

MUSIC - UNIVERSITY OF TORONTO



3 1761 07192 486 4

PART-WRITING

HENRY HILES

MT
50
H45
1890



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

<http://www.archive.org/details/partwritingwhenh00hileuoft>

~~780.4~~
~~H643~~
~~H6444pa~~

Presented by the Author

SECOND, AND THOROUGHLY REVISED, EDITION.

PART-WRITING:

WHEN, AND HOW, TO STUDY IT:

BY

HENRY HILES,

Mus. D., OXON.



PRICE THREE SHILLINGS AND SIXPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

1890.

5033
5819/4.0

MT
50
H45
1890

PREFACE.

DURING the last few years an immense advance has been made in the teaching of almost every branch of knowledge. Only in Music do we cling to the maxims of a time when the disciples of the Art were timidly feeling their way among its most rudimentary principles; and when even the simplest scales, or alphabets of sounds, were yet unsettled.

Prominent, among the many weaknesses and incongruities still preserved in our text-books and embalmed in examination papers, are the oft-exploded theories concerning the supposed derivation of our key-systems by dissection of the parts of a so-called "generating sound"; and the classification of grouped pulsations after the manner (often extremely whimsical) of their notation, rather than in accordance with their rhythmic effect.

But the most obstinate of the prejudices whereby advance is retarded is that which, while forced to acknowledge the great progress made in the later years in that science which embraces everything belonging to the analysis and to any kind of association of sounds, would subject that progress to the rule not of the makers of, but the mere theorists *about*, music at a time when its construction was a matter of calculation rather than of inspiration, and bore far more resemblance to the working-out of an arithmetical sum than to any attempt at poetic expression.

And the funniest point of it is that this persistent looking back shows, after all, only a half-hearted, sceptical kind of antiquarianism. No one (however conservative his temperament) has any hope of bringing back the delight in Greek scales; or of being able to revive Diaphony and the chaste Descant of pastoral simplicity; or of renewing the fascination of the Organum, of which the only even faintly plausible idea yet propounded is that, at a time when musical knowledge was in the vaguest rudimentary state, people were so enchanted by a discovery of the consonance and reinforcing power of perfect fifths that, like excited children, they literally rolled and revelled and rollicked in long consecutions of them. The timid theorist of to-day sighs only for a kind of mediæval obscurity; longs to return to a betwixt-and-between sort of age, neither one thing nor another; yearning after the worn-out skeleton of an exhausted system. He might, just as well, contend that our choristers ought to be attired in the scarecrow habiliments of the choir-boys of the fifteenth century as that the strains they sing should perpetuate the school of passionless, harmonic angularity which, in days long gone by, matched well enough the ridiculous posturings of the saints painted over the chanters' heads.

And, surely, no reasonable being could fail to be astonished by the curious character of the excuses offered why we should voluntarily place ourselves in bondage under the crabbed rules of the pedagogues of the Middle Ages.

There is the oft-quoted, but utterly unmeaning, assertion that the old masters regarded music from a different point of view from that whence we look at it: certainly an odd reason why we should follow their mode of construction. It is true that the feeling for consonance could not have been very acute which preferred the first inversion of a triad to the second: but equally faulty must have been the delicacy of appreciation of progression which failed even to guess at the real difficulty in the way of a free use of that second inversion.

But, of course, no one who seriously considers the matter would admit that educated, quick-eared musicians could have been careless as to the agreement of sounds heard together, while they were zealous as to the fitness of those used only in succession. It is strange that such a charge against the old contrapuntists should be made by their professed admirers: it scarcely seems a friendly opinion. And it is even more absurd than is the insinuation that in the modern dispensation—when the efficacy of leading-notes and the bias of dissonances are keenly felt—we attend to our chords to the neglect of our progressions.

And those who would be ashamed to extol, as intrinsically valuable, the specimens still preserved of the part-writing of the ancient legislators, still urge that the study of the six-and-a-half chords which embodied all the old harmonic knowledge must be useful by way of *exercise*. Truly, a somewhat circumscribed exercise!

Unquestionably, discipline is useful if of the right kind and calculated to lead to some good result. It is necessary that the hand of a pianist should be trained and its muscles rendered supple and pliant; and so finger-gymnastics are useful;—but not as examples of musical construction or expression. And, if a comparison between two such utterly dissimilar things may be instituted, then, to make it fair and reasonable, the technical exercises should aim at the development of the strong fingers only, and leave the weaker fingers unaided; for the maxims of the contrapuntists serve only to guide students through the very easy harmonies, and leave them to find their way without assistance among all the more complicated and delicate chords.

And, finally, it is argued that the value of a study of the rules which are not now binding, and which are absolutely useless as guides in the use of modern harmonies, is proved by the record that nearly all the great Masters were so trained. Of course they were! There was no other schooling for them: their tutors could teach them nothing else.

But if there is one clear and indisputable fact in the history of music it is that, so soon as the young students were old enough to claim their liberty, and the

budding genius strong enough to assert itself, the rules were contemptuously cast aside. Could any more complete condemnation of the said rules be imagined?

But not only is simple part-writing rendered perplexing (as though it could be exempt from those conditions of Harmony which *must* govern all combinations and consecutions of sounds), but those special applications of it by which variety of effect may be gained and the different sections of a work may be more thoroughly welded together, are needlessly enshrouded in obscurity. Thus the simple inversion of parts is treated as involving some peculiar danger and needing special care and tact; while Canonic writing is supposed to be extremely difficult and mysterious.

The facts are that no two-part music which will not invert is well-constructed in its original form; and that in three, or more, parts designed for inversion it is not necessary to avoid second inversions of consonant triads or to omit from them their fifth; but only to attend to those rules (necessarily learnt very early in the study of Harmony) respecting hidden fifths and fourths, which may be found in "The Grammar of Music," pars. 100 to 120. And the student must indeed be dull if he discovers not the secret of Canonic writing before he gets to the end of this treatise: for all invertible (that is all good) part-writing is really Canonic.

The old routine in teaching "Counterpoint" was to commence with two parts and gradually to increase the number; and in the first edition of this work the ordinary mode of explanation was followed. But the practice of the writer has always been to pursue the course suggested in the following pages; and, in the number of parts (probably four) to which, in plain harmony, the student had become accustomed, gradually to introduce dissonances until a continuous semi-pulsational movement was secured; that quicker motion being, at the first, distributed among the various parts, and afterward confined to one voice. Obviously the difficulty of clearly defining the basis of a chord is greater with only two parts than with three or four. Good four-part writing is plentiful: but thoroughly satisfactory and artistic duets are very rare.

Before this treatise may, with full advantage, be studied the young musician must become well acquainted with modern harmony, and with the varied effects and tendencies of discords. By a student so prepared the intricacies of part-writing may easily be unravelled. Constant reference is, therefore, made to the only work in which harmony is (like part-writing in the following pages) systematically and exhaustively explained in an entirely practical manner: and it is, at the outset, assumed that familiarity with the author's "Grammar of Music" (published by Messrs. Forsyth Bros.) has been acquired, at least as far as par. 206.

Manchester, Easter, 1890.

"The rules (of Counterpoint) are never followed in all their rigour in the works of the best composers."—*Sir F. A. Gore Ouseley, Bart., M.A., Mus. D., Professor of Music in the University of Oxford.*

"The rules of Counterpoint were established prior to the discovery of the natural principles whereon harmony, and the phraseology that springs from it, are based."—*Sir G. A. Macfarren, M.A., Mus. D., Professor of Music in the University of Cambridge.*

"It is generally admitted that the study of Counterpoint has been hampered by a good many rules which have absolutely no application at all in the extended domain of modern music."—*Dr. A. C. Mackenzie, Principal of the Royal Academy of Music.*

"It cannot be denied that the first fact which startles, and shakes the faith of, the student of Counterpoint is that the preaching and practice of contrapuntists are so thoroughly inconsistent."—*"Dictionary of Music," by Sir John Stainer, M.A., Mus. D., Professor of Music in the University of Oxford, and W. A. Barrett, Mus. B., Oxon.*

PATTERN PART-WRITING.

1. Throughout the study of Music we have to do with the laws of regularity and order. In the equable vibrations which give to a simple sound a smooth and sustained effect, and through the varied groupings of such vibrations which render more or less agreeable any combinations of sounds of different pitch, we trace the rudimentary impulses of that power which extends its sway over all successions of sounds, which regulates the balance of rhythmic swing, and loses not its force even in the largest expansions and developments of musical construction.

2. At first we are concerned with the simple and close relationship of sounds which accord so well that they may be banded together in smooth, restful chords of three closely allied cycles of vibrations: and then, by the continuance of one or more of those sounds we seek to link together such triads, and to preserve among consecutive harmonies a bond of union.

3. By the unfolding of our connected triads we arrive at the chromatic scale which, without the perpetual jarrings of minutely inflected and "falsely-related" sounds ("Grammar of Music," pars. 135 to 141) completes a circle of connected and interwoven chords as perfectly attuned as is required by any ear, however highly trained, which has not purposely been rendered morbidly sensitive.

4. Beyond the chromatic scale it is—in spite of the vain longings of some theorists—impossible to go.* For far above (*a*) the difficulty of manipulating upon any instrument a greater number of distinctions of pitch; or (*b*) of pointing out to the singer or player the required inflection of a sound bearing, amid all its trivial

* What is sometimes, though very incorrectly, called an "enharmonic" scale is merely an enumeration of some (not nearly all) the names borne by a few of the twelve sounds of the chromatic scale according to their places in the chords in which they are written.

distinctions, the same letter or syllabic name; or (c) the perplexity which must be caused by the radical change that would have to be made in the nomenclature of sounds, would be the evil ensuing from the total destruction of that agreement between consecutive harmonies which renders smooth the passage from one chord to another, and is the source of the most charming effects and most striking changes in music.

5. But our conviction of the far-reaching force of the law of consonance comes not so irresistibly when its reign appears unchallenged and peaceful as when, by slight infringement, its rule seems temporarily to be disregarded. The simplest series of sounds, bridging over the distance between any given pitch and its octave, contains some tones far from being consonant with its starting and concluding points.

6. The "leading note," especially, has a fidgetiness entirely due to its position in the scale; and not to any peculiarity inherent in the sound itself. And, should its restlessness be at any time obscured, it is necessary only to bring it into contact with the fourth of the (diatonic) scale to exhibit it strongly.

7. So that we soon gain some slight sense of the absolute rule of consonance in all combinations or successions of sounds; and of the strengthening of its sway, whenever its gentle influences are disregarded, by the mere appearance of what may be called its *police sounds*, and the faintest utterance of their injunction to "move on."

8. And as we consider the almost infinite effects which the chromatic scale of any chord-base affords ("Grammar of Music," par. 157) we perceive how—mainly by the use of dissonances—the *progressional* force of sounds (first shown to us by the leading note of the simplest diatonic series) may be utilised to the elevation of the previously subordinate, and almost hidden, parts of the harmony.

9. So long as only consonances are used very little could be gained—except in music for instruments having tones which quickly decrease in force—by causing any of the parts to move more rapidly than others.

10. The repeated striking of chords, and the distribution of their sounds—often useful on the Piano—are by the sustained tones of an Organ rendered unnecessary, if not displeasing. No absolutely new ingredients or fresh tendencies are given to the harmony; but merely a reinforcement of sounds already heard or suggested.

11. But the addition of a dissonance to a previously consonant chord imparts a fresh (or strengthens an old) impetus, and draws attention to the part in which it appears, enabling the ear more readily to trace its progression, and investing it with a more important character than it had before.

12. Thus the first step is gained in Part-Writing, as distinguished from plain Harmony of what may be properly called the "first species" or simplest pattern; in which the chords are changed whenever the theme which they accompany and support moves to a new sound.

13. Such Harmony is classified as "note-against-note," or equally moving; but does not strictly answer to the description: for, when any sound belongs to two adjoining chords—and there should always be such a linking together of consecutive harmonies—to forbid the continuance in one part of the connecting sound would be absurdly pedantic, troublesome to singers, and hurtful to the effect because involving a totally unnecessary skipping about of the parts.

14. In such plain straightforward Harmony the student will ascertain the simpler uses of that mildest of dissonances—the minor seventh—which may be added ("Grammar of Music," Ex. 93) to any triad belonging to the key. He will notice how it joins chords otherwise without a common sound; will recognise how, by propelling chords on in the direction of their resolution, it reconciles the ear to unlooked-for triads; and how, when neither connection may be established nor expectation aroused, it may be made to absorb attention and to divert it from the faulty harmonic progression.

15. But the efficacy of the simple dissonance extends farther: and the student should persistently exercise himself in endeavouring, by the addition of the sevenths to triads previously established, to create a more distinctly progressional effect, and to establish a constant stream of sounds dividing the pulsation.

16. Should the steps of the theme be noted by crotchets an attempt should be made to maintain a continuous movement of quavers: not, at first, confining the quavers to one part, but assigning them, in turn, to the several voices, as may be more convenient in the chords in which the sevenths appear.

17. With a little care in the selection of chords a complete mastery over this necessary preliminary to effective part-writing may be achieved. Syllabic Hymn-melodies form very convenient themes for early exercise in part-writing: and the Subject (S.) may be placed in any part.

18. In the following specimens the diverse harmonizing of short texts has been preferred to the less varied, and less exhaustive, treatment of longer subjects. Students are advised to carry on throughout the whole Hymn-tune the patterns of part-writing adopted, in each example, to its first phrase:—

19. When a sufficient acquaintance has been made with the plain-harmony use, and varied resolutions, of major and minor ninths ("Grammar of Music," pars. 207 to 234) a far greater facility in part-writing will be easily acquired, and the quavers should be made to run in one continuously moving part; while the other parts—above, below, or around it—keep step, generally with the pulsation.

20. Or two, or more, of the parts may move in quavers.

See also "Grammar of Music," Ex. 296.

21. But the maintenance of any set pattern to the detriment of the connection, or sufficient fulness, of the chords would be mere pedantic subservience to the look, rather than the effect, of the harmony. The designed effect of this species of construction is secured by the continued movement of one part. Whether the other parts move in quavers, or crotchets, or irregularly, matters but little. Sometimes the entrance of the florid part may be rendered more striking by being delayed until after the sounding of the first chord.

22. As familiarity with dissonances extends the necessity for extreme care in the selection of chords diminishes; although the confinement of the quavers to one part may require a special arrangement, or inversion, of some of the chords.

In all cases the rules given in the "Grammar of Music" respecting each dissonance should be attended to.

First system of musical notation, featuring a treble and bass clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of two staves. The upper staff begins with a treble clef and contains a melodic line with several dissonances marked with an 'S'. The lower staff begins with a bass clef and contains a bass line. The system concludes with a double bar line.

Second system of musical notation, featuring a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of two staves. The upper staff begins with a treble clef and contains a melodic line with several dissonances marked with an 'S'. The lower staff begins with a bass clef and contains a bass line. The system concludes with a double bar line.

Third system of musical notation, featuring a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of two staves. The upper staff begins with a treble clef and contains a melodic line with several dissonances marked with an 'S'. The lower staff begins with a bass clef and contains a bass line. The system concludes with a double bar line.

Fourth system of musical notation, featuring a treble and bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The music consists of two staves. The upper staff begins with a treble clef and contains a melodic line with several dissonances marked with an 'S'. The lower staff begins with a bass clef and contains a bass line. The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of two staves. The upper staff begins with a treble clef and contains a melodic line with several dissonances marked with an 'S'. The lower staff begins with a bass clef and contains a bass line. The system concludes with a double bar line.



23. By this greater rapidity of movement three-part writing may be made as effective, and often to sound as full, as four-part plainer harmony; while the clearer progression of the different parts enhances the pleasure of the listener.

The musical score consists of five systems of three-part writing. Each system includes a treble clef staff and a bass clef staff. The first system is marked with an 'S' above the treble staff. The second system has an 'S' above the treble staff and an 'S' below the bass staff. The third system has an 'S' above the treble staff and an 'S' below the bass staff. The fourth system has an 'S' above the treble staff and an 'S' below the bass staff. The fifth system has an 'S' above the treble staff and an 'S' below the bass staff. The score is written in 4/4 time and features various chords and melodic lines.

24. And three parts suffice for the delineation of most chords: for, generally, two of the voices will be well-related, and will mutually exercise some degree of reinforcing and solidifying influence, preventing that uncertainty as to the basis of the combination which is, of all things, most unsatisfactory and perplexing.

25. But, as the number of parts diminishes, the advisability increases of avoiding strong dissonances on the pulses, and of reserving them for addition to already established and well-defined harmonies.

26. Well constructed two-part writing of this second species, or pattern, is more effective than with two equally moving parts: but the agreeable combinations are much more restricted than in three-part music.

27. In all combinations of differently-named (*i.e.*, not octave) sounds as much richness of effect should be secured as is possible with the number of parts. Thus one of our earliest rules ("Grammar of Music," par. 50) was not to use a bare and cold consonance unless another part clothed and enriched it by the addition of a sound producing a warmer result.

28. We were not to have a perfect fifth except when the third could be added and the triad distinguished as either major or minor.

29. Still more unsatisfactory, because less firm and less clearly pointing out its basis, must be the unaccompanied inversion—or wrong side up—of such a fifth.

30. In two-part writing, therefore, the *prominent* or *accented* use of perfect fifths or fourths should be, as much as possible, avoided. Between the pulses, when the chord has been defined and a warmer consonance has been used, they are free from any objection except that (belonging to the same triad, *see* par. 10) they add no new effect.



31. They may, also, be used in passing by single steps up or down a scale, from one warmer consonance to another.



32. Or a fourth may be used as a clear keeping back of the third; the chord (*a*) being previously established, or (*b*) being distinctly led to and expected.



33. Similarly, an augmented ninth (or second), clearly leading to the tenth (or third) of the same basis, may be used even in two-part harmony.



34. Octaves and unisons give firmness to the beginning and ending of a duet: but elsewhere should not be frequently used, because they engage the two parts in the mere duplication of, practically, one sound; and have, therefore, a melodic, rather than an harmonic, effect.

35. Although the warmth and richness of thirds and sixths eminently fit them for frequent pulsational use, a succession of three or four such consonances becomes cloying and wearisome, and destroys all individuality and contrast of the parts.

36. Between the pulses—or on a pulse if the derivation of the harmony remains unchanged—a major ninth may be used when it can be approached and quitted by scale-steps. Indeed, the clear, melodic character which, in two-part music, attaches to each of the parts, justifies almost any progression of the under voice which would be right in the upper part.



37. Minor sevenths are, in all forms and inversions, so mildly dissonant as to be available anywhere.



38. The dissonant effect (or the yearning for resolution) of the minor seventh and of the leading note being very nearly equal, a part may—while the chord-base remains unchanged—skip from the one to the other, leaving the first unresolved.



39. Evidently, this second pattern of writing is preserved even when the shorter notes are not of equal length.

40. The florid part, or parts, may move in notes of any proportionate value to the pulsation.

41. Precisely in proportion to their brevity does the harshness of dissonances decrease; so that almost any combination, *however strongly accented*, is harmless when the florid part moves with three, four, or more times the rapidity of the beat. ("Grammar of Music," Ex. 297.) A part moving with thrice the rapidity of the pulsation may very easily be constructed and rendered effective.

* These skips are rendered easy by the regular, semitonic, descent of the real bass.

42. Quickness of motion is, however, more suitable for instruments than for voices. It is especially effective when assigned to the stringed instruments of the orchestra; and may be more accelerated for the smaller than for the larger members of the Violin family.

43. A part moving four times as rapidly as the pulsation is said to be fashioned after the "third species" of part-writing.

The image displays four musical examples of the "third species" of part-writing, each consisting of a vocal line (S) and a string line (B) in 4/4 time. The examples are arranged vertically and show a vocal line moving at a normal pace while the string line moves four times as rapidly, creating a complex rhythmic texture. The first example is in G major (one sharp) and the second is in D major (two sharps). The third and fourth examples are in D minor (two flats). Each example features a vocal line with a steady, simple rhythm and a string line with rapid, intricate patterns, often including triplets and sixteenth-note runs. The string line in the first two examples is marked with a '3' above the notes, indicating a triplet. The string line in the third and fourth examples is marked with a '3' below the notes, also indicating a triplet. The vocal line in the first two examples is marked with a '3' above the notes, indicating a triplet. The vocal line in the third and fourth examples is marked with a '3' below the notes, also indicating a triplet. The string line in the first two examples is marked with a '3' above the notes, indicating a triplet. The string line in the third and fourth examples is marked with a '3' below the notes, also indicating a triplet.

BROKEN PATTERNS.

The first system of music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The upper staff (treble clef) features a melodic line with eighth-note triplets, each marked with a '3' above it. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. A small 'S' is written below the first measure of the bass staff.

The second system continues the piece in 4/4 time with two flats. The upper staff has a melodic line with eighth-note triplets, some of which are beamed together. The lower staff has a bass line with chords and eighth notes. A small 'S' is written below the first measure of the bass staff.

The third system is in 4/4 time with two flats. The upper staff features a complex melodic line with sixteenth-note patterns and some chromaticism. The lower staff has a bass line with chords and sixteenth-note accompaniment. A small 'S' is written below the first measure of the bass staff.

The fourth system is in 4/4 time with two flats. The upper staff has a very active melodic line with sixteenth-note runs. The lower staff has a bass line with chords and eighth notes. A small 'S' is written below the first measure of the bass staff.

The fifth system is in 4/4 time with two flats. The upper staff has a melodic line with eighth notes and some chromaticism. The lower staff has a bass line with eighth-note triplets, each marked with a '3' above it. A small 'S' is written below the first measure of the treble staff.

System 1: Treble clef, 4/4 time signature. The upper staff contains a simple melody of quarter notes. The lower staff contains a complex accompaniment of sixteenth-note patterns. A small 'S' is written below the first measure of the lower staff.

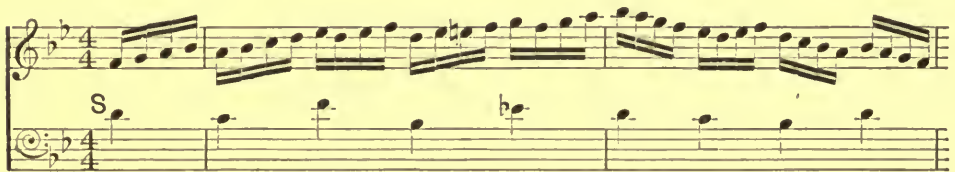
System 2: Treble clef, 4/4 time signature. The upper staff continues the melody with eighth-note patterns. The lower staff features a bass line of quarter notes. A small 'S' is written below the first measure of the lower staff.

System 3: Treble clef, 4/4 time signature. The upper staff continues the melody. The lower staff features a bass line with a triplet of eighth notes in the first measure. A small 'S' is written above the first measure of the upper staff.

System 4: Treble clef, 4/4 time signature. The upper staff continues the melody with eighth-note patterns. The lower staff features a bass line of quarter notes. A small 'S' is written below the first measure of the lower staff.

System 5: Treble clef, 4/4 time signature. The upper staff continues the melody with eighth-note patterns. The lower staff features a bass line of quarter notes. A small 'S' is written below the first measure of the lower staff.

System 6: Treble clef, 4/4 time signature, key signature of one flat. The upper staff continues the melody. The lower staff features a bass line with a triplet of eighth notes in the first measure. A small 'S' is written above the first measure of the upper staff.



44. No set pattern of writing contrasts so distinctly with a theme as one moving alternately with its pulsation. A syncopated part has a very powerful rhythmic force. Its strong throbs resemble the vigorous strokes with which one who swims against a rapid stream must buffet the opposing current.

45. In other patterns it is advisable, while not avoiding dissonances—which, indeed, afford the strongest effects—yet to mitigate the harshness of all very crude combinations by using them generally *between* the pulsations.

46. But the full force of a syncopated part is felt only when the dissonance coincides with the pulsation. The retarded part serves to bind together adjoining chords otherwise unconnected.

47. Syncopation is the only pattern of part-writing at all difficult to continue without interruption. And this difficulty may, in music of more than two parts, soon be surmounted through the readiness with which the chords may be clearly delineated and the basis of each combination pointed out. But the rules given in the "Grammar" respecting combinations of dissonances with any octaves of their resolutions should be carefully attended to.

48. It is well to commence the practice of this "fourth species," or pattern, of writing with four parts, similarly to that of the intermediate quavers of the second species; contriving that at every step of the pulsation some sound of the preceding harmony should be retarded.

49. At first it will be easier not to confine all the suspensions to one part, but to retard those sounds (in whatever part) the prolongation of which will least interfere with the progression of the other voices, and produce fewest combinations of discords with any duplicates of their resolutions.

50. Thus, generally, the suspension 4-3, or 6-5 from the basis of the harmony (producing a prepared eleventh or thirteenth) will be suggested. As the student has been accustomed to avoid doubling the major third of a triad there will be little danger of a suspended fourth harshly clashing with any other part; and the combination of a major thirteenth with the fifth—especially when the dissonant note is the higher of the two and is a sound continued from the previous chord—will not be very disagreeable. Indeed, unless some other discord be combined with it, the union may be interpreted as merely some form of a minor triad with a minor seventh added.

51. With the suspension 9-8 the octave of the resolution when held in a lower part is only very slightly harsh: but, generally, it is advisable not to hold the eighth in any part higher than that in which the suspension occurs. In any case the ninth and the eighth should be kept as far apart as possible. Evidently the advice given should be more strictly followed when the ninth is minor than when it is a whole tone above its natural resolution.

52. With the retardation 7-8 the eighth should certainly not be held in any higher part. Nor, without great harshness, may any underpart resolve a dissonance a semitone upward while the octave of its resolution is held above it.

53. The theme, or subject itself, may be syncopated, often very effectively; while other parts move with the pulsation. But the effect of syncopation must be lost unless the natural pulsation be strongly and firmly marked.

54. Very soon the thoughtful student—who is steadily acquiring a musicianly perception of the effect described by his writing, and is learning to follow in imagination the chords and progressions he depicts—will be able to contrive the arrangement of his parts so as to include in one of them a continuous chain of retardations, and to invest that part with strong individuality of character.

First system of musical notation, featuring a vocal line (S) and a piano accompaniment in 4/4 time, key of B-flat major.

Second system of musical notation, continuing the vocal and piano parts from the first system.

See also "Grammar of Music," Ex. 310.

Third system of musical notation, featuring a vocal line (S) and a piano accompaniment in 4/4 time, key of B-flat major.

Fourth system of musical notation, continuing the vocal and piano parts from the third system.

Fifth system of musical notation, concluding the vocal and piano parts from the fourth system.

The image displays six systems of musical notation, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in 4/4 time. The systems are as follows:

- System 1:** Key signature: one flat (B-flat). The vocal line begins with a whole note chord marked 'S'. The piano accompaniment features a steady eighth-note pattern.
- System 2:** Key signature: two flats (B-flat, E-flat). The vocal line has a melodic line with eighth notes. The piano accompaniment has a more active eighth-note pattern.
- System 3:** Key signature: two sharps (F-sharp, C-sharp). The vocal line includes a triplet of eighth notes. The piano accompaniment has a steady eighth-note pattern.
- System 4:** Key signature: two sharps (F-sharp, C-sharp). The vocal line has a melodic line with eighth notes. The piano accompaniment has a steady eighth-note pattern.
- System 5:** Key signature: one flat (B-flat). The vocal line has a melodic line with eighth notes. The piano accompaniment has a steady eighth-note pattern.
- System 6:** Key signature: two flats (B-flat, E-flat). The vocal line has a melodic line with eighth notes. The piano accompaniment has a steady eighth-note pattern.

Musical score for Part-Writing, page 19. The score consists of ten systems of music, each with two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The letter 'S' is placed above the first staff of each system, indicating a specific part or section. The score concludes with a double bar line at the end of the tenth system.

55. It will be noticed that a triple division of the pulses facilitates a very effective syncopation. Also, that the double syncopation of the last of the foregoing specimens—like the retardation only upon alternate pulses in the last example on page 16—is not so effective as the equal, but alternate, movement of two well-marked parts.

56. These fashions of alternate, or more rapid, motion include all the merely rhythmic devices for giving diversity of character to the different strata of the harmony; although they may be combined in various ways, or may be broken into patterns including some of the peculiarities and details of each species.

57. Indeed, in actual composition very rarely is one pattern continued for any considerable length of time. But the practice of each mode of construction is a necessary part of a student's training: because only thereby may the full meaning and use of dissonant sounds be understood, the force of rhythmic influence be properly felt, and facility be acquired in combining the different rates and styles of movement upon which the beauty of part-writing so largely depends.

58. A striking, but purposely harsh, effect is sometimes produced by holding back some (generally, and less crudely, the upper) of the sounds of passages given in several octaves. But, obviously, the mere dragging behind of some of the strata of sounds used to strengthen a melody could not be called "part-writing." It is tolerable only for a very few pulses; and would be out of place except in very long compositions, in which every device of treatment is employed, and when the attention of the hearer may be expected to tire and need to be awakened.



59. It is possible—when writing for more than the four kinds of voices of an ordinary choir, or in more parts than the four which generally form the basis of the fullest orchestral scoring—to adhere rigidly in each part to a set pattern. But, even as an exercise, the gain must be greatly out of proportion to the expenditure of time. No purely musical advantage could result from such mechanical and laborious construction; and the individuality of character of each part—which is the great aim of all the discipline to be gained in pattern-writing—must be lost amid the obscurity of progression caused by the combination of a great number of distinct parts, however skilfully those parts may be fashioned ("Grammar of Music," Ex. 299).

IRREGULAR PART-WRITING

60. BUT, although valuable discipline may be obtained by following (in the different parts) set, rhythmic, patterns, music is very seldom compiled in such a mechanical manner.

61. By persistence in following a strict outline a thorough knowledge of the progressions and combinations proper to, and the effects obtainable by, such a plan may be acquired: but, frequently, it will be felt that rigid uniformity has been maintained, at the expense of artistic effect.

62. For example—When two parts have arrived at sounds a semitone, or even a tone, apart; and, in accordance with the prescribed pattern, the upper part moves first (*a*), probably too great a sacrifice to appearance and uniformity has been made; for the natural resolution of such a dissonance, almost always, dictates the removal of the lower (*b*), rather than of the higher, part.



63. Further—In one of the rhythmic patterns we have practised discords may be introduced only as suspensions; in another no suspensions may be used, because they would break the regularity of the outline. No such restriction could be imposed on the musician, except as a matter of discipline.

64. Having thoroughly mastered the details, and appreciated the principles, of the science, the student is prepared to yield himself, freely, to the artistic influences of music; and to follow, unreservedly, the tendencies of sounds.

65. One of the greatest defects of our earlier attempts at harmony was the great monotony of the inner parts. We had, for some time, to be satisfied with a kind of coarse, general, result; without making any attempt to perfect the details. The exterior, or prominent, portions of our harmony were effective: but they enclosed a kind of rubble work; very crude, and uninteresting. The inner parts filled in, without adding much to the artistic character of, the harmony.

66. The free use of discords enabled us to give to the inner parts more movement, and importance.

67. Still—as a great part of the charm of a melody lies in the freedom of its rhythmic progression, in its regulated irregularity, and its lawful liberty—the undeviating following of a set pattern must, necessarily, be monotonous.

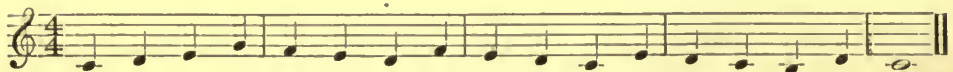
68. Perfect part-writing is like the interweaving of several threads; each beautiful in itself, and contributing to the fabric its fair share of the aggregate strength and colour.

69. Music of the highest character is not a mere laying on of bright, glaring tints; but the subordination of shades (each inherently lovely) to the production of a contrasted and yet blended, a vigorous and yet mellowed, tone-picture. It is like the happy intercourse of kindred minds; producing a diversified oneness: not the result of a dreary sameness of idea, or dead-level of thought, or of a want of individuality; but springing out of the varied lights and fancies of imaginations, differently attuned, but all capable of being kindled into warmth and brightness by the stimulus of one, common, aspiration; all yielding to the stirring influence of one, general, yearning; to the vibrating power of one fundamental tone.

70. We should, therefore, now endeavour—as the summing up, and completion, of our study of harmony—to give such a charm to the elaborated, and polished, sections of our work as to invest each part with a melodic, tuneful, character; distinctly preserved, but never unduly prominent, as it intertwines with its sister melodies.

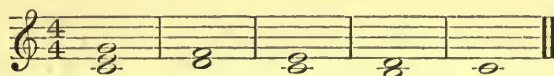
71. The ability to give to each part such a distinctive character we have, in our practice of pattern writing, been striving to acquire.

72. A melody, like the following, may be correct in all its progressions, and admirably regular:—



73. The construction of the above is extremely simple: for the melody is founded upon alternations of portions of the tonic, and the dominant,

chords. And the outlines of the melody, as well as the duration of each chord-influence, show the rhythmic swing to be of duple character:



74. But the very uniformity of pattern is a defect, and a cause of weariness. A little irregularity would wonderfully improve and enliven the melody, by singling out some of its sounds as more important than the others; by punctuation; by showing a tendency; by making obvious a definite meaning, beyond the mere wandering through a maze of sounds of different pitch.

75. The scale relationship of the sounds may be correct: but that is not enough. The sentence is commonplace, and uninteresting; a mere utterance for the sake of speaking; and not for the purpose of communicating a new thought. We desire that the old, familiar, sound-language should, not only be grammatically correct but, be made the vehicle for the expression of new ideas.

76. Now, many as are the changes that may be rung upon an octave of bells, their number is not infinite: so that any diatonic melody now written may, very probably, in its mere succession of sounds of varied pitch, somewhat resemble some tune with which we are familiar.

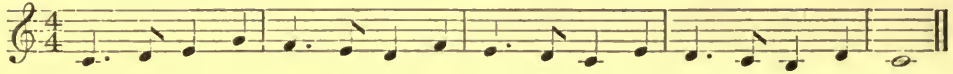
77. Even if the chromatic scale be drawn upon, in the construction of a theme, yet a tempered sound usually leads to, or leans upon, one of the sounds of the ordinary, diatonic, scale: so that its immediate suggestion of a resolving sound deprives it of the new effect which it seemed to promise.

78. Many beautiful melodies have a strong progressional resemblance, one to another.

79. Similarly, in their rhythmic structures there is, often, a very strong likeness pervading tunes that have no other resemblance. All compositions intended to suggest, or to guide, motions of the body (such as marches, dance-tunes, &c.), are sure to have a peculiar, and characteristic, kind of pulsation.

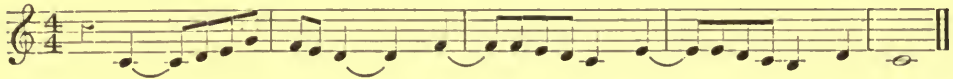
80. But similarity of Tune may be hidden by difference of Time: and absolute uniformity of Rhythm may be entirely obscured by dissimilarity of Tune.

81. How, then, may we vary our theme; destroy its listless, lazy, saunter; and give it life, and character?



82. By the extra length given to the initiatory sound in each bar the principal accent is strengthened. But, although more vigour is imparted, the uniformity of punctuation—a great cause of monotony—is not destroyed: rather, indeed, it is intensified. Whatever charm the dot may give to the first bar is soon lost, by repetition.

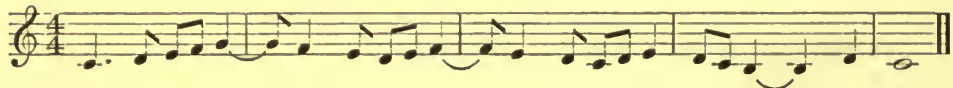
83. We require a punctuation, not only of the individual bars, but of the whole phrase. The commas may be right: but there are no colons, or semi-colons: and the whole sentence is a series of short, jerky, dogmatic, fragments.



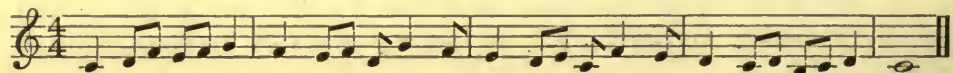
84. There is, in the above, only one repetition of a rhythmic figure; and the gain is evident. Indeed, it is not clear whether this single sequential repetition is not an advantage. It draws attention to the change of syncopation; without degenerating into a wearisome reiteration of an exhausted device.



85. In this way, and in many other fashions, may the very same sounds be invested with different meanings. But it is evident that the outlines of the original theme would allow of the addition of passing notes that, to a musician, would be immediately suggested, as natural embellishments of the melody.



86. The further changes effected in the following variations are only such as our familiarity with the rules of harmony and rhythm, and the treatment of dissonances, will make clear.





87. Had we stuck to our original text probably we should have striven to increase its interest, by adding an accompanying part; equally regular, but of different rhythmic pattern.



88. But, although some advantage may thus be acquired, it is evident that both parts would be open to the charge of being wearisomely, and mechanically, formal.

89. If we break away from this rigid uniformity of pattern, and construct our two melodies upon a kind of "give and take" principle of mutual accommodation—putting the shorter sounds sometimes in the higher, and sometimes in the lower, part; letting the firmness of the rhythmic pulsation of one voice mark distinctly the syncopated holding back of the other—we may manage to construct a much more interesting duet; and to endow it with far more force, and character.



90. Such two-part music must, indeed, be badly contrived if it would not bear inversion. Only a carelessness about fourths and fifths, or a disregard of the rules about major sevenths, could render faulty such a change.

91. Any infraction of the rules respecting consecutive, or hidden, octaves would be as faulty, and as apparent, in the original as in the inverted edition; and could not, in the construction of the duet, be overlooked.

92. When (the upper part retaining its place) the under part is raised an octave, or when the lower part retains its place and the upper part is lowered an octave, the parts are said to be inverted one octave.

93. When both parts are transposed—the under part being raised, and the higher lowered—each an octave; or if the higher part retains its place, the lower being raised two octaves; or the lower retains its place, and the higher be placed two octaves lower than its original position, the inversion is called that of a fifteenth, or double octave.

94. It is evident that the alteration of the position of only one of the parts would not suffice to produce any real inversion, unless the two parts were originally written so as never to be wider asunder than an octave. Should the two parts be, at any point, a tenth asunder the lowering of the upper part, or the raising of the under part, one octave would only reduce the distance between the two from a tenth to a third, and leave them uninverted.

95. The last examples are, therefore, not fitted for inversion by a smaller interval than a fifteenth. But that is of small consequence: for—if the two parts are designed for voices (or instruments) of different range—each melody must gain by being kept within the effective sounds of the voice, or instrument, by which it is to be rendered: and the restriction of a melody within a very limited compass is so great a fetter upon its construction that the condition is seldom attended to.

96. As the number of parts increases the difficulty of investing each strain with any distinctive character rapidly augments.

97. If the parts are designed for inversion especial care should be

exercised in approaching, in *any* part, the fifth of a chord: because, when that part is used as the bass, hidden fourths might be produced.

98. Invertible parts are of immense service in any, beyond the most ephemeral, style of composition. They are among the chief aids in the exposition and development of themes; in orchestral colouring; and in concerted vocal music. They are indispensable in the construction of fugues, whether canonical or free; and of great assistance in the working out ("Grammar of Music," par. 546), of the subjects, or texts, in the middle portion of the Sonata, or Symphonic, structural form.

99. It is not difficult to construct four, or more, parts that will invert in all ways: but it is difficult to invest more than three parts with such individuality of style and character that—however they may be arranged—each strain will be distinctly marked as of real melodic, tuneful, value.

100. The ear will readily trace out the wanderings of three combined melodies: but with four, or more, parts there is a danger of their individuality becoming clouded and obscure; especially in some of the inversions of the harmony.

101. Also, if the parts cross, the higher sounds of a strong voice may overpower the lower, and weaker, notes of the voice that descends. And, if

the parts do not cross, the tuneful character of each of them must be fettered by the narrow range of the sounds through which it wanders.

102. For invertible music three parts may, therefore, be regarded as affording the greatest facility for clear, well-defined, harmony; combined with a transparent flow of each of its constituent strains.

103. Further—The delicacies of part-writing (such as inversion, imitation of the parts, &c.), are chiefly valuable—not in the noisier, but—in the quieter, sections of a composition; in which they expose to clearer view the charms, and qualities, of the different texts used in the construction of the work; calmly examining and developing them; and exhibiting all their meaning, and their capabilities.

104. And, as four independent parts suffice for the fuller, and louder, portions of the work, the discontinuance of one part is, in itself, a relief; apart altogether from the greater freedom of range, and increased clearness of progression, which the change affords to the three remaining parts.

105. When constructed with a view to inversion four-part music may be arranged in twenty-four different ways:—

I I I I I I	2 2 2 2 2 2	3 3 3 3 3 3	4 4 4 4 4 4
2 2 3 3 4 4	3 3 4 4 I I	4 4 2 2 I I	I I 2 2 3 3
3 4 2 4 2 3	4 I I 3 3 4	I 2 4 I 2 4	2 3 I 3 I 2
4 3 4 2 3 2	I 4 3 I 4 3	2 I I 4 4 2	3 2 3 I 2 I

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with a trill (tr) over the final note. The second staff is also in treble clef with a key signature of one flat, featuring a more active melodic line. The third staff is in alto clef with a key signature of one flat, providing harmonic support. The bottom staff is in bass clef with a key signature of one flat, serving as the bass line. The system concludes with a double bar line.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes. The second staff is in alto clef with a key signature of one flat and a 4/4 time signature, with a melodic line that includes a fermata. The third staff is in alto clef with a key signature of one flat and a 4/4 time signature, providing harmonic support. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, serving as the bass line. The system concludes with a double bar line.

The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes. The second staff is in alto clef with a key signature of one flat and a 4/4 time signature, with a melodic line that includes a fermata. The third staff is in alto clef with a key signature of one flat and a 4/4 time signature, providing harmonic support. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, serving as the bass line. The system concludes with a double bar line.



First system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.



Second system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time and features a key signature of three sharps (F#, C#, G#). A dynamic marking *b.* (piano) is present above the first staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.



Third system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Marcato.

The first system of music is in 4/4 time and one flat. It features a melody in the upper voice and accompaniment in the lower voices. The second system is in 4/4 time and two flats, continuing the musical ideas with more complex rhythmic patterns and slurs.

The following is an "exposition" ("Grammar of Music," par. 582) of four invertible themes:—

The exposition consists of four themes in 4/4 time and one sharp. Theme 1 is the upper voice melody, Theme 2 is the inner voice, Theme 3 is the bass line, and Theme 4 is the bass line with a different articulation. The themes are presented in a sequence that demonstrates their invertibility.

First system of musical notation, consisting of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The system contains various rhythmic patterns and rests, with fingerings 1, 2, 3, and 4 indicated above specific notes.

Second system of musical notation, consisting of four staves. It continues the composition with similar rhythmic and melodic lines. Fingerings 1, 2, 3, and 4 are marked throughout the system.

Third system of musical notation, consisting of four staves. This system features more complex rhythmic figures and rests. Fingerings 1, 2, 3, and 4 are clearly indicated for the various notes.

Fourth system of musical notation, consisting of four staves. This system concludes the page with final melodic and rhythmic phrases. Fingerings 1 and 2 are marked at the end of the system.

106. But it is evident that such laboured working of the same melodies, with so little variety of effect as could ensue from a mere transposition of the inner parts, with the outer parts unchanged,

1 1	2 2	3 3	4 4
2 3	1 4	1 4	2 3
3 2	4 1	4 1	3 2
4 4	3 3	2 2	1 1

must be monotonous. So that, in constructing four invertible parts, a great deal of trouble must be taken, and the different melodies much restricted, for no adequate gain.

107. The various ways (6) in which three well-contrived melodies may be combined, and the tone-colouring that may be given to the various arrangements, suffice—even in the most developed, and extended, works—to exhaust the interest derivable from such devices: although, as a matter of practice in part-writing, and to acquire facility in combining melodies, it may be useful to work, occasionally, with five, or six, or even more, parts.

Six invertible parts may be arranged in seven hundred and twenty ways.

108. But it is as great a mistake to suppose that the skill (otherwise than pedantic) of a composer is shown by the number of parts he requires, in

order to produce effective music, as it is to imagine it meritorious in an orchestral writer that his style of scoring necessitates an unusual number of instruments, and encumbers the ordinary orchestra by the addition of a military band, or a field of artillery.

109. Except for antiphonal purposes, such as the responding of one choir to another—which is quite ineffective except when the two choirs are tolerably widely separated—the multiplication of vocal parts beyond four is seldom productive of any artistic good commensurate with the trouble of performance.

110. Although from sixteen to twenty parts may appear in the score of an orchestral composition, usually most of the instruments are employed in the forcible rendering, and varied colouring, of some three, or four, parts. Seldom is anything gained by contriving a great number of absolutely distinct parts. Excepting such brass instruments as either are too noisy and coarse to be much employed, or of too limited range to give more than a few sounds, it is far wiser to use the greater number of the instruments to strengthen, and to render more pungent and telling, the three, or four, regularly constructed melodic parts.

111. Formerly it was customary for composers to spend much time, and labour, in concocting music in two, or more, parts which would bear inversion (in a rough and incomplete way) by other intervals than an octave. It is possible to contrive music having parts that may be inverted a tenth, or a twelfth; the upper part being placed a tenth, or a twelfth, lower; or the under part a tenth, or a twelfth, higher. It is a perfectly safe assertion to aver that not one single phrase ever was so contrived that repaid the labour bestowed upon it. Music invertible a seventh, a ninth, an eleventh, or a thirteenth, is absolutely unworthy of serious attention.

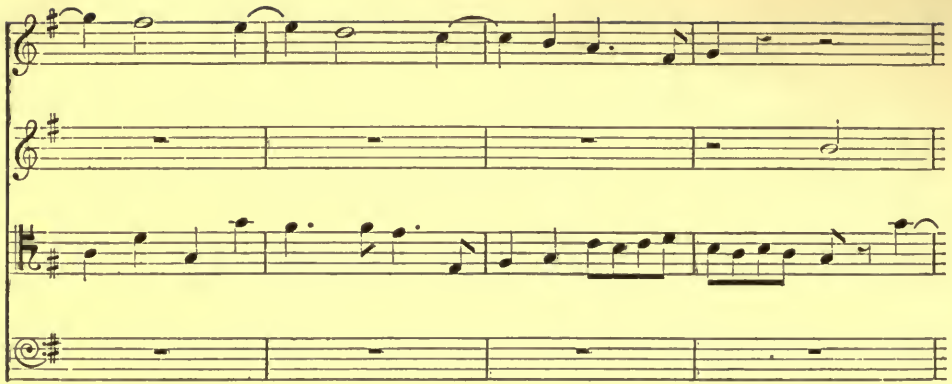
112. In pretty much the same category may be classed many of the "canons," in the manufacture of which our forefathers used to spend their leisure time.

113. Any melodies that will combine, and that are suitable for voices of similar range, may be exhibited canonically by introducing the voices successively, and causing each singer to go through each theme a proper distance after the performer who commenced sooner. The imitation, or response, is more effective when the voices commence in rapid succession.

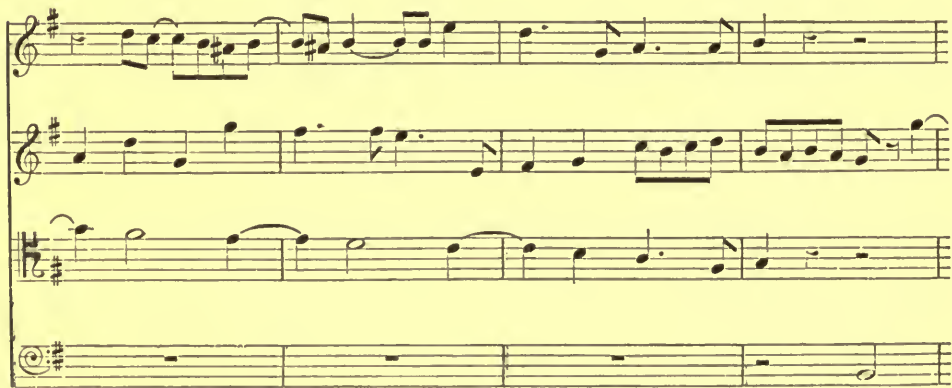
114. Thus if, in the performance of the following example, six people commence at the beginning, the second singer four bars after the first, the third four bars after the second, and so on till all have joined, the example will be interpreted according to the Canon, (or strict law) that every performer is, in turn, to sing exactly the same sounds; going round, or through, the whole of the parts. The performance will, in fact, be strictly fugal; one voice flying after the other.

115. Sometimes a Canon is written as one long melody; with a sign placed a short distance after the beginning, to show the point at which the first singer must arrive before the second commences. The remaining singers should successively join; each after a like interval of time. In constructing such a Canon it is necessary to arrange that, as the parts accumulate, the harmony should always be satisfactory.

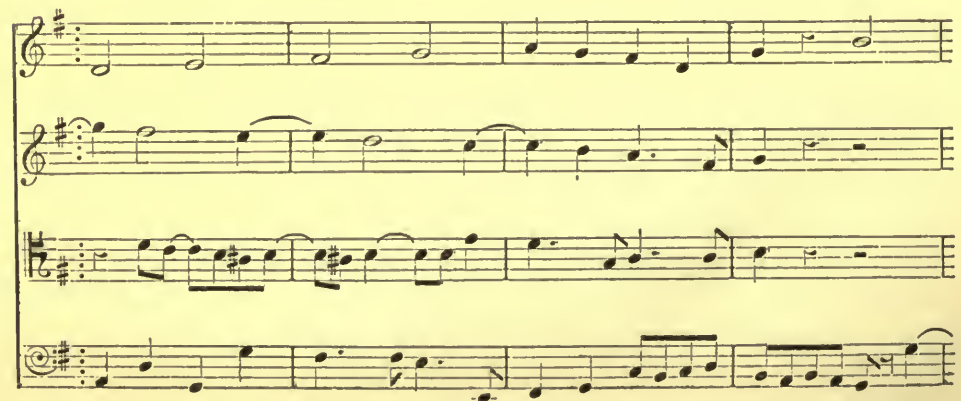
116. Or the Canon may be written in score, as in the following version of example *c* to par. 105. Examples *a* and *b* to par. 105 may be similarly arranged.



System 1: Four staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is in treble clef and contains rests. The third staff is in bass clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The fourth staff is in bass clef and contains rests.



System 2: Four staves of music. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The second staff is in treble clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The third staff is in bass clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The fourth staff is in bass clef with a key signature of one sharp and contains rests.



System 3: Four staves of music. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The second staff is in treble clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The third staff is in bass clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The fourth staff is in bass clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same key signature and rhythmic complexity.

The third system of musical notation consists of four staves. It concludes with a first ending and a second ending. The first ending is marked "1st time." and the second ending is marked "2nd time." with repeat signs. The key signature remains one sharp.

117. If two voices commence with two of the melodies, and two other voices join after a proper interval, the arrangement assumes the look of a Canon upon two subjects, or a Canon 4 in 2 (*i.e.*, four parts, having two subjects) as it is, technically, called.

When examples *a* and *b*, to paragraph 105, are thus rendered the Treble and Tenor melodies should be coupled. The example to par. 114 may be rendered as a Canon 6 in 2.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and repeat signs.

The second system of musical notation consists of four staves, continuing the composition from the first system. It maintains the same four-staff structure and key signature. The notation includes complex rhythmic patterns and melodic lines across all staves.

The third system of musical notation consists of four staves, continuing the composition. The notation is consistent with the previous systems, featuring intricate part-writing for the four voices.

CODA.

The Coda section consists of four staves of music. The first staff (treble clef) begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. A repeat sign follows, with the first ending leading to a quarter note C5 and a quarter note B4. The second ending leads to a quarter note A4 and a quarter note G4. The second staff (alto clef) starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. A repeat sign follows, with the first ending leading to a quarter note C5 and a quarter note B4. The second ending leads to a quarter note A4 and a quarter note G4. The third staff (alto clef) starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. A repeat sign follows, with the first ending leading to a quarter note C5 and a quarter note B4. The second ending leads to a quarter note A4 and a quarter note G4. The fourth staff (bass clef) starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. A repeat sign follows, with the first ending leading to a quarter note C5 and a quarter note B4. The second ending leads to a quarter note A4 and a quarter note G4.

118. But—as stated in par. 122—in order to make a Canon effective, the responsive parts should enter in somewhat quick succession. Especially is this advisable when the parts run in couples, as in a Canon 4 in 2.

The Canon 4 in 2 section consists of two systems of four staves each. The first system is in 4/4 time, and the second system is in 4/2 time. The music is in G major and features a melodic line with a repeat sign and a final cadence. The first system starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. A repeat sign follows, with the first ending leading to a quarter note C5 and a quarter note B4. The second ending leads to a quarter note A4 and a quarter note G4. The second system starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. A repeat sign follows, with the first ending leading to a quarter note C5 and a quarter note B4. The second ending leads to a quarter note A4 and a quarter note G4.

The first system of musical notation consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. All staves are in 4/4 time and have a key signature of two flats (B-flat and E-flat). The music features a variety of note values including quarter, eighth, and half notes, with some notes beamed together and others tied across measures.

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same four-staff structure and key signature. The notation includes complex rhythmic patterns with beamed eighth and sixteenth notes, as well as longer note values with ties.

The third system of musical notation consists of four staves, continuing the piece. The notation continues with similar rhythmic and melodic motifs as the previous systems, featuring a mix of note values and rests. The system concludes with a double bar line.

119. Skill in the compilation of such Canons is of value in the construction of Fugues; and of all compositions wherein the response of one part to another may be used effectively.

120. But the student is not advised to waste time in the manufacture, either of parts invertible otherwise than by an octave (or by octaves), or in devising Canons having their themes repeated in different scales.

121. It is possible—but scarcely profitable—to construct “*Cancrizans*,” or Crablike Canons, (wherein the onward course of one part corresponds with the backward course of another); Canons by inverted motion, (one part rising where another falls); and Canons by augmentation, or (what amounts to the same thing) by diminution;—one part having notes of double, or half, the length of those in another part.

122. In all such work the imitation produces but little effect. Nobody could, in listening to a crablike Canon, detect that one of the parts exactly reverses all the progressions of another part; or that while two parts dance a figure rhythmically similar they alternately attract, or repel, one another.

123. As exhaustive examples of what may be achieved in such enigmatical devices Bach’s “*Kunst der Fuge*,” Clementi’s “*Gradus ad Parnassum*,” and the 48 “Canons et Fugues” of Clementi’s pupil Aug. Alex. Klengel, may be studied.

124. But the taste for such laboured compilations has departed: and the conditions fettering the construction of a melody that may be subjected to such treatment must—by chipping off its little points, its characteristic turns and features—stifle all life and vigour; and exclude all definite meaning, and charm.

125. The glory of modern music arises, not from its formality, its learned pretension, its pedantic scholarship and ingenuity, but from the artistic covering which gracefully hides the strictly scientific structure.

126. Two dangers must, by the young musician, be sedulously avoided. However charming his ideas may be they must be expressed grammatically, or their very beauty draws attention to their clumsy utterance: and, consummate as may be his erudition, its exhibition will be cold, lifeless, and barren, unless devoted to the vivid portrayal of a poetic fancy.

MT
50
H45
1890

Hiles, Henry
Part-writing 2d, and
thoroughly rev. ed.

5033

MT Hiles, Henry
50 Part-writing 2d, and
H45 thoroughly rev. ed.
1890

5033 - 1890			
-------------	--	--	--

