과 實際 作曲과는 많은 矛盾이 있다고 指摘하였다. 特히 人爲의인 리듬을 固執하여 練習하는 것은 낡은 Fux의 方法이라고, Hugo Riemann은 主張했다^③.

Riemann의 時代에는 Fux의 方法에 의한 教授는 지루하고 意味도 없는 儀式的 “學問的 對位法”이라고 非難되었다. Fux가 한 일중에 또 다른 面은 16世紀 對位法에 對한 試圖이다. Fux自身은 自己의 方法이 Palestrina(ca. 1526~1594)의 對位法을 說明하는 한 手段이라고 主張했다 그러나 Fux의 練習은 16世紀 스타일 보다는 18世紀의 어떤 特徵的 要素를 보여주고 있다. 그러므로 스타일이라는 面에서 볼 때, *Gradus*는 Palestrina의 純粹한 技法을 代表하지는 않는다. Palestrina 스타일의 習得은 Jeppeson의 “Counterpoint, the Polyphonic Vocal Style of Sixteenth Century” (1931)에서 完成되었는데, Jeppeson은 Palestrina의 技法을 比較的 잘 나타내 주는 範圍에서 Species의 方法을 使用하였다. Jeppeson의 Species에 依한 試圖은 “學習의인 儀式”이라는 것을 再評價하여 作曲理論으로 바꾸어 놓았다. 그러나 Jeppeson은 16世紀 對位法과 16世紀 作曲사이에 어떤 區分을 만들어 버렸다는 批評을 받고 있다^④.

16世紀 對位法에 對한 또 다른 方法이 Soderland의 “Direct Approach to Counterpoint in 16th Century Style” (1947)에서 試圖되었다. Soderland는 Fux의 方法을 “存續될수 없다. 즉 Cantus Firmus를 固執한다든지, modes와 聲樂的 多聲音樂에서, 聲部를 이끌어 나가는데에 必要한, 리듬의 多樣性을 排斥한다는 것은 지극히 人爲的이고, 16世紀 對位法 練習을 그 스타일에 있어서 잘못 이끌어 나가는 것이다^⑤.”라고 批評했다. Soderland는 音樂 自體를 듣고, 分析하는 方法을 試圖했다. 그러므로 Cantus Firmus와 species는 使用하지 않았다.

以上 몇개의 方法을 檢討한 結果, 本文에서는 다음과 같은 方法을 使用하겠다.

1. 쓰기 練習에 있어서는 Polyphonic modes에 依한 Cantus Firmus와 species를 使用하겠다.
2. 16世紀 音樂의 스타일을 理解하기 위해서는 鑑賞과 分析이 強調될 것이다.

本 學習 節次에서는 大學 學部課程의 音樂理論科目의 하나인 對位法을 爲한 것이고, modes에 依한 多聲의 音樂의 聽音을 爲한 部分을 덧붙였다. 이 科目의 最後의 目標은 學生들이 16世紀 多聲音樂을 理解할 수 있게 될뿐 아니라, Palestrina 혹은 Lasso(d. 1594) 등의 스타일을 자기 자신의 作品에 再生시킬 수 있게 하는 것이다.

II. 授 業 計 劃

1. 對象 및 時間

이 科目은 적어도 1年이상 基本的인 聽音과 和聲科目을 履修한 2학년이나 3학년 학생에게 주어진다. 그리고 1일주일에 3時間씩 두 學期에 걸쳐 講義될 것이다.

③ Riemann, *Gesichte der Musiktheorie* 1922.

④ Sulzer Schacter, *Counterpoint in Composition*. P. xvii.

⑤ Soderland, *Direct Approach to Counterpoint in 16th Centurg Style*. P. vii.

2. 資 料

a) 教科書

- 1) Robert, S. and Fischer, I., *A Handbook of Modal Counterpoint*. The Free Press, New York, 1967.
- 2) Hardy, G. and Fish, A., *Music Literature A Handbook for Analysis*. Vol. II. Polyphony. Dodd, Mead Company. New York, 1969.

b) 補充資料

- 1) 講義內容 計劃書(附錄 1)
- 2) 學生들을 위한 參考文獻(附錄 2)
- 3) 課題物 計劃(附錄 3)
- 4) 聽音資料(附錄 4)
- 5) 分析資料(附錄 5. 樂譜가 모든 學生들을 위해 준비 되어야 함)
- 6) Recordings(附錄 5)

c) 授業에 必要한 道具

철판, Tape, Tape recorder, record player, piano, overhead-projector, 合唱(授業을 받는 全 學生으로 二聲, 三聲, 四聲으로 편성 될 것)

3. 講義 計劃

週	教科書	時 間
I	(序 論)	1. 對位法 全般에 對한 소개 2. 16世紀 音樂 鑑賞 및 分析 3. (계 속)
II	1--9	1. 보표, 기보법, modes 2. 선물의 원칙; 설명 및 연습 3. 학생들의 과제물 검토 및 분석
III	11--17	二聲對位法: 第一種(1:1) 1. 두 聲部사이의 相對的進行 및 音程과 1:1 2. 聽音 및 分析 3. 課題物 檢討 및 分析 ※ IV이후에 표시되지 않은 1, 2, 3 時間은 III과 同
IV	17--23	: 第二種(1:2) 1. 第二種의 쓰기

V	24—28	: 第三種(1:4)
		1. 쓰기 및 分析
VI	28—32	: 第四種(1:Syncopation)
		1. 쓰기 및 分析
VII	33—37	: 第五種(1:自由)
		1. 쓰기 및 分析
VIII	87—90	: 3 拍子の 對位法
		1. 3 박자의 對位法 쓰기 및 分析 그리고 二種對位法
IX	91—93	: 가사없이 自由作法(C. F. 없이)
		1. 모방이 없는 自由作法과, 업격모방에 의한 自由作法(Canon)
X		: 가사를 사용한 自由作法
		1. 가사적용, 형식
		2. 숙제검토
		3. (계 속)
XI	39—46	三聲: 第一種(1:1)
		1. 쓰기 및 分析
XII	46—50	: 第二種 및 第三種(1:2 및 1:4)
	50—54	1. 1:2, 쓰기 및 청음
		2. 숙제검토
		3. 1:4, 쓰기, 분석 및 청음
XIII	54—60	: 第三種(계속) 및 第四種(1:Syncopation)
		1. 1:4, 숙제검토
		2. 1:Syncopation, 쓰기 및 분석 및 청음
		3. 숙제물 검토
XIV	67—63	: 第五種(1:自由)
	[제 1 학기말 고사]	
XV	67—73	: 두 種의 배합
		1. 1:2 와 1:4, 1:2 와 1:Syncopation, 1:2 와 1:自由
XVI	73—76	1. 1:4 와 1:Syncopation
XVII	76—85	1. 1:4 와 1:自由, 1:Syncopation 과 自由, 두성부에 1:自由
XVIII	93—95	: 3 拍子の 對位法
		: 自由作法
		1. 가사붙이기 복습
XX		: 自由作法(계속)

XX	97—98	四聲 : 第一種 (1:1)
XII	99—100	: 第四種 (1: Syncopation)
XVI	101—103	: 種의 배합
XIII	103—104	: 四聲중 三聲에 第四種 使用
XXIV	105—107	: 自由作法
XXV, XXVI, XXVII		: 自由作法 (계속)
XXVIII		四聲部이상의 二重 및 三重合唱曲, 分析 및 연주 [제 2 학기말고사]

4. 講義方法

a) 쓰기 및 分析

- 1) 例를 제시하며 規則說明
- 2) 例를 노래부르고 分析
- 3) 새로운 例를 쓰기

b) 聽 音

- 1) Tape 으로 부터 聽音
- 2) 노래부르기 및 分析

c) 課題物 檢討

Piano 로 課題物을 연주하고 잘못을 指摘 · 同時에 全學生들도 같은 例를 檢討. 그러므로 學生들을 위한 사본이 준비되어야 한다. 그리고 몇개의 例는 노래 불려지는 것이 바람직하다.

5. 敎授를 위한 補充物

<약 어>

BoMC	Boyden, D. D., <i>A Manual of Counterpoint. Based on Sixteenth-century Practice.</i> New York, Carl Fischer, Inc., revised ed., 1953.
DX	Decca (LP)
HDM	Apel, W., <i>Harvard Dictionary of Music.</i> London, Heinemann, 1944.
JeCPt	Jeppesen, K., <i>Counterpoint. The Polyphonic Vocal Style of the Sixteenth Century.</i> Translated with an introduction by G. Haydon. Englewood Cliffs, Prentice-Hall, Inc., 1939.
KrMC	Krenek, Ernst, <i>Modal Counterpoint in the Style of Sixteenth Century.</i> Boosy and Hawekes, 1953.
LPS	London (LP) MeSCP Merritt, A. T., <i>Sixteenth-Century Polyphony.</i> Cambridge, Harvard University Press, 1968.

- MG Mercury (LP)
- MiHM Miller, H. M., *History of Music*. New York, Barnes & Noble, Inc., 1960.
- MM Parrish, C. and Ohl, J. H., *Masterpieces of Music Before 1750*. New York, W. W. Norton & Company, Inc., 1951.
- MoCT Morris, R. O., *Contrapuntal Technique in the Sixteenth-Century*. Oxford, The Clarendon Press, 1934.
- SaCC Salzer, F. and Schachter, C., *Counterpoint in Composition. The Study of Voice Leading*. New York, McGraw-Hill Book Company, 1969.
- SoDAC Soderlund, G. F., *Direct Approach to Counterpoint in 16th Century Style*. New York, Appleton-Century-Croft, Inc., 1947.
- V Victor

週/時間

I / 1 用語說明—HMD. p. 189

對位法の 歴史—HDM, pp. 191~192

—JeCPt, pp. 3~53

(듣기틀 —MM. No. 6, 7, 8, 10, 13, 15.

爲한 例 —Hindemith의 Ludus Tonalis 中 “Fugue in A”.

I / 2~3 16世紀 音樂의 一般의 特性 : 16世紀 教會多性音樂 : 리듬, 선률음계 (modes), 和聲, 스타일과 構成—MiHM, pp. 36~40.

音盤 —MG 10063, LPS—372, V 35941/4, DX—106, V 4316

II / 1 記譜法—MeSCP p. xvi

—JeCPT pp. 54~58

Modes—MoCT pp. 7~16

—KrMC p. 5

—BoMC p. 52

그레고리聲歌의 分析

II / 2 선률의 原則—SoDAC pp. 7~19

a) 可能的 리듬價—MoCT pp. 17~32

b) 拍子—KrMC p. 2

c) 선률의 進行—KrMC p. 3

III / 1 音 程

a) 協和 : 完全—完全一度, 五度, 8度

不完全一長三도와 六度, 短三도와 六度

b) 不協和: 完全四도를 포함한 기타 모든 音程.

두 聲部間의 進行: Parallel, Oblique, Similar, Contrary

쓰기 過程—SaCC p. 21

Cadence의 例—BoMC p. 52

Cantus Firmus: 多聲音으로 이루어진 曲의 基本이 되는 선율, 즉 이에 對旋律이 만들어지며, 이 Cantus Firmus는 이미 存在하고 있던 旋律이다. 그 起原으로 보면 다음의 네가지로 구분된다. a) Plainsong Melody 新敎의 Chorale c) 世俗的 旋律. d) hexachod 나 soggetto cavato에 基本을 둔 선율. —SaCC pp. 9~11

IV/1 作品쓰기 過程—SaCC p. 47

V/1 補充例—BoMC p. 58, 24/A, B, C

—上同 p. 58, 25/A

VI/1 記譜法—BoMC p. 18과 例 21/A, B

VII/1 補充 例—BoMC pp. 29, 31, 32 그리고 例 28/A, B

VIII/1 BoMC pp. 26~28

K/1 Canon—八度, 五度, 十度 및 Retrograde

X/1 Motet—BoMC pp. 29~32

SoDAC pp. 67~70

6. 歌辭의 例

1. 주의 이름으로 오는 자는 축복을 받으리.

2. 주여! 나의 기도를 들으소서, 그리고 나의 외침을 들으소서.

3. Omnipotens qenitor, Deus omnium creatorie eleyson, Christe, Deiforma Virtus Patrisque Sophia:eleyson, Amborum sacrum spiramen nexus amorque:eleyson. Purgator culpae, veniae Largitor Optime, offensas dele, santo Nos munere reple:eleyson.

XI/1 SoDAC p. 74, pp. 77~78

XII/1 가사 붙이기 복습—SoDAC pp. 109~112

XX/1 SoDAC pp. 117~120

Ⅲ. 評 價

1. 第一學期

- a) 每週 提出한 課題物 結果
- b) 學期末: 1) 歌辭를 使用한 二聲部曲 提出
2) 聽音 및 分析 試驗

2. 第二學期

- a) 每週 提出한 課題物 結果
- b) 中間: 歌辭 使用한 三聲曲 提出
- c) 學期末: 1) 歌辭 使用한 四聲曲 提出
2) 聽音 및 分析 試驗.

Ⅳ. 附 錄

1. 學生들에게 配附하기 위한 講義計劃表

week

- I. Organization and introduction to the counterpoint.
- II. Notation, modes, melody.
- III. Two-part writing: first species.
- IV. :second species.
- V. :third species.
- VI. :fourth species.
- VII. :fifth species.
- VIII. Counterpoint in triple meter. Double counterpoint.
- K. Free writing without text.
- X. Free writing with text.
- XI. Three-part counterpoint: first species.
- XII. :second and third species.
- XIII. :third species (cont'd) and fourth species.
- XIV. :fifth species.

- XV. :combined counterpoint.
 XVI.
 XVII.
 XVIII. :triple counterpoint.
 XIX. :free writing.
 XX. Four-part writing:firstspecies.
 XXI. :fourth species.
 XXII. combined species.
 XXIII.
 XXIV. :freewriting.
 XXV.
 XXVI.
 XXVII.
 XXVIII. More than four-part.

2. 學生들을 위한 參考文獻

- Jeppesen, K., *The Style of Palestrina and the Dissonance*. trns. by M. Hamerik, London, Humphrey Milford, Oxford University Press, 1927 (Paperbound available).
Counterpoint. Trans. by G. Hayden, Englewood Cliffs, Printice-Hall, 1939.
 Merritt, A. T., *Sixteenth-century Polyphony*. Cambridge, Harvard University Press, 1944.
 Morris, R. O., *Contrapunal Technique in the Sixteenth Century*. Oxford, the Clarendon Press, 1922.
 Soderlund, G. F., *Direct Approach to Counterpoint in the 16th Century Style*. New York, Appleton-Century-Croft, Inc. 1947.

3. 課題物計劃

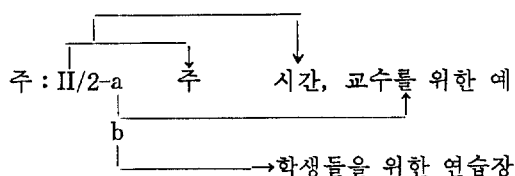
週	읽 기	분 석	쓰 기
I	p. 1-9		Plainsong 쓰기 Assignment I
II			
III	11-14	Ex. 16	III
IV	17-21	24	V & VI
V	24-26	29	VII & VIII
VI	28-30	33	IX
VII	33-35	40	XI & XII

VIII	87-89	98, 99, 100.	invertible counterpoint. 쓰기
IX	91-92	HFML p. 188-189.	5 도, 8 도 Canon 쓰기
X			가사사용
XI	39-44	Ex. 51	Assignment XII
XII	46-54	55 & 58	XIV & XV
XIII	54-56	66	Assignment XVI
XIV	60	67	XVIII
XV	63-71	70, 76, 77	XVIII, XIX & XX
XVI	73-78	81 & 85	XXI & XXII
XVII	79-86	89-92	XXIII & XXIV
XVIII		BMC p. 80f, 84f, 85f.	가사없이, 자유로운 곡 쓰기
XIX	93	MFML p. 206, 208, 212 & 213.	자유로운 곡(계속)
XX	97	Ex. 108	Assignment XXVIII
XXI	99	110	XXIX
XXII	101-102	113	XXX
XXIII	103	114	XXXI
XXIV		SEGLP p. 140	가사없이, 자유로운 곡
XXV		MFML p. 217, 219 & 220	가사사용해서 자유로운 곡
XXVI		(계 속)	(계 속)
XXVII			
XXVIII		SEGLP p. 120, 123-130, 131-135 & 185.	

주 : 1. 읽기, 분석의 예 그리고 과제물을 교과서에서.

2. 보충 분석물의 약어는 부록 V를 볼 것.

4. 聽音 資料



5. 分析資料

<약 어>

- BMC Boyden, D.D., *A Manual of Counterpoint. Based on Sixteenth-century Practice.*
 HFML Hardy, Gordon and Fish, Arnold, *Music Literature.* Vol. II.
 MM Parrish, C. and Ohl, J.F., *Masterpieces of Music Before 1750.* (matching with records)
 SEGLP Soderlun, G.F., *Examples of Gregorian Chant and Works By Orlandus Lassus, Giovanni Pierluigi Palestrina and Mare Antonio Ingegneri.*

<i>week</i>	<i>music</i>	<i>score or records</i>
I.	Parallel Organum	MM p. 16, no. 6
	Free Organum	MM p. 18f, no. 7
	Melismatic Organum	MM p. 20f, no. 8
	Motet	MM p. 27f, no. 10
	Guillaume de Machaut (c. 1300-c. 1377)	
	“Agnus Dei” from the Mass	MM p. 36f, no. 13
	Guillaume Dufay (c. 1400-1474)	
	“Kyrie” from the Mass “Se le face ay pale.”	MM p. 43f, no. 15
	Paul Hindemith (1895-1963)	
	“Fugue in A” from Ludus Tonalis.	rec. Philips 900-096
II.	Gregorian Chant	
	“Communio”	SEGLP p. 2
	“Sanctus”	SEGLP p. 3
	“Agnus Dei”	SEGLP p. 5
	“Gradual”	SEGLP p. 8
III.	Antoine Brumel (c. 1475-c. 1520)	
	“Sub Diversis ApecieIus” from Lauda, Sion, Salvatore.	HFML p. 188
	Josquin Des Prez (c. 1445-1521)	
	“In Nomine” from Missa; Graudeamus.	HFML p. 189
	Roland de Lassus (1532-1594)	
	“Expandi Manus” from the Seventh Penitential Psalm.	BMC p. 76
XVIII	Tomas Luis Victoria (1549-1611)	
	“Die Irae” from Requiem.	BMC p. 80
	Giovanni Pierluigi Palestrina (c. 1525-1594),	
	“Benedictus” from Missa ad Fugam.	BMC p. 84

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II/1-a

1. *Paestrum*

2. *Morales*

3. *Marley*

4. *Marley*

5. *Beriani*

6. *Idem*

II/1-b

1.

2.

3.

4.

5.

6.

7.

8.

III/2-a

1. *Marley*

2. *Dorian, Tape (Female voices)*

3. *Beau*

3. *Phrygian (Male voices)*

4. *Beau*

III/2-b

1.

2.

3.

IV/2-a

Tape (Female voices) Bauer

Tape (Tenor & Bass) Bauer

Tape (Organ) Bauer

V/2-a

Tape (2 violins) Bauer

Tape (Violin & Cello) Bauer

Tape (Piano) Bauer

IV/2-b

V/2-b

V/2-a

Tape (Piano) Bauer

1. *cf*

Tape (Alto & Bass) Bauer

2. *cf*

Tape (Male voices) Bauer

3. *cf*

V/2-a

Tape (2 Violins) Bauer

4. *cf*

Tape (2 Violins) Bauer

5. *cf*

Tape (Piano) Bauer

6. *cf*

Tape (Piano) Bauer

7. *cf*

V/2-b

1.

2.

3.

V/2-b

4.

5.

6.

7.

VII/2-a

VII/2-b

Tape (Violin & Viola)

1.

1.

Tape (Violin & Viola)

2.

2.

VII/2-a (cont.)

Tape (2 Violins)

3.

VII/2-b (cont.)

3.

Tape (Violin & Viola)

4.

4.

Tape (Violin & Viola)

5.

5.

IX/2-a

Tape (Violin & Cello)

Willert - Rieker

Tape (2 Violins)

Lesser - Motet

Tape (Violin & Cello)

Beyers - Lenda

Tape (2 Sopranos)

Farin - Agnes Dei

IX/2-b

X/2-a

Tape (Flute, Viola & Cello)

Bauer

Bauer

Bauer

Bauer

X/2-b

XII/1-a

Tape (Oboe, Flute & Cello) Bauer

Tape (Oboe, Flute & Cello) Bauer

Tape (Violin, Viola & Cello) Bauer

XII/1-b

XII/3-a

Tape (Violin, Viola & Cello) Bauer

Tape (Violin, Viola & Cello) Bauer

Tape (Violin, Viola & Cello) Bauer

XII/3-b

XII/2-a

Tape (Oboe, Flute & Clarinet) Piano

Musical score for Tape (Oboe, Flute & Clarinet) and Piano. The score consists of three staves. The top staff is for the Tape (Oboe, Flute & Clarinet) and the bottom staff is for the Piano. The middle staff is for the Piano's right hand. The Piano part is in 4/4 time and features a melody of eighth and sixteenth notes. The Tape part features a melody of eighth and sixteenth notes, with some notes beamed together. The Piano part starts with a treble clef and a key signature of one flat (B-flat). The Tape part starts with a treble clef and a key signature of one flat (B-flat). The Piano part has a tempo marking of 'Piano' at the end.

Tape (Flute, Oboe & Clarinet)

A musical score for three parts: Flute, Oboe, and Clarinet. The title is "Tape (Flute, Oboe & Clarinet)". The score is written on three staves. The top staff is for the Flute, the middle for the Oboe, and the bottom for the Clarinet. The Flute part has a key signature of one sharp (F#) and a common time signature (C). The Oboe and Clarinet parts have a key signature of one sharp (F#) and a common time signature (C). The Flute part has a dynamic marking of "Basso" at the end. The Oboe and Clarinet parts have a dynamic marking of "sf" at the beginning. The Flute part has a melodic line with eighth and sixteenth notes. The Oboe and Clarinet parts have a rhythmic line with eighth and sixteenth notes.

Musical score for "The Rose Tree" in 3/4 time. The score consists of three staves. The first staff is for the Treble Clef, the second for the Alto Clef, and the third for the Bass Clef. The key signature has one sharp (F#). The melody is written in the Treble and Alto staves, while the bass line is in the Bass staff. The piece ends with a double bar line and the word "Dover" written above the final note.

VII/2-b

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is for the vocal melody in G major, starting on G4 and ending on G5. The middle staff is for the piano accompaniment in G major, starting on G4 and ending on G5. The bottom staff is for the bass line in G major, starting on G2 and ending on G3. The key signature has one sharp (F#). The time signature is 4/4. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half). The piano accompaniment is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half). The bass line is: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (half), B1 (half).

A musical score for the song 'The Rose Tree'. It features three staves. The top staff is for the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The middle staff is for the piano accompaniment, starting with a treble clef and a key signature of one flat. It begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The bottom staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. It begins with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The score is written in a simple, clear style with no lyrics.

A musical score for the song "The Rose Tree". It features three staves. The top staff is for the voice, the middle for the piano (marked "p."), and the bottom for the guitar. The music is in 2/4 time and G major. The lyrics "The Rose Tree" are written below the piano part. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The music is arranged in a simple, folk-like style.

XIV/1-a

Tape (Flute, Viola & Clarinet)

A musical score for three parts: Flute, Viola, and Clarinet. The score is written on three staves. The top staff is for the Flute, the middle for the Viola, and the bottom for the Clarinet. The music is in 4/4 time and features a melodic line in the Flute part, with the Viola and Clarinet providing harmonic support. The score is labeled 'Tape (Flute, Viola & Clarinet)' and 'Bauer' in the top right corner. The first staff has a '1' above it, and the second staff has a '2' above it. The third staff has a '3' above it. The score is written in a simple, clean style with black ink on a white background.

2. *Taps* (Oboe, Clarinet & Bassoon) Dancer

The musical score for 'Taps' is written for Oboe, Clarinet, and Bassoon. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The music is in 4/4 time. The first staff contains a single melodic line with a series of eighth and sixteenth notes. The second staff contains a more complex rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The piece ends with a double bar line.

Taps (2 Violins & Viola) Bauer
 3.

XIV/1-b

A musical score for the song 'The Rose Tree'. It features three staves. The top staff is for the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are for piano accompaniment, both starting with a bass clef. The music is in 4/4 time. The melody consists of a series of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern in the left hand and a more varied right-hand accompaniment.

1. *Allegretto*
 2. *Allegretto*

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two staves, both marked '1. Allegretto'. The second system contains the third staff, marked '2. Allegretto'. The third system contains the fourth staff, which is a continuation of the melody from the second staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 2/4.

[illegible]

XV/2-a

Tape (String trio)

1.

Schwarz & Schuster

2.

Schwarz & Schuster

XV/2-a (cont.)

Tape (Piano)

1.

Detemern

Tape (Chorus)

1.

Schuster

XV/2-b

1.

2.

XV/2-b (cont.)

1.

1.

XII/2-a

XII/a-2

Score for XII/a-2, measures 1-4. The score is in 2/4 time and features a key signature of one flat (B-flat). The instrumentation includes a Tape (Woodwinds) and a Bass.

Measures 1-4 show the initial entry of the Tape (Woodwinds) and the Bass. The Tape part is marked with a forte (f) dynamic. The Bass part enters in measure 2.

Score for XII/2-a, measures 5-8. The score is in 2/4 time and features a key signature of one flat (B-flat). The instrumentation includes a Tape (Clarinet & Bassoon), a Bass, a Flute, and a Saxophone.

Measures 5-8 show the continuation of the Tape (Clarinet & Bassoon) and Bass parts. The Flute and Saxophone parts enter in measure 6. The Flute part is marked with a forte (f) dynamic. The Saxophone part is marked with a forte (f) dynamic.

XII/2-b

XII/2-b

Score for XII/2-b, measures 1-4. The score is in 2/4 time and features a key signature of one flat (B-flat). The instrumentation includes a Bass and a Saxophone.

Measures 1-4 show the initial entry of the Bass and the Saxophone. The Bass part is marked with a forte (f) dynamic. The Saxophone part is marked with a forte (f) dynamic.

Score for XII/2-b, measures 5-8. The score is in 2/4 time and features a key signature of one flat (B-flat). The instrumentation includes a Bass and a Saxophone.

Measures 5-8 show the continuation of the Bass and the Saxophone parts. The Bass part is marked with a forte (f) dynamic. The Saxophone part is marked with a forte (f) dynamic.

XIII/2-a

Tape (2 Violins & Cello)

Ingegneri - Tanguet Agnus

XIII/2-b

Pilestrina - Hymn

XIII/2-a (cont.)

Canzonni - Ricercar

XIII/2-b (cont.)

Cavazzini - Mass

IX/2-a

Tape (Voice) Palestrina - Lamentations

1.

2.

3.

4.

Willbye - Madrigal

5.

6.

Willbert - Récit

7.

8.

Palestrina - Mass

9.

10.

IX/2-b

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

IX/2-a

Tape (Chorus) Jeppesen

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

IX/2-b

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

XVI/2-a

Tape (Chorus) Japponen

1. *c.f.*

2. *c.f.*

3. *c.f.*

Fux

XVI/2-b

1.

2.

3.

XVI/2-a

Tape (Chorus) Japponen

1.

2.

3.

Japponen

XVI/2-b

1.

2.

3.

XIII/2-a

1. Tape (chores) Palestrina

2. Palestrina

XIII/2-a (cont.)

3.

4. Palestrina

5. Palestrina

XIII/2-b

1.

2.

XIII/2-b (cont.)

3.

4.

5.

XV/2-a

XV/2-b

Tape (Chorus) Lausus - Chanson

1.

This block contains the first system of music for 'Tape (Chorus) Lausus - Chanson'. It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a modern style with various note values and rests.

1.

This block contains the first system of music for 'XV/2-b'. It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a modern style with various note values and rests.

Vittorio - Motet

2.

This block contains the second system of music for 'Vittorio - Motet'. It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a modern style with various note values and rests.

2.

This block contains the second system of music for 'XV/2-b'. It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a modern style with various note values and rests.

XV/2-a (cont.)

XV/2-b (cont.)

Palestrina - Mass

3.

This block contains the third system of music for 'Palestrina - Mass'. It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a modern style with various note values and rests.

3.

This block contains the third system of music for 'XV/2-b'. It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a modern style with various note values and rests.

Palestrina - Mass

4.

This block contains the fourth system of music for 'Palestrina - Mass'. It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a modern style with various note values and rests.

4.

This block contains the fourth system of music for 'XV/2-b'. It consists of four staves of music in 2/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a modern style with various note values and rests.

XVI/2-a

Tape (Chorus) Ingegneri - Response

Palestrina - Mass (Kyrie)

XVI/2-b

XVI/2-a (cont.)

Vittorio - Mass

Cavazzini - Cantata

XVI/2-b (cont.)

(Abstract)

TEACHING PROCEDURE OF 16 TH CENTURY COUNTERPOINT

With Ear Training of Music in Modal Polyphonic Texture

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In teaching counterpoint in schools, there exists a bewildering diversity of approaches with respect both to content and to method. Also several titles are given to counterpoint courses. Each title may mean one of three different styles of the counterpoint: the modal counterpoint, strict counterpoint and tonal counterpoint. Generally speaking, the modal counterpoint is isolated to music of the sixteenth century, the strict counterpoint is "purely pedagogical discipline, based on artificial style," and the tonal counterpoint is conceived of as leading to or comprising studies of late Baroque styles in invention, canon, fugue, etc.

There are several methods of approach to counterpoint. With the examination of Fux, Jeppeson and Soderland, I attempt to approach by the following methods in this work:

1. For the exercise of writing, the use of the Cantus Firmus and Species based on the 'polyphonic modes.'
2. To understand the style of the sixteenth century music, hearing and analyzing are emphasised.
3. For eartraining, the Species are also used.

It is the final desirable goal of this work that the students can understand the 16 th century polyphonic music, as well as they can reproduce the Palestrina style in their own writings.

CLASSROOM PLAN

This course aims to be given to sophomore or junior class which has taken at least one year of basic eartraining and harmony courses, and to be covered in two semester courses, three hours per week.

Materials:

- a) Textbooks: Roberts, S. and Fischer, I., *A Handbook of Modal Counterpoint*. The Free Press, New York, 1967.

Hardy, G. and Fish, A., *Music Literature. A Workbook for Analysis.* vol. II, Polyphony, Dodd, Mead & Company, New York, 1969.

b) Supplementary Materials:

Class schedule (see Appendix I)

Reference list for students (see Appendix II)

Assignment schedule (see Appendix III)

Materials for dictation (Appendix IV)

Analysis material (Listed on Appendix V. Music should be provided by machine-copy for the class).

Recordings (Appendix V)

c) Equipments for classroom:

Chalkboard, recording tape, tape recorder and record player, piano, overhead-projector, and chorus which consists of whole class and must be settled for two, three and four voice chorus.

Teaching in the classroom:

a) Writing and analysis – at the first hour of the week.

b) Dictation – at the second hour of the week.

– dictating from the tapes.

c) Review of assignment – at the last hour of the week.

GRADING AND EXAMINATIONS

First semester: a) Writing assignment results, every week.

b) Two-part free writing (take-home).

c) Dictation and analysis examination at the end of semester.

Second semester: a) Every week writing assignment results.

b) Three-part free writing – at the middle of the semester.

– take-home.

Four-part free writing – at the end of the semester.

– take-home.

c) Dictation and analysis examination at the end of semester.