Tonal Counterpoint

STUDIES IN PART-WRITING

BY

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To
A. M. S. and P. L. A.

PREFACE

On the subject of "Counterpoint," as that term is generally understood, this book does not profess to be an exhaustive treatise. Rather is it intended, as a practical textbook, to deal with the principles of free part-writing and to offer suggestions for the cultivation of such a musical instinct that wherever polyphony * is desirable in composition the various parts shall be made interesting and truly melodious. It seems to the writer that at the present day the import of the word counterpoint is largely historical. Certainly the rules still in vogue in the majority of the books on counterpoint are those which were practised when music was under the influence of the old modal system, was written almost exclusively for *voices*, and long before the principles of rhythm and of tonality, so deeply implanted in our modern instrumental music, had come into existence at all. Moreover in these textbooks there is little to stimulate the imagination of the student or to develop a broad musical judgment. The subjects given, with their heterogeneous and unrhythmic collection of whole notes, seem at best merely to furnish opportunities for the acquisition of a rudimentary power of selection. But this selecting and grouping of the various chord-factors in the most effective way have already been taught the student during his course in harmony, — when that subject has been properly taught, that is, without a servile dependence upon the figured-bass system. In fact, whoever has been writing free exercises in harmony under competent instruction has also been writing counterpoint of a certain kind; that is, he has been making the separate voices as varied and melodious as possible.† Every one will recognize the great discrepancy in style between the counterpoint of the textbook and that of a Mozart String Quartet, a Beethoven Symphony, or even the contrapuntal accompaniment of a Franz song. There must of necessity be some difference; one is an exercise for the young student, the other the work of mature genius. Nevertheless the difference should be one rather of *degree* than actually of *kind*. In both exercise and work of creative imagination should be found the broad principles of all musical art; there should be life, spontaneity and freedom, and all the voices, whenever possible, should say something, except where a confessedly homophonic ‡ style is being used. In music, of all arts, "the letter killeth, but the spirit giveth life." Hence the writer has no sympathy with the arbitrary division of counterpoint into two classes, strict and free.

* That is, music in many independent parts.

† Since the time of J. S. Bach there is no reason for considering harmony and counterpoint as separate and unconnected subjects; each is indissolubly bound up with the other.

‡ That is, where there is *one* chief melody, and the other voices are frankly subordinate, furnishing merely an accompaniment.

For the last two hundred years all contrapuntal writing which has had any intrinsic musical value has been free, save those occasional instances in which the composer has written in the old style as a historical *tour de force*. Those, however, who approve of the above classification claim that it is as necessary for the young composer to submit himself rigorously to the strict style before he attempts the free, as it is for the would-be pianist to practise five-finger exercises before he undertakes the works of Beethoven, Chopin and others. This, however, is a fallacious form of argument, for the cases are really not parallel. The pianist is training himself to perform and to interpret adequately works *already written*. The young musician is training himself to express clearly whatever his fancy may suggest, and to make intelligent and inspiring use of the manifold riches of harmony. At first his style is naturally simple before it becomes varied and complex, but nothing is gained by keeping him for months in the so-called strict style, where only triads are allowed, and no six-four chords, and no modulations, etc., and then suddenly telling him that now he is to write free counterpoint, that in which he is to do whatever he likes, without any previous practice in adapting means to ends. Rather from the outset the student should be led on gradually to make original use of as broad a harmonic scheme as possible. Without foregoing the technical training gained by the observance of certain fundamental laws, this book is meant to embody a plea for the *spirit* of modern counterpoint or free part-writing; that is, the combination of rhythmical, freely moving melodies within the limits of concordant harmonies. As in its general style all part-writing must be largely "vocal," the first part of this book is devoted to writing for voices "a capella." This is the most natural as well as the simplest approach to the subject. But as all music must be outwardly performed * and as each instrument — the human voice, the violin, the pianoforte, the organ — has its special characteristics of limitation or advantage, music must always be written with a clear conception of the nature of the medium through which it is to be presented; for example, that which is possible with strings or pianoforte might or might not be feasible for voices. The counterpoint of a Bach Prelude for pianoforte is not of the same nature as the counterpoint of a Beethoven string quartet. In no respect is the student more likely to go astray than in his failure to realize the special idiom of the instrument for which he may be writing. The second portion of the book, therefore, deals in writing for strings, concluding with some general suggestions with reference to free composition for the pianoforte.

Attention is particularly called to the fact that very few rules are given as to "what not to do" in music. Almost anything can be done at some time or other (for music is not a matter of morals), when for the sake of special effect a departure is made from the normal rules. What is needed is a well-trained instinct as to whether any given effect justifies itself. In no way is this power gained so surely or quickly as by a thorough study of the compositions of the great masters, Bach, Handel, Haydn, Mozart, Beethoven, and others. No one ever becomes a geologist merely by the study of books on the subject but rather by going out into the fields and

* The written notes are merely dead symbols until the air is put into vibration in accordance with them.

examining the works of nature at first hand. Likewise in music, example is much better than precept. Very few prohibitive rules will be found in this book, and as far as possible every suggestion and recommendation is confirmed and illustrated by an example from some standard composer. Particular attention has been paid to rhythm and to the underlying principles of melody formation, and the Canti Fermi have been carefully selected with reference to their melodic possibilities. Too often it happens that the subjects given for treatment in the various textbooks are in themselves not melodious; they are either unrhythmic or unsuggestive, and far too much in the nature of musical conundrums, In fact, it would often be very difficult to decide whether they were iambic or trochaic. Surely an easily recognized rhythm in a given subject is an absolute necessity (many effects, for instance, being possible on a weak beat which on a strong beat are questionable). Accordingly, with the broad definition before us that counterpoint is the " art of inventing melodies," it is only fair to the student that the character of the Canto Fermo should not make a flowing and melodious contrapuntal treatment impossible.

As soon as the first principles of contrapuntal style are understood, much attention is paid to original work, for in the study of counterpoint the chief object is to increase the power of musical expression. The student is thrown entirely upon his own resources, and whether he has much or little to say he must practise till he can express his musical thoughts with clearness and conviction. The value of the creative spirit should be kept constantly in mind. Let both teacher and student, then, cherish and cultivate the desire to give outward utterance to some musical thought. This may seem like a very advanced standpoint for the average student, yet the writer is convinced that most of the textbooks on harmony and counterpoint make a great mistake in laying so much stress on " what may *not* be done " rather than adopting a definite policy of encouragement. Gradually a large part of the student's energy is taken up in obeying long lists of rules more or less arbitrary, and his natural instinct is thereby deadened. By this criticism no encouragement is meant to be offered for shirking strict methodical discipline. An earnest worker soon sees that the truest command of freedom from normal procedure is gained by a thorough understanding of the general rule. In art as well as in ethics there is a " perfect *law* of liberty." Rules, however, which are merely prohibitory, have in general been avoided in this book. Better is it to encourage the young musician to do something even though he flounders around a bit at first, than to have his spontaneity checked on every side by " what not to do." In fact, to write really musical exercises in accordance with the restrictive rules found in many books would be as impossible as to exercise freely and joyously in a suit of mediæval armor. The way in which one learns to handle the boundless resources of modern musical material is to make use of them until there has been acquired a keen and accurate judgment on which the composer can rely.

It would be disingenuous for the writer to claim originality for this book. On the contrary he has made a free use of the researches and methods of such distinguished theorists and teachers as Dubois, Lavignac, Rheinberger, Riemann, Bussler and Prout. The method of teaching outlined is that followed in the best foreign conservatories and successfully used in Harvard University, — that is, plenty of free, original work and copious examples from

the works of the great composers. In a sense any book on counterpoint is an anomaly. From books one can as well learn how to write counterpoint as to make a water-color. The only way to gain growth in fancy and facility in expression is to *write music*. Towards that end it is hoped that the suggestions in this book may be of value.

WALTER R. SPALDING.

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CHAPTER I

General Laws of Harmonic and Melodic Progression

§1. The first requisite for the student who has just finished the study of harmony is the power to look at music *horizontally*. Heretofore he has either built up harmonies on a given bass, or placed harmonies below a melody in the soprano. To form correct chords and to connect them in a grammatical* and fairly agreeable way has taken most of his attention. Henceforth the melodic interest of each voice, individually and in its relation to the other voices, is chiefly to be considered. The eye must follow each part throughout its range, and the endeavor must be directed toward the formation of a good flowing melody.

§2. A second point of difference between the study of harmony and counterpoint is this: that whereas the melody has heretofore always been either in the bass or in the soprano, nothing is more common in free part-writing than to find the melody in one of the inner voices. When the chief melody is so placed, there is implied in four-part writing the power to invent a bass which shall be good both harmonically and melodically, and a melodious, interesting soprano, besides one inner part. At the same time these voices must be so planned that the harmonic background, outlined by the notes sounded together on the strong beats, shall be natural and satisfactory. In all polyphonic music (and by polyphonic music

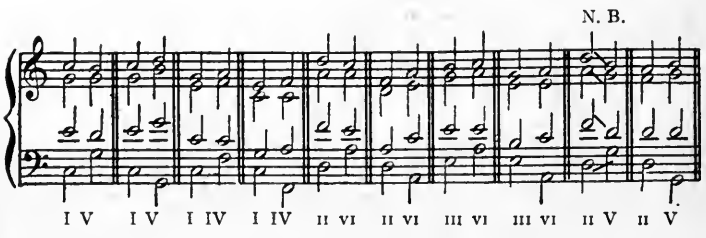
* By the term "grammatical" applied to music we would indicate the fundamental laws of chord connection; that is, voices shall not move in parallel perfect fifths or in parallel octaves; dissonant chords must be resolved in accordance with their tendency tones, — sevenths resolving downward; augmented intervals expanding and diminished contracting. Cross relations should seldom appear between the voices, etc.

is meant that in which each voice has independent melodic interest and importance), these two aspects have to be borne constantly in mind, — the vertical, representing the harmonic aspect; and the horizontal, the contrapuntal and melodic.

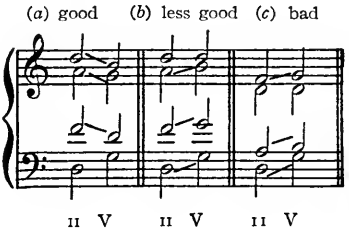
§3. In modern part-writing it is taken for granted that the harmony shall be good; the attention is given to making the different voices express as much as possible. Often, however, the student, when he begins the study of part-writing and has to depend entirely on his own ingenuity and artistic judgment, finds that his technical knowledge of harmony is inadequate. He tries diligently to write *good* counterpoint on *bad* harmony — an impossibility. Let us, therefore, speak of certain chords and harmonic combinations which are likely to trouble the beginner, and later inquire into the nature of melody, that the student may see what are the characteristics of a good melodic motion in the different parts.

§4. At first we center our attention entirely on triads or combinations of three tones. No matter how elaborate our writing may become, well-connected triads are always the element which gives strength and firmness to the harmonic structure.

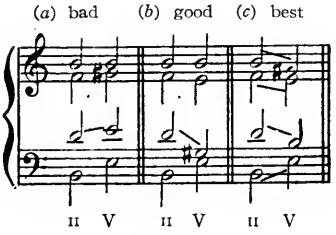
§5. The fundamental Harmonic Progressions, that is, the ones which clearly establish the given tonality and are smoothest, are those in which the bass moves a fifth up or down; for example, I, V; I, IV; II, VI; III, VI; II, V; as a fifth is the inversion of a fourth, the student will readily understand that a fifth upwards is equivalent to a fourth downwards and *vice versa*. In like manner a sixth is the inversion of a third, and a second of a seventh. Worked out in four parts these progressions will be the well-known ones which the student has used again and again in his studies in harmony. In counterpoint these combinations are by no means thrown aside; they are only amplified in various ways, and more attention is paid to the melodic progression of the voices.



N. B. — In the connection II, V, it is almost always better, when the bass *ascends*, to make the other voices move downwards in contrary motion. This secures melodic movement for the soprano, and questionable hidden octaves are avoided; for example,

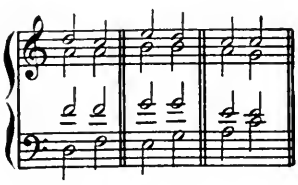


These octaves are thoroughly bad only when they are in the outer voices as at (*c*); occasionally it is necessary to use the combination shown in example (*b*), though, whenever it is possible, the effect at (*a*) is decidedly the smoothest. When we come to the consideration of the minor mode, the student will see the importance of this recommendation. Here, with the normal leading of the parts, it is almost always bad to hold the common tone on account of the unmelodic augmented second which is caused thereby, example (*a*):

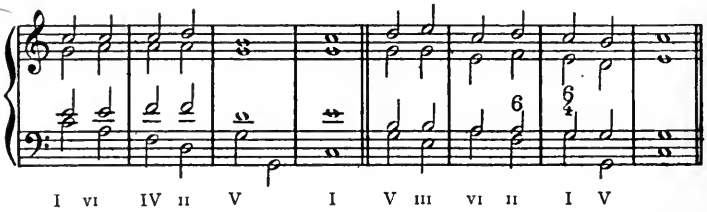


In free writing for strings, or occasionally for voices example (*b*) with the diminished fifth in the tenor would be of perfectly good effect, but the best and most natural combination is that shown at (*c*).

§6. Less usual, in general, are those progressions in which the bass moves a third up or down; II, IV; III, V; VI, I; etc. The combinations in which the subordinate triad comes *first*, though possible, should not be used frequently; for example,

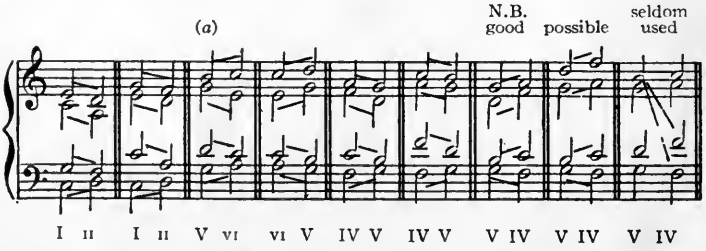


The reverse progression, however, in which the principal triad comes first, is always good and of frequent occurrence; for example,



The student will note that this combination is essentially the progression from a triad to its relative minor.

§7. Least common, as far as natural relationship is concerned, though capable of being used with good effect, are those combinations in which the bass moves stepwise, that is, a second up or down, — I, II; V, VI; VI, V; IV, V; V, IV. In the use of this progression the student must strongly impress upon himself that triads situated on *adjoining degrees*, when they are *both* used in the *fundamental position*, have no inherent connection, that is, no common tone, and that in such cases the *invariable* use of contrary motion is the only means of avoiding *gross* mistakes in rudimentary grammar. Some of the possible combinations of these adjacent triads would be the following:

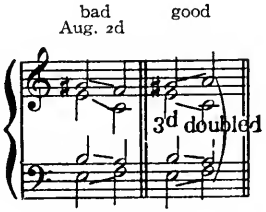


At (*a*) note the *doubled third* in the triad on the sixth degree in the well-known progression from V to VI. Here

again it is advantageous for the student to think of the voices as generally progressing along these lines, for, though the following combination is natural in the major mode, and of perfectly good effect (with leading tone *descending* and with *doubled root*),

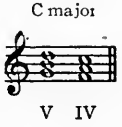
V VI

the corresponding combination in the *minor mode* is entirely false; for example, in A minor,



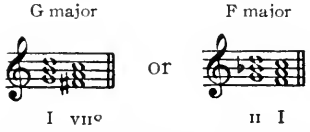
V VI

§8. To the correct use of the triads V and IV, when both are in the fundamental position, the student will have to give much attention. In fact, beginners make more mistakes in the connection of these two triads than with all the rest taken together. The chief points to be borne in mind are as follows: First, it is much more natural and common to progress from IV to V (that is, from the *under* or subdominant to the *upper* or main dominant) than *vice versa*. Second, the dominant and subdominant triads have no inherent connection, that is, no common tone; they merely have the secondary connection of referring to the same common tonic. In fact, when this combination is played, a distinct feeling of *disjunction* is apparent,



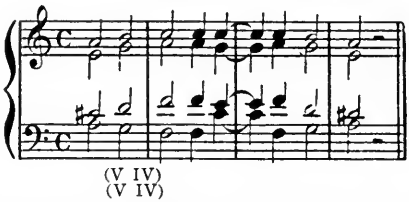
V IV

which would be much less, even with the faulty parallel motion, were the combination either

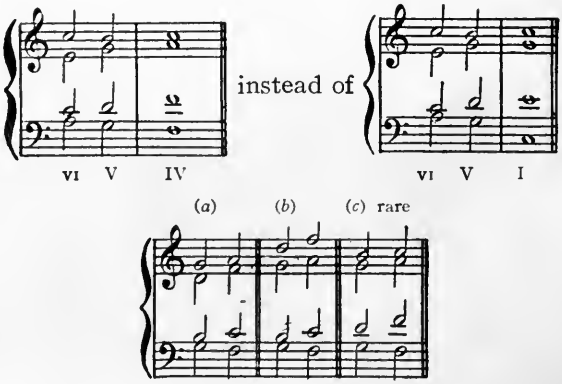


Third, the progression from V to IV does not arouse a definite feeling of tonality. We often find in the old Church Composers phrases like the following:

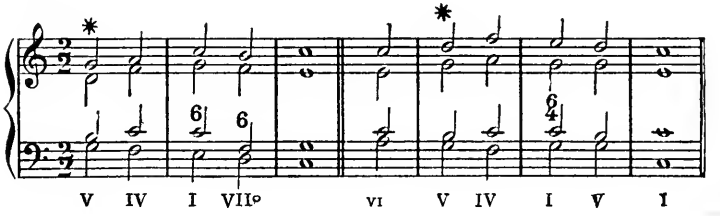
PALESTRINA. "Stabat Mater"



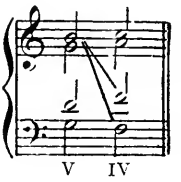
and while these effects were perfectly valid in the days of the ecclesiastical modes, they are rather vague (except for special effect) from the modern standpoint of *definite* tonality. This tonal uncertainty of V and IV is caused by the fact that the dominant progresses so much more naturally to the tonic triad with which it has a tone in common than to the subdominant, that the progression V, IV, when the subdominant comes on the strong beat, has practically the effect of *breaking away* from the key. This progression therefore is to be used only when, for esthetic and dramatic reasons, such an abrupt transition is desirable; for example.



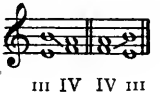
Long usage has sanctioned the combinations shown at examples (*a*) and (*b*), and they may be employed with good effect; for example,



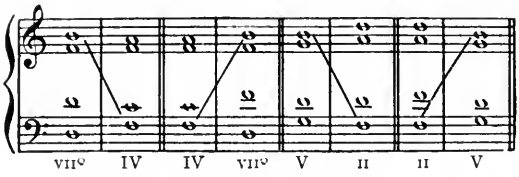
Example (*c*), however, with the third of the dominant in the upper voice should be used but rarely. For if V and IV are grouped in this way



the interval of the augmented fourth (or so-called "*tritone*," three whole tones) is plainly heard between the outer voices, and also between soprano and tenor. This "false relation of the tritone" may occur also between III and IV; for example,

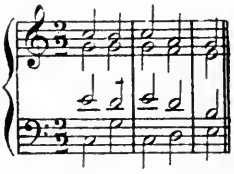


Though modern taste is not so fastidious in regard to this interval as were the composers of the fourteenth, fifteenth and sixteenth centuries, with whom it rejoiced in the name "Diabolus in Musica," nevertheless in pure part-writing for voices it must be used with great care. It is not, however, the presence of the two notes f and b in consecutive chords which causes offense, but rather the questionable progression of *roots*. For it is entirely possible to use these same two notes f and b in combinations where the roots of the triads, instead of moving by steps, as heretofore, rise or fall a fourth, and the effect is perfectly good; for example,

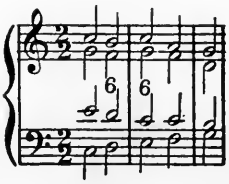


§9. In actual music, of course, not all or even the majority of the triads are in the *fundamental position.* As soon as one or both of two triads are in the first inversion, the connection becomes much smoother, and the different parts can move in a more cantabile manner. For instance, with the following phrase in the soprano,

it is by no means incumbent upon the student to limit himself to fundamental positions of triads, and to harmonize as follows:

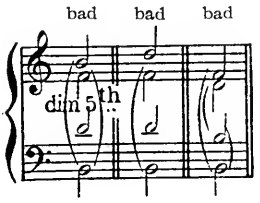


Here so many fundamentals in succession give a rigid effect, and the use of the subordinate triads II and III rather weakens the tonality. By the introduction of first inversions the phrase may be treated as follows:



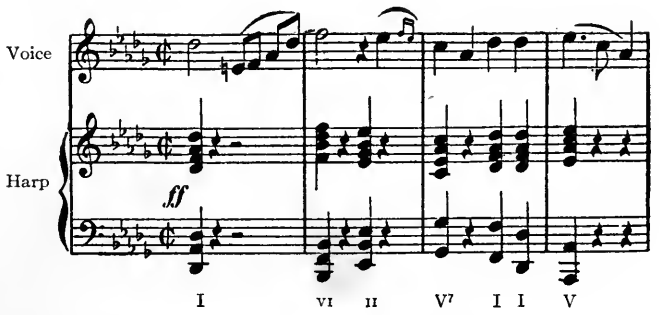
The chords now blend together more naturally, and we secure a *flowing* diatonic bass melody.

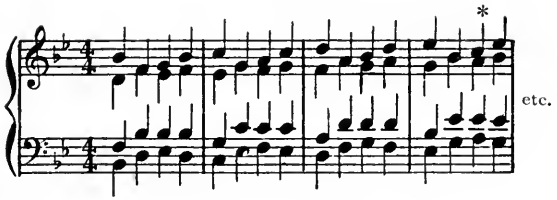
§ 10. To speak now in detail of certain harmonic difficulties, — in the major mode, barring the fact that the beginner often makes too much use of the subordinate* triads II, III and VI, instead of establishing the tonality by an effective grouping of I, V and IV, there is only *one* triad which should give much trouble, — the diminished triad on the leading tone (seventh degree), in C major, B, D, F. The facts constantly to be borne in mind in the use of this chord are these: First, its lowest note is the *leading tone;* second, the interval from this to its highest note is a *dissonance*, a diminished fifth. If we use this chord in its fundamental position, that is, with its lowest note in the bass and with this note doubled, the diminished fifth is too prominent and the effect is very harsh: for example,



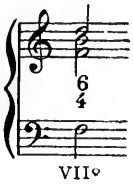
The chord therefore is *almost never* used in its fundamental position, except in sequences, and even then it sounds weak, although the ear is diverted by following out the symmetrical arrangement of the parts; for example,

* This statement should not be taken so literally that the secondary triads are avoided altogether. They may often be used with striking effect in just the right context. The artistic judgment is to be cultivated, so that when these triads are introduced the effect may be convincing; for example, the following well-known phrase from Wagner's " Tannhaüser ":

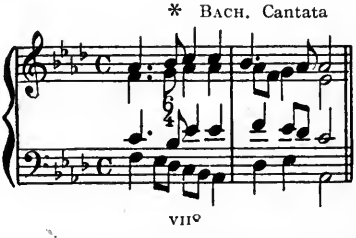




Third, the chord is likewise seldom used in its second inversion; in very rare cases is the following combination available; for example,

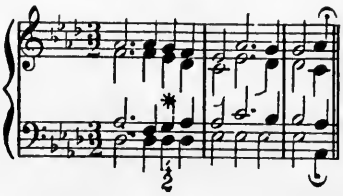


The student will occasionally, it is true, find passages like the following:

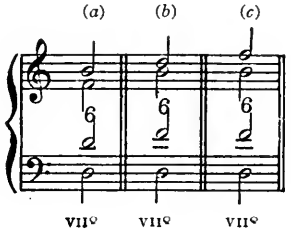


but it is quite evident upon analysis that the six-four chord of the diminished triad is of no *harmonic import*, being used on the *weak* part of the *second* beat.* As soon, however, as we place this triad in the first inversion,

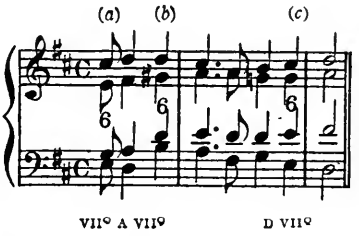
* Compare also, for an analogous effect, the last phrase of Dyke's well-known hymn tune, "Lead, Kindly Light."



the dissonance between the bass and any one of the upper parts is entirely removed; for example,



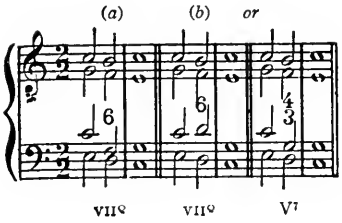
and so this leading tone triad as a *chord of the sixth* is one of the most common and effective in music. Either the original third or the original fifth is doubled with equally good effect; for example, at (*a*) and (*b*) above we have a doubled third, and at (*c*) a doubled fifth. The following example from Handel's "Messiah" is instructive, as in it we find three first inversions of leading tone triads.



In this passage we see also the different possibilities of "doubling." At (*a*) and (*c*) the original third is doubled, and at (*b*) the original fifth.

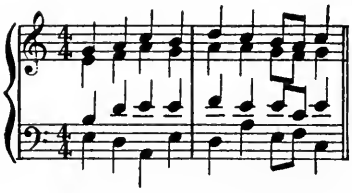
§11. With the growing prevalence of dominant seventh harmony during the last two centuries, the second inversion of the dominant seventh (the so-called chord of the third and fourth) may seem to the student richer in its effect as well as more customary, but the inversion of the simple triad is often purer and stronger, especially in compositions for voices "a capella," * wherein a too frequent use of the inversions of the dominant seventh chord has a rather cloying effect. This the student can verify for himself by a comparison between the following well-known cadences:

* By "a capella" is meant vocal music without accompaniment.



At (*a*) and (*b*) the skips in the tenor are always particularly effective with voices.*

§12. The mediant chord (that is, the triad on the third degree) also requires special care for its proper use. At first it will be wise for the student to use this chord very seldom in the fundamental position, for it is one of the most indefinite of the secondary triads.

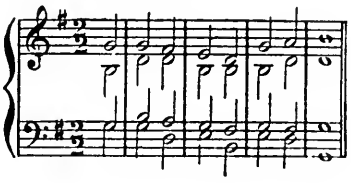


Passages like the above, however good and effective they may have been in the modal, ecclesiastical style, should be employed judiciously in modern music, and introduced

*It is understood, of course, that the two chords in question are closely allied. In fact, the diminished triad on the leading tone has no satisfactory individuality at all, any more than any triad which has a diminished or an augmented fifth. It is merely an incomplete dominant seventh chord with the generator or ground tone omitted; for example,

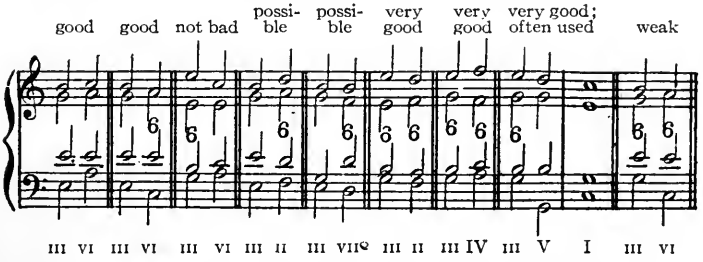
In passing we may point out that the same chord when found on the second degree of the minor mode is closely related to the chord of the seventh on the leading tone (the so-called diminished seventh chord), which in its turn is nothing but an incomplete dominant minor ninth chord. The following chart will make this clear:

only when a vague, mysterious effect is desired.* After the tonality of a phrase has been established, the mediant triad may often be introduced, especially in connection with one of the other secondary triads, VI or II; for example,



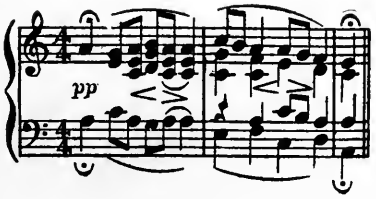
I I V VI III VI V I

In general, however, the mediant triad is most effective in its first inversion, that is, with the *dominant* of the key in the *bass*, and is used either in connection with other chords of the sixth or with subsequent dominant harmony. The following chart exemplifies the most normal and useful combinations, and if the student will play it over and commit it to memory he will have very little trouble.



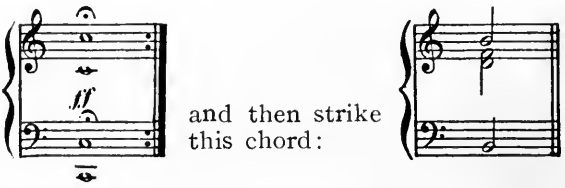
The last measure of the above chart illustrates a combination the student may be tempted to use; it should generally, however, be avoided, for the two *secondary* triads used together, each in the first inversion, and with a leap in the bass, give a very weak progression. To sum up

* For a beautiful use of secondary triads see the following passage from Elgar's "Dream of Gerontius".

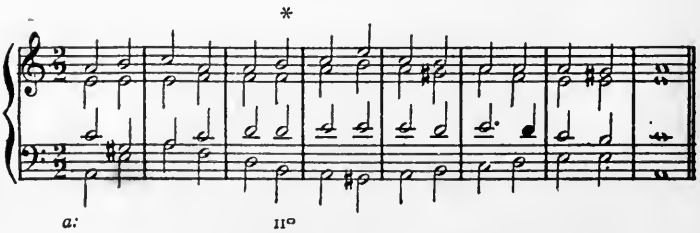


the matter of the last few paragraphs, — nothing conduces more to a well-established tonality (and modern music in general presupposes a definite key system) than the realization that the triads on the second, third and sixth degrees of the scale are subordinate and secondary to those on the fourth, fifth and first, respectively.

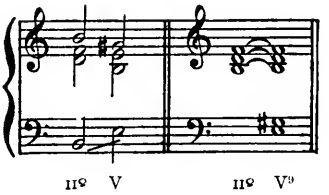
§13. As the triads in the minor mode are more varied than those in the major, that is, two diminished triads on the second and seventh degrees (II° and VII°) to one in the major (VII°) and an entirely new one the augmented triad on the third degree (III′), so greater care is needed in the use of each of them, and in their interconnection certain principles have to be rigorously observed. The first striking fact is that the diminished triad B, D, F, may be used with good effect in its fundamental position in the key of A minor, whereas the same triad in C major was found to be very harsh in sound, and difficult to connect with other chords. The reason is, of course, that B, *the lowest note, is no longer the leading tone.* The student may see this very clearly for himself if he will first play several C's in octaves with a strong, firm touch; that is,



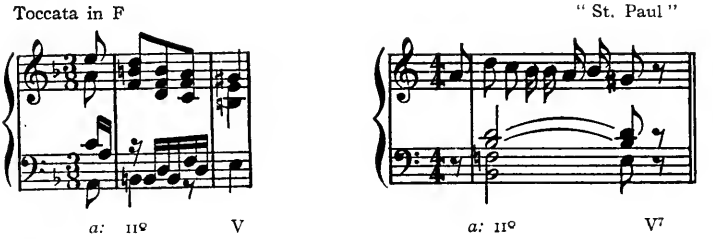
He will instantly feel how harsh this chord is in itself, and how difficult to be combined effectively with other chords. Now, after a pause, let him play several A's in the same manner, and follow them by the same chord. Though the chord is still felt to be a discord, it is not so harsh, and smooth combinations will at once suggest themselves; for example,



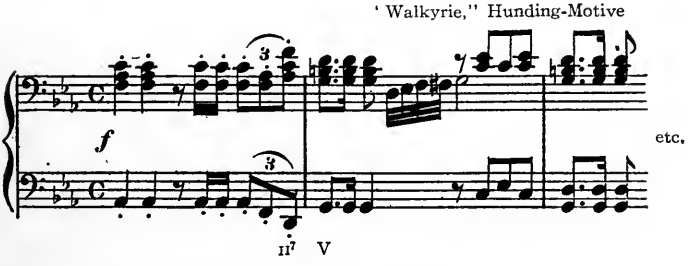
At * note carefully the chord in question with doubled B. This shows how powerful with us in modern times is the effect of *tonality*, or the principle by which all chords in a key are felt to bear a fixed and definite relationship to a common center, or tonic. This diminished triad on the second degree of the minor mode is, to be sure, often used so as to give prominence to its intrinsic dissonant effect. In such cases the progression is generally along the usual lines of all primary discords; the bass ascends a fourth and the triad resolves to the dominant,— that is, the chord really returns to its origin; for example,



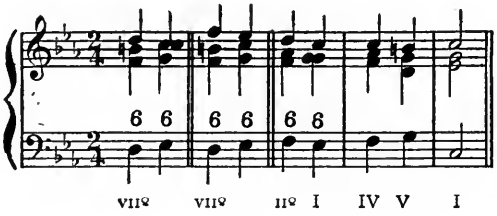
Instructive examples are cited from Bach, from Mendelssohn and from Wagner.



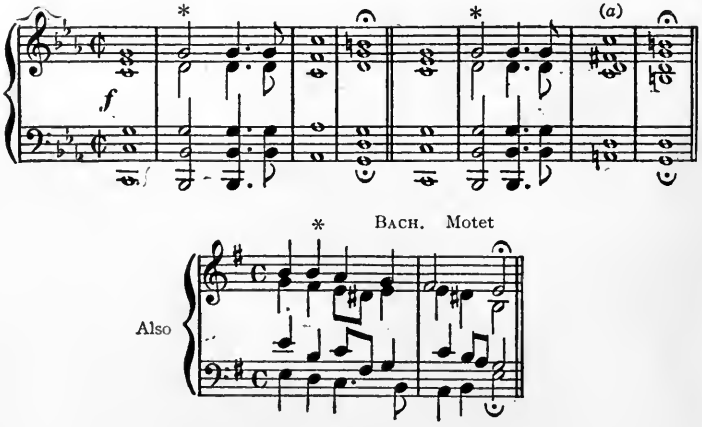
In the first two of these examples, between II° and V passing notes are inserted on the weak beats, but they in nowise disturb the main lines of the progression.



§14. The triad on the leading tone in the minor mode, for example, in A minor G♯, B, D, is treated in accordance with the same principles of voice-progression and of doubling as the corresponding triad in the major mode. It is only fair to say that both diminished triads of the minor mode are used more frequently in their first inversion. The following chart illustrates the usual and most natural combinations:

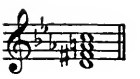


One very important point to be noticed is that the normal leading tone, even where we are not writing exclusively in the Æolian mode (that is, in the old scale of A minor with g♮) is often *lowered* in a diatonically descending bass, and bears above it a chord of the sixth. The opening measures of Mendelssohn's Overture to "Ruy Blas" are a striking illustration of this point.

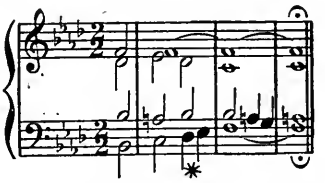


Here in the first phrase the bass descends using the well-known form of the melodic scale. In the repetition at (*a*) the bass moves from the seventh degree downward

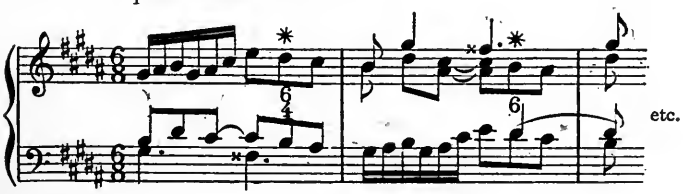
only a *semitone*, and a seventh chord on the supertonic, that is, a chromatically altered chord is used in its second inversion. Sometimes in Bach a corresponding effect is used with an *ascending* bass but only in progressions where the seventh degree is a passing note — a point to be explained later; for example,



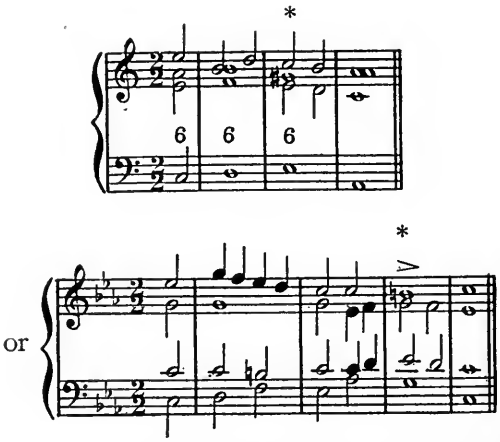
II



§15. The triad on the third degree in the minor mode, the mediant, is liable to give much trouble to young students. This triad in its fundamental position, c, e, g♯ in the key of A minor for instance, is a triad with an *augmented fifth;* hence a harsh discord in itself and difficult to be connected with other triads in the key. As a matter of fact, if the student will play through and analyze several well-known movements in the minor mode (for example, several of Beethoven's Pianoforte Sonatas and of Bach's Preludes and Fugues), he will assure himself that this triad is *almost never* used in the fundamental position in a passage strictly in the minor mode. The student, to be sure, sees it somewhere or other, every day of his life, but if he will examine these places it will be evident that, in the great majority of cases, the triad c, e, g♯ is an altered triad with a raised fifth (derived from c, e, g), and that the tonality is C major, F major or G major; that is, the triad is an altered tonic, dominant, or subdominant. When this triad is used in the minor mode, it is almost invariably in the *first inversion;* that is, with the dominant of the key in the bass, and even now and then as a chord of the sixth and fourth; for example, the opening measures of the eighteenth Prelude from the first book of the "Well-Tempered Clavichord."

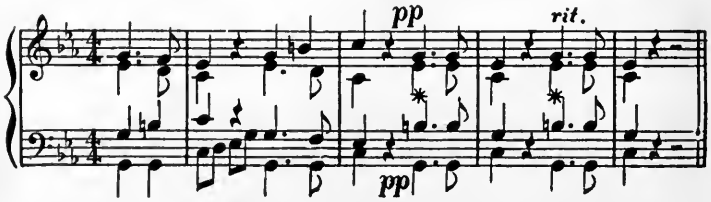


This beautiful and instructive passage will repay careful examination. The chord in question is the mediant triad in g♯ minor. In the first measure we see it used in the second inversion as a passing chord, and in the next in the usual way as a chord of the sixth. In fact, the effect of the dominant in the bass is so strong that this triad in its first inversion is generally used in a group of dominant harmony to introduce some more or less final cadential effect; for example,



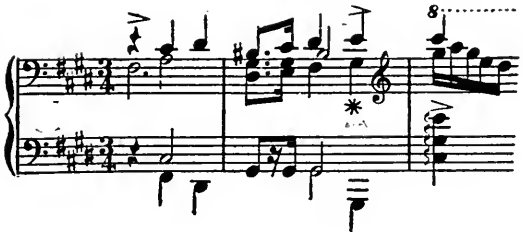
Furthermore, the dominant effect of the augmented triad when in its first inversion is so strong that it may proceed at once to the tonic (with an entire ellipsis of the dominant triad itself) and the effect will be that of a perfectly satisfactory cadence; for example,*

DVORAK. "Stabat Mater"

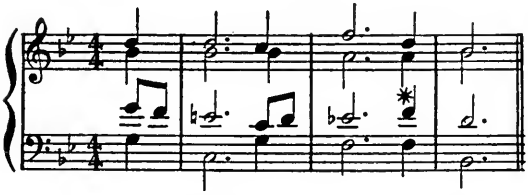


* Some theorists call the root of this chord the third of the original combination, identical with the *dominant* of the key in question, and in speaking of the

CHOPIN. Preludes No. 10

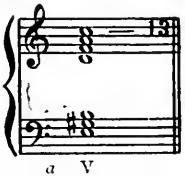


MARTIN. Hymn Tune



When the mediant triad is used in the fundamental position in a passage strictly in the minor mode, its resolution

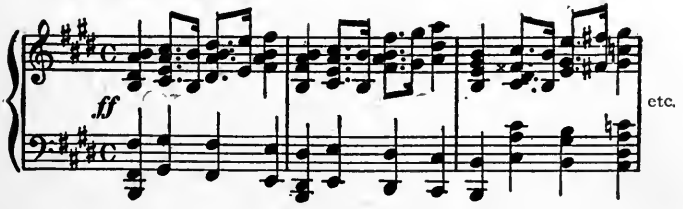
triad c, e, g♯ on the third degree of A minor would refer to e as the root and call the c a thirteenth; for example,



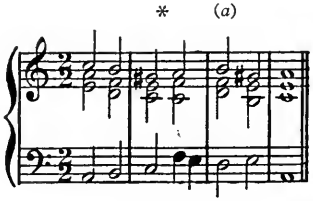
a V

The writer, however, is not in sympathy with the tendency to account for unusual harmonic effects by the assumption of elaborate chord-formations such as elevenths and thirteenths. In the first place, since harmony is based on an underlying *four-part structure*, too many of the vital factors have to be omitted for the chords to be available for practical use. In modern music, to be sure, in five- and six-part writing the harmony often moves in combinations of seventh and ninth chords, but with reference to the normal harmonic structure the statement is valid. See the following passage from a prélude of César Franck:

Allegro moderato e maestoso



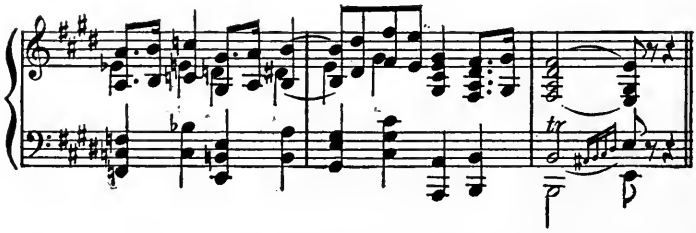
is analogous to that of the triad on the second degree; that is, the bass ascends a fourth and we reach the triad on the sixth degree; for example,



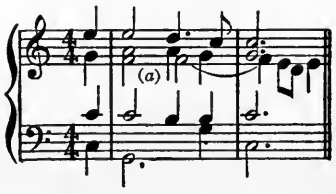
III[1] VI

This passage,* so far as purity of part-motion and grammatical connection are concerned, is perfectly valid; if the

and further on,



Secondly, all such effects, instead of being called incomplete chords of the eleventh and of the thirteenth, can be explained in a far more simple and natural way by referring to Suspensions, Appoggiaturas, Passing notes, Ellipses of chords of resolution, Pedal points, Anticipations and Retardations, — processes of harmonic freedom and variety with which the student, from his previous studies, is doubtless familiar; for example, at (*a*) we find a triple suspension of the third, fifth and of the octave from the root of a normal dominant seventh chord,

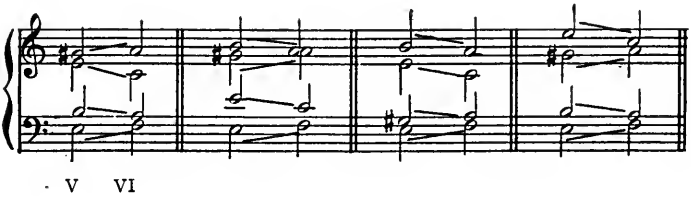


V[7]

* Interesting examples of the treatment of the mediant triad in the minor mode may be found in the Sarabande of Bach's first French Suite for Pianoforte.

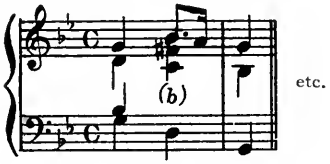
question of esthetic effect were raised, it might not be considered so satisfactory. At (*a*) let the student ask himself why the tenor might just as well have had b instead of d.

§16. Though fairly well grounded in harmony, the student cannot be too often reminded of the strict connection always necessary between triads on the fifth and the sixth degrees in the minor mode. The connection between these chords is as logical and strict as the agreement between a verb and its subject noun in a language, and the only combinations possible are such as these:

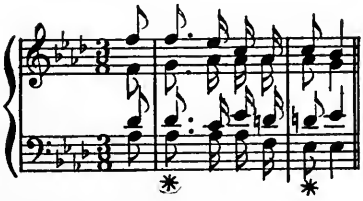


at (*b*) the b flat in the melody is an appoggiatura, or unprepared suspension before the fifth of dominant seventh harmony.

SCHUBERT. Sonata, Op. 122



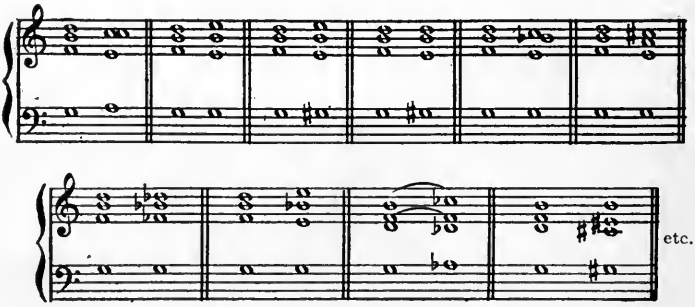
MENDELSSOHN. Part-song



In this example we see tonic and dominant pedal points with parts of seventh chords in the three upper voices.

That is, when triads V and VI are used in the minor mode *both* in fundamental position, there must be *vigorous* contrary motion and a doubled third on the triad of the sixth degree.*

§17. No state of mind is more frequent with the student than that of underestimating the significance of simple triads. The amount of practice necessary to acquire an adequate and facile technique in their interconnection often becomes irksome to him. But as the human body must have a skeleton of bone, in like manner we cannot compose well-knit music without triads, even if we should wish to; they are the framework of all our music, both simple and complex. They may be said to correspond to the primitive colors in painting, whereas the discords, and the more complicated chromatic chords, as their name implies, are used for subtle effects in variety of color. If all our chords were to be chromatic dissonances, or, on the other hand, if we were never to use them, we should have in either case no contrast, no variety.† The young student often feels that the dissonant effects are the difficult ones to handle and to resolve effectively. From the standpoint of grammar just the opposite is true. Consider the simple dissonance, g, b, d, f; we can hardly imagine any motion of the four notes which will not lead us to some possible combination, although from the standpoint of artistic effect, some resolutions would undoubtedly be preferable in certain cases to others; for example,



Consider, however, the triad e, g, b, in C major; this, even grammatically, can progress only along certain lines, and

* Let the student, if he wishes, try to invent other combinations, and in so doing he will convince himself that those cited above alone are justifiable.

† This broad statement would undoubtedly need modification in writing for orchestra or pianoforte, but in pure vocal writing, which we are at present considering, it is undoubtedly sound.

for the best effect to be secured, it has to be treated in a very strict and rather limited way. So let the student be persuaded to acquire a sound and facile technique in the treatment of triads. Nothing will give him such a good foundation for future development when he comes to free chromatic writing.

§18. The student is strongly urged to consult the comprehensive charts of all possible triad connections in the major and minor modes given in Prout's "Harmony" and in Chadwick's "Harmony." It is indispensable that he should gradually have these tables at his *finger-ends* as well as in his head; for they form in themselves alone a fundamental system of diatonic harmony which, if thoroughly mastered, will be of the greatest assistance in all future studies.

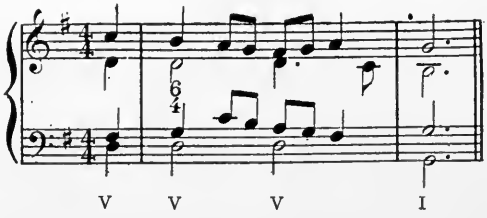
N. B. — The student is by no means expected to read over and assimilate this whole first chapter before he begins to *write music*. Quite to the contrary, he is earnestly recommended to begin at once to write out the simple exercises given on pages 48 *seq.*, and in this way learn gradually to apply the principles and recommendations set forth. In Music, as in any Art, reading about the subject in the *abstract* is of little avail. Only by constant methodical *practice* under competent supervision may the student hope to acquire an adequate technique in musical expression.*

§19. Before we come to the practical illustration of these general working principles, it will be necessary to speak somewhat about melody formation, for, as we all know, counterpoint, broadly defined, is the "Art of inventing Melodies." In fact, some teachers when asked by the earnest student who acknowledges this statement, "But how shall I invent melodies?" simply direct him to invent them. While, to be sure, this tells the whole story, from the highest standpoint, on the principle that the artist is "born, not made," from the point of view of the average student with musical inclinations it seems to the writer that certain helpful suggestions may be made. First, it must be recognized that melody is a term of very broad implication, and may include everything from the most impassioned operatic Aria to the simplest Folk-song. In four-part writing it is not possible nor even desirable that all the voices should be melodies in the sense in

* It is a well-known fact that all the great masters have begun their work by actually composing; that is, their skill was derived from practice and from music itself.

which we speak of a beautiful melody in a composition for solo voice, violin or pianoforte. Likewise what might be a good and acceptable melody for an inner part, alto or tenor, would not be good for soprano or bass. What is necessary is that all the voices should at one time or another be *melodious*, with here and there a chief melody in one of the parts, often accompanied by a melody of secondary importance in another. There is a wide field between melodies of a purely individual, solo character and heterogeneous groups of notes which are either perfectly lifeless or at any rate show no evidence of artistic design. In music as in everything else, *life* is of the first importance; and what makes most for life is *motion*, — in its freest application, rhythm.

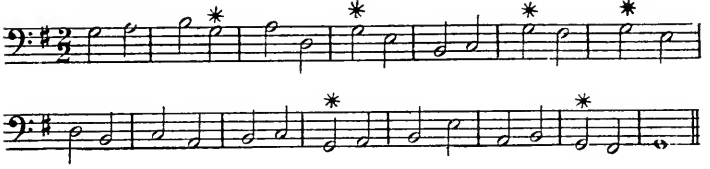
§ 20. How true this is may be seen if we examine first the bass as the most important of all the parts. It is obvious that starting from a single note there are only three choices in regard to motion. First, the note may repeat itself once or several times; or second, it may move *stepwise* up or down the scale (conjunct motion); or third, it may move by skips, simple or bold (disjunct motion). Of these three forms of activity, — repetition, conjunct motion and disjunct motion, — the first, especially in the bass, is the *least good*, and the second, conjunct motion, especially from a purely vocal standpoint, the *best*. It is seldom of good effect to repeat a note in the bass, at any rate in the *middle* of a phrase or period.* In so far as this is done the bass part lacks life, variety and interest. If the combination of chords is such that the bass must repeat itself, it is often of good effect to skip an octave up and down. In cadences, however, at the close of a composition, the dominant is often repeated intentionally several times with varied forms of dominant harmony in the upper parts, to make the final tonic all the stronger and more satisfying.



* In vocal music, however, the exigencies of the text sometimes cause repeated notes.

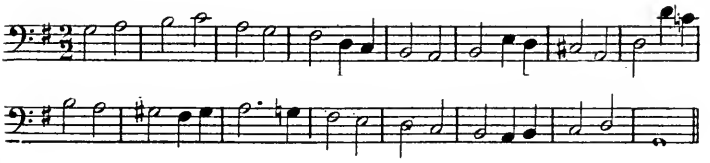
§21. Another blemish in a bass part, to be avoided by the student, is the continual recurrence of the tonic. This renders the part halting and weak, instead of free and independent.

Ex. (*a*)



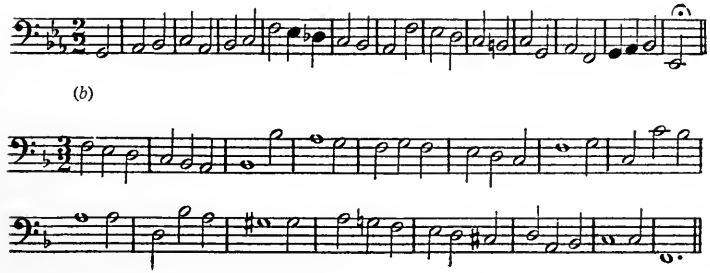
Example (*a*) is a fair illustration of a type of bass which often occurs in students' exercises. Its range is far too restricted, and the constant recurrence of the tonic makes for monotony rather than for interesting variety. In example (*b*) we have the same bass part made over. The gain in range, interest and in symmetrical development is evident.

Ex. (*b*)



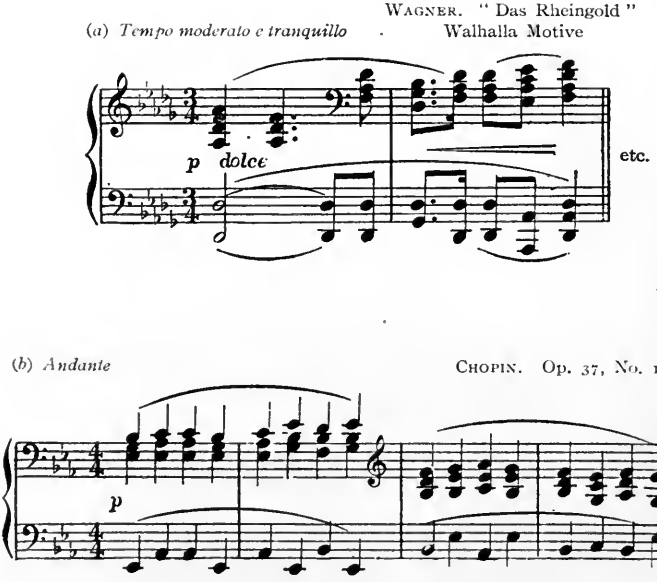
The ideal bass is one which, starting with the tonic, ranges over the various degrees of the scale like a thing of life, sometimes high, sometimes low, and returns to the tonic only when it has worked itself out to a logical and generally periodic conclusion.

(*a*) Examples of good basses



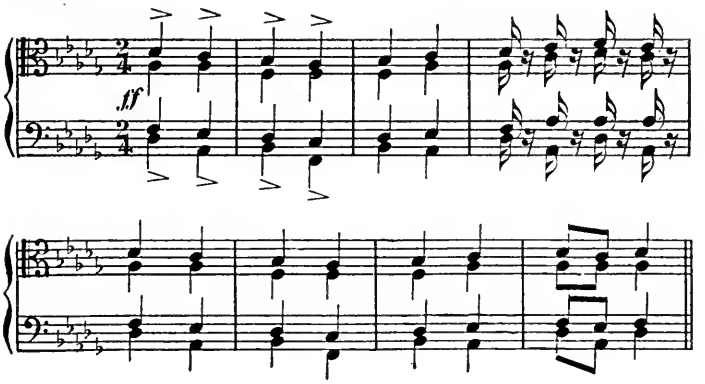
(*b*)

As the bass is not only an outer melodic voice, but also the natural harmonic foundation for the upper parts, nothing is more important than to acquire the power of composing a good bass; without this one can never make much progress in any form of composition. For this purpose study and analyze carefully several basses of Bach, Beethoven, Schumann and Wagner. Apropos of the avoidance of the tonic in the bass and considering the part in its harmonic aspect, it is well to bear in mind the difference between combinations of triads in the fundamental position or in the first inversion. Triads in the fundamental position have a certain effect of " inertia,"—that is, each one furnishes a more or less satisfactory stopping place; of the tonic triad in the fundamental position this is absolutely true. It may, however, be used on a weak beat or in such an unimportant relationship that its effect is concealed or lessened. A piece of music composed entirely of triads in the fundamental position is much like a building formed of blocks of stone all of the same shape. The effect is one of calm dignity and majesty, and is often employed by composers for a special purpose.



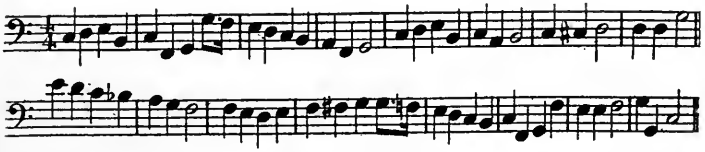
(*c*) *Allegro non troppo*

TSCHAIKOWSKI. 4th Symphony; Trio of 3d movement



In example (*a*) we see the quiet dignity inherent in combinations of triads in the fundamental position; in example (*b*) a tranquil smoothness gained in the same way; and in example (*c*) a sturdy strength, which is very impressive. But triads used in this way lack the plasticity and freedom which we gain by placing them in their first inversion. By chords of the sixth our ears and intellect are kept on the "qui vive," and we are impelled onward to the final stopping place. It is a safe *general* rule for the student learning to form a good bass, to have a fair proportion of the notes in this part imply *first inversions* rather than to use too many fundamental positions. Great attention should likewise be paid to the fact that a bass of the best type is not only a good lower melody from a contrapuntal point of view, but has inherent within it the implication of a logical harmonic fabric in the upper voices. A beautiful example of a bass part with this double function is cited from Beethoven. Let the student harmonize it and then compare with the original.

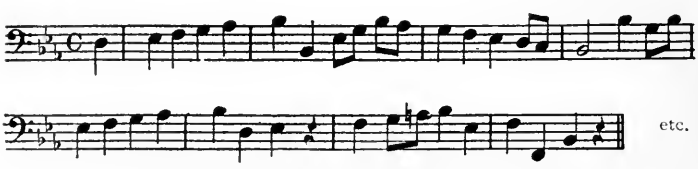
BEETHOVEN. Op. 14, No. 2



Of the two forms of real motion, conjunct or disjunct, the *former* is *preferable*. The best bass is one which is largely

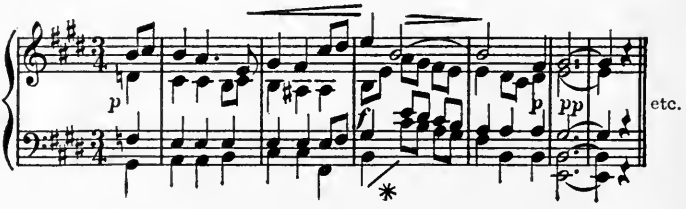
flowing (cantabile), varied here and there by effective skips, —

FRANZ. Four-part Song



generally simple ones such as thirds, fifths, fourths and sixths, or at times a bold seventh or even ninth, as in Rheinberger's song " Alpenandacht."

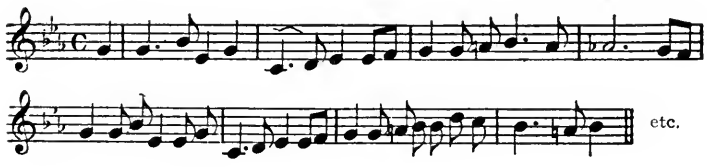
RHEINBERGER. Four-part Song



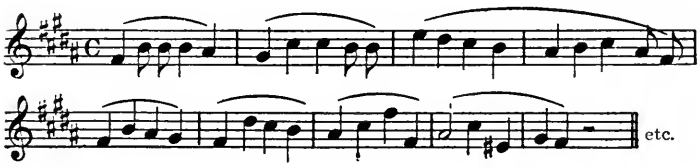
Too many skips, however, make the bass part disjointed and restless.

§22. When we come to the soprano part, the greatest care should be taken to secure, as the normal type, a flowing and cantabile melody of sustained and varied interest. In this voice a lifeless or monotonous mass of notes is intolerable. During the last few centuries the soprano has gradually come to be considered the chief melodic voice; and, as it is heard the most vividly and is the most easily followed, an intelligently trained instinct will generally produce a good melodious upper part. As this voice is exempted from the harmonic necessities of the bass, it may be treated with great freedom. While we are learning to form a good soprano part, a careful study and analysis of the works, even a very few, of the great composers will be of more value to us than any number of arbitrary rules. Let us note carefully the varied aspects of what may be called the " melodic curve " of the great melodists; for example,

SCHUMANN. Song



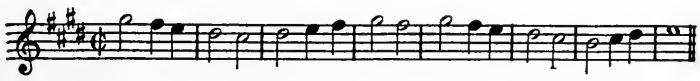
FRANZ. Song



To play through and carefully analyze some of the beautiful songs of Schubert, Schumann and especially Franz, will give the student more enthusiasm for composition and will be better for the formation of his melodic style than to read a dozen textbooks. At first, until there has been acquired a well-trained and sensitive judgment upon which to rely, it will be helpful to observe a few practical suggestions which later on will be recognized as somewhat mechanical and hence to be discarded.

§23. Before we enter upon a discussion of melody formation in its broadest sense, it is indispensable to acquire habits of correct melodic thought. As all melodies are formed of *scale degrees* used either in conjunct or disjunct motion, the first step towards this end is to realize just which of these degrees may be used freely and which imply a *tendency* towards certain subsequent resolutions. Of course a melody may progress diatonically along the line of the major or minor scale *up or down* without any regard for *tendency tones*. Some of the smoothest and most satisfactory melodies in the realm of music illustrate this truth; for example,

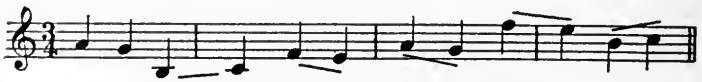
BEETHOVEN. Op. 53



It is when we wish to depart from the simple diatonic movement and to introduce skips (disjunct movement)

that it is necessary to observe carefully which tones of the scale have an inherent tendency to progress along certain lines. In connection with the first, third and fifth tones of the scale (those which form the tonic triad) there is a certain inertia. They are under no compulsion to move at all, or in any particular direction. For illustration, in the key of C major let the student strike any one of the notes c, e, g, successively in a melodic sense, or together in a harmonic combination; in either case there will be a feeling of repose, of inaction. How different is the case, however, with the remaining tones of the scale, that is, the second, fourth, sixth and seventh. After striking any one of these we feel a distinct impulse to move on. And that too, if we follow the line of least resistance, along a *definite* path. As every student well grounded in harmony is aware, the tendency of these tones is as follows: The seventh degree, or leading-tone, progresses *upwards;* the fourth degree tends *downwards;* the sixth degree tends *downwards*, although the tendency is not so strong as it is in the case of the fourth degree. The second degree is the freest of all, and since by conjunct motion in either direction it can reach points of rest on the tonic or on the third degree, its tendency is equally downwards or upwards (with a slight preference for the former). We find the same tendencies illustrated if we combine the above tones harmonically; for example, the simplest and most normal resolution of the dissonant chord b, d, f, a, is as follows:

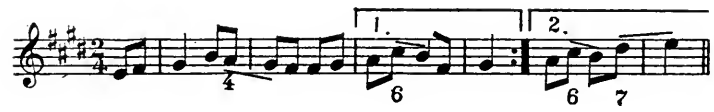
It is interesting to note that a natural and pleasing melody may be formed simply by writing out these ordinary resolutions in succession; for example,



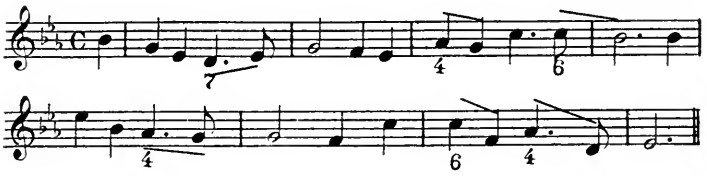
In connection with his studies the student should analyze for himself some standard compositions. His melodic instinct will be much improved if he observes how the great composers in their *vocal* writings invariably follow the tendencies explained above, and how even in free

instrumental compositions they depart from them but seldom; for example,

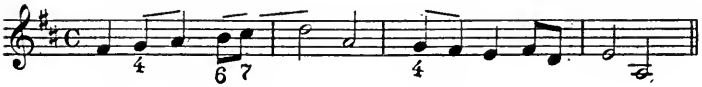
BEETHOVEN



MENDELSSOHN



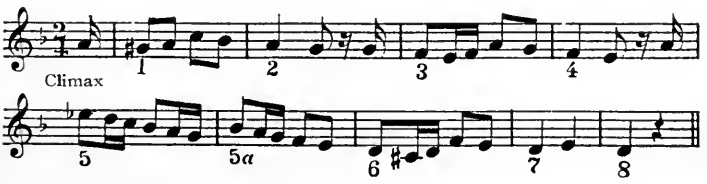
N. B. *N. B.* BEETHOVEN



In the first measure of the last example note that the progress diatonically along the normal scale-line justifies the irregularity in resolution of the fourth and of the sixth degree.*

§ 24. Another most important recommendation is that in a short soprano melody — for example, an eight- or a sixteen-bar period — there should be but one point of climax. This may occur either at the fifth or sixth measure in an eight-bar period; for example,

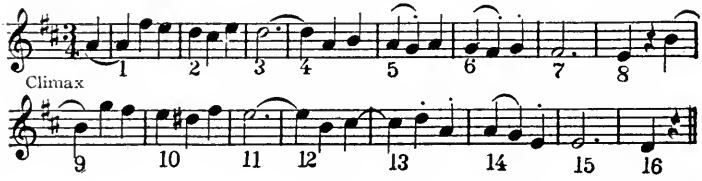
Andante FRANZ. Op. 5, No. 1



* For a complete and most interesting treatment of this whole subject, both teacher and pupil are cordially recommended to the manual of Dr. Percy Goetschius, "Exercises in Melody-Writing" (G. Schirmer, New York).

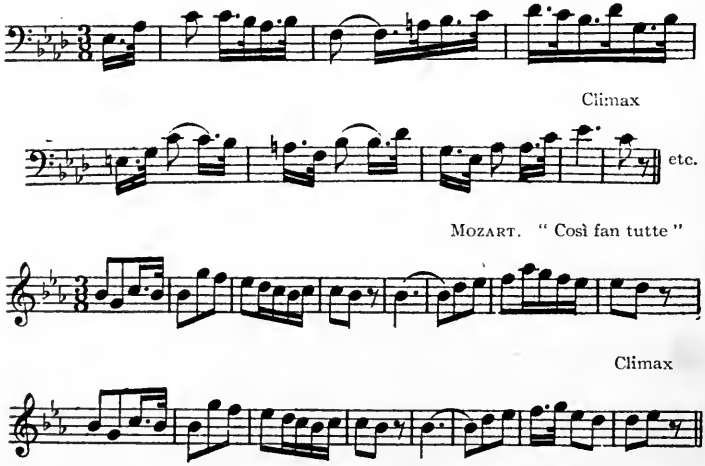
or very often in the third group of four measures in a sixteen-bar period: for example,

Allegro BEETHOVEN. Sonata, Op. 10, No. 3



The course of the melody in this case may lead up to the climax from the beginning and subside afterwards to the end. Or the climax may be saved for the end itself, and there may be a gradual working up to it from the start; for example,

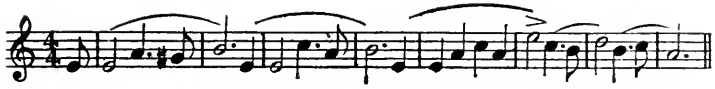
Andante con moto BEETHOVEN. 5th Symphony



In general it is not desirable that a melody should start in the lower or middle part of its range, should arrive at a high position either by diatonic motion or by skips, and then, after some aimless wandering about, reach the same high point again. A melody, to be sure, may often reach in its course a certain point of interest, and then after a temporary abatement of animation may press on to a still higher point of climax. A series of climaxes such as

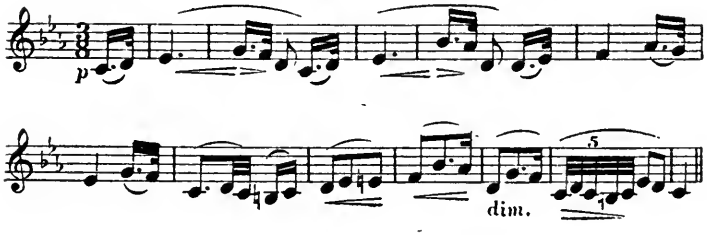
this is a very common and effective form of melody; for example,

MENDELSSOHN. Scotch Symphony



Compare also the following theme from Brahms' Third Symphony:

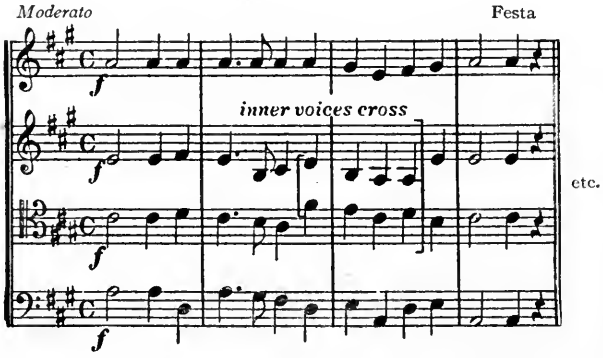
Poco allegretto



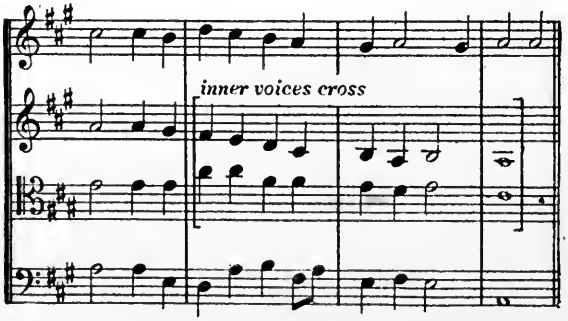
§25. A second useful recommendation which will make for life and variety is to have the soprano voice move through as wide a range as possible; this suggestion, of course, is to be modified with reference to the length of the composition and the simplicity or elaborateness of its style. That which is strictly to be avoided is a soprano part which goes continually back and forth over the same few notes, or is largely composed of meaningless, frantic skips up or down. In general, if a special melodic effect is to be produced, it must not be anticipated in previous measures. Whatever its course, the soprano voice must always show design, and with its mechanical freedom of motion — being restricted only in the lower part of its range by the alto voice — there are very few cases where it cannot manifest the leading characteristics of all good melodic writing, — life, organic unity and variety. (When the exercises at the end of the chapter are worked out, examples will be given of bad, of ineffective and of good, melodious soprano parts.)

§26. In dealing with the inner voices, the alto and tenor, not so many practical suggestions can be made. Here the only way to acquire a facile technique is to practise steadily under competent supervision. It may be borne in mind, however, that the alto and tenor voices in general need not be such free melodies as the soprano and bass. In fact, they could not be if they would, for they

are hemmed in on both sides, the alto by the soprano above and the tenor below, and the tenor by the alto above and the bass below. These two inner voices often try to avoid their restricted range by mutual adaptation; each taking pity, as it were, on the limitations of the other. That is, the tenor crosses temporarily above the alto into the highest part of its range, while the alto drops below the tenor into its lowest register. Some of the finest effects of part-writing for inner voices are gained in this way, as is shown in the Madrigals of the early Italian and English schools.



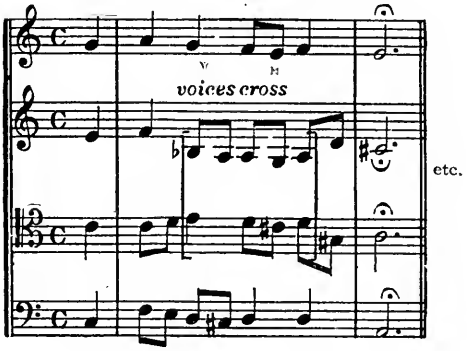
Also further on in the same madrigal:



In this example let the student note the simplicity of the harmonic background. And yet beautiful *vocal* effects are produced by the development of each voice along independent melodic lines. We pre-eminently see the appli-

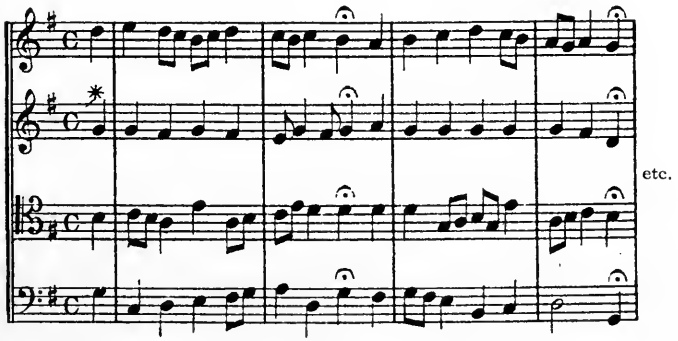
cation of this device in the glorious living alto and tenor voices of the choral writings of Bach:

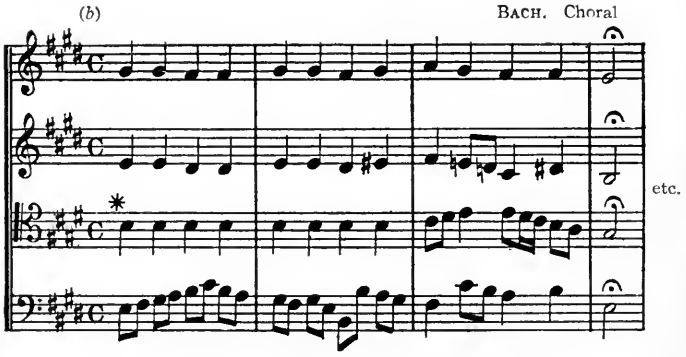
BACH. Choral from " Christmas Oratorio "



Likewise when we come to writing for strings we shall see how freely the parts for second violin and viola cross and interlace. At first, however, it will be wise for the student to cross his inner voices rather rarely and only for a few notes at a time. To cudgel his wits to invent good alto and tenor parts in their normal restricted grouping will stimulate his imagination more than to avail himself too soon of the freedom of crossing. All music, especially unaccompanied vocal music, must have repeated notes. In fact, the repetition *in the same part* of notes common to two or more chords is the mechanical means of homogeneous chord connection; without this the music would entirely disintegrate.

(*a*) BACH. Choral

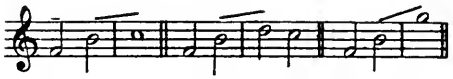




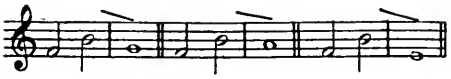
In example (*a*) note that the alto is sustained while the three other voices move with great freedom; and in example (*b*) note the fine effect of the flowing bass against the sustained note in the tenor. It is the chief function of the inner voices to furnish these sustained notes. They are the pivots, so to speak, around which swing the outer voices with their freer range and more prominent position. So let the student remember that repeated notes in the inner voices are not *bad*, but, on the contrary, *desirable*. He will gradually acquire facility in securing variety and interest for his inner voices where this can be done without too great a sacrifice in the firmness of the harmonic texture.

§27. A few suggestions will be found helpful to the student in regard to melodic motion in general. As we have stated above, the motion should be largely diatonic until there has been acquired the critical judgment to know just when skips are effective. The skips which the student will naturally use first are octaves, fifths, thirds, fourths, sixths and sevenths, and about in this order of simplicity. None of these intervals will cause trouble or need special comment save the *fourth*. In the use of this interval the student often goes astray, for in the normal diatonic scale itself (both major and minor), from the fourth degree to the leading tone, we find the dissonant interval of the *augmented fourth*. From a melodic point of view we are to remember that this interval being augmented should not be used too often, and that if introduced it should generally keep on expanding. The following are the most natural and most effective methods of proceeding from this interval:

Rare

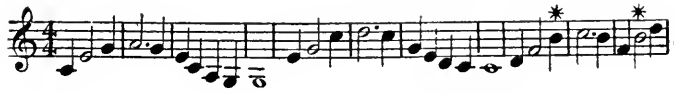


that is, the b goes *up* somewhere; whereas the following groups



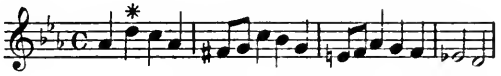
are all somewhat unnatural melodically, and their use would be justified only for special effects. They occur, moreover, rather in instrumental than in vocal compositions.*

BEETHOVEN. 3d Leonore Overture

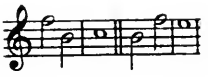


or

CUI. Berceuse for Violin

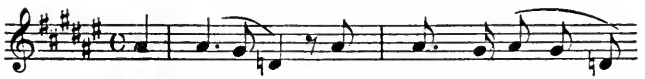


It is well to remember that this interval is capable of freer treatment when both notes are part of the same or related harmony, than when the notes are in two distinct chords. Practically in pure vocal writing these notes are more customary and more effective in their inverted position (a diminished fifth). The following melodic intervals are often very pleasing:



The diminished fourth, although it will probably not occur very often, is a most expressive interval, and as found in

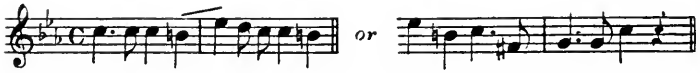
* The augmented fourth is sometimes introduced with a *downward* progression and produces a mysterious, haunting effect; for example, in the opening theme of Liszt's song to Goethe's words, "Know'st thou the land":



"Know'st thou the land where sweet the cit- ron blows"

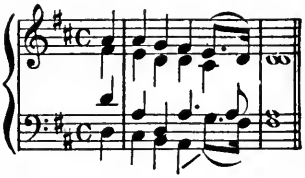
the minor mode from the leading tone to the third is capable of very effective use. It is rather more common in *descending* than in ascending passages.

Both examples from RUBINSTEIN. Op. 8, No. 6



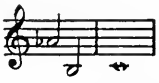
The minor seventh, especially that formed by the limits of the dominant seventh chord, is a very melodious skip and of frequent occurrence in the bass, especially *ascending*.

HANDEL. "Messiah"



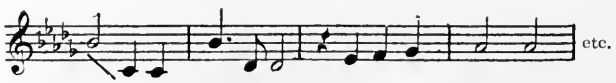
Likewise the diminished seventh found strictly in the minor mode, but often used chromatically in the major:*

C minor or C major



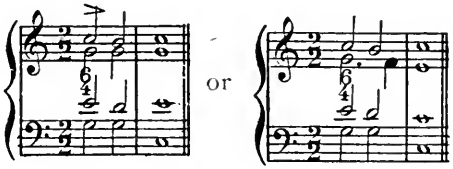
§28. Before closing these preliminary suggestions, a few words must be said about the use of the second inversion of triads, the chord of the sixth and fourth. To the young musician no chord is more troublesome than this, and yet when properly employed it is one of the most useful and effective in music. For the present the student is advised to introduce it but seldom, and then with the following main principles of its treatment clearly in mind. First, a six-four chord used on a *strong* accent tends to imply a cadence in that key the tonic of which is a perfect fifth below or a perfect fourth above the bass note

* The interval of a minor seventh found in the major mode between the leading tone and the sixth degree may also be used with good effect; for example, in the well-known song of Tschaikowski:



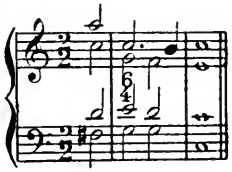
of the six-four chord; for example, after hearing the following six-four chord on g:

the listener is justified in expecting sooner or later a cadence in C major or possibly C minor; that is,



I V I V, V

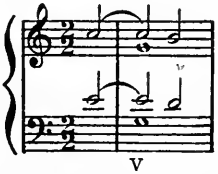
This tendency is obviously strengthened if the positions of certain voices in the six-four chord are approached by leaps; for example,



I

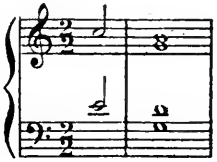
The student will clearly understand the reason underlying this cadential tendency of six-four chords if he will bear in mind that a six-four chord in its origin is nothing but a triad* with a double suspension of its third and of its fifth; for example, the chord

is nothing but



V

instead of

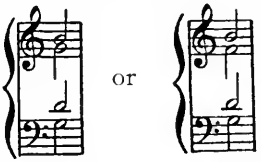


V

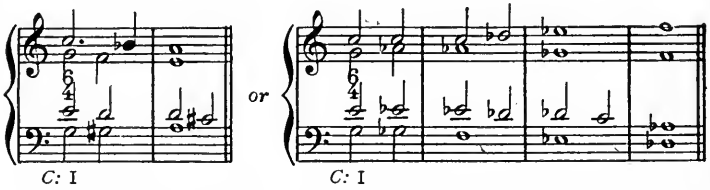
We all know that dominant harmony, if it moves along the line of least resistance, progresses to the tonic chord.

* This explanation also accounts for the well-known rule in regard to doubling — "in six-four chords, double the bass," that is, the note which is *really* the *root*.

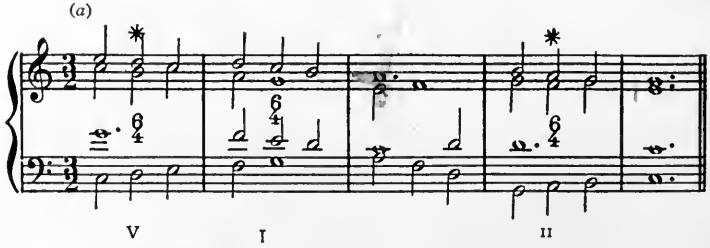
It by no means follows that this simple resolution must be the one chosen in every given case, for by the principle of "Deceptive Cadences," already familiar to the student (see above, p. 22), the chord



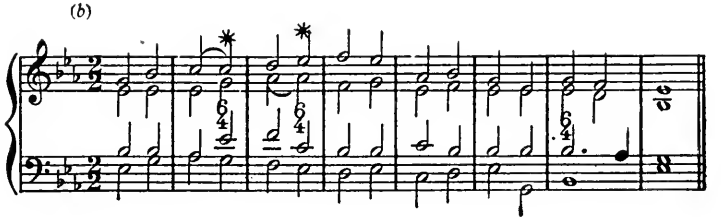
may progress in countless directions. Just so a six-four chord when used on a strong accent, need by no means result invariably in a cadence in the given key. After a six-four chord, a deceptive cadence is often used; for example,



But nevertheless the fundamental principle remains that an accented six-four chord arouses an expectation of a cadence in the key the tonic of which is a fifth below or a fourth above, and this natural expectation if not satisfied must be compensated by smooth and interesting modulatory resolutions into other keys (as shown above). The inference from all this is plain: *accented* six-four chords, in particular those derived from the tonic of the given key, should *seldom, if ever*, be introduced in the middle of a musical sentence or phrase (that is, we do not wish to *stop* in the middle of anything). Second, six-four chords, those derived from the tonic triad or from any triad in the key, are often used on *weak beats*, that is, in an *unaccented* relationship to the chords preceding and following. In this case the six-four chord is a *passing chord;* several or all of the voices should move *diatonically*, and the *fourth* in the six-four chord is almost invariably held over *in the same voice* from the preceding chord. The following phrases illustrate this very common usage:

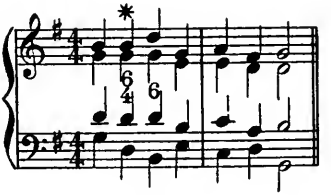


(*b*)



VI IV

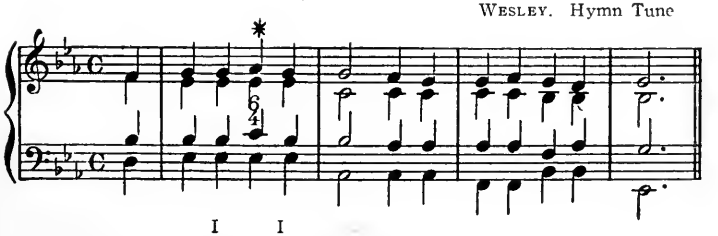
In each of the above examples the second inversions are used as *passing chords*,— that is, they are on *weak* beats, and the parts move diatonically, or when this is not the case, one part at least is *held over* from the preceding chord as in the second measure of example (*b*). Therefore in connection with no one of them do we feel a cadential tendency towards any particular tonic, and their use in the middle of a phrase is justified. Third, chords of the sixth and fourth may be freely used between other positions of the same chord; for example,



I

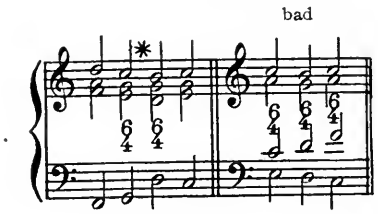
or when they are preceded and followed by a triad in the fundamental position on the same bass note:

WESLEY. Hymn Tune

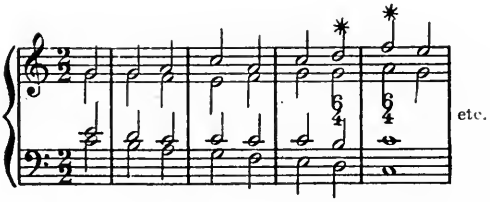


I I

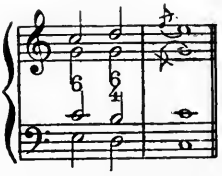
§29. The student is cautioned against the use of successive second inversions, especially when the bass moves by skips. The following combinations are *very bad:*



Successive six-four chords are, to be sure, occasionally seen; for example,



It is evident, however, in the above example that the second six-four chord has no real harmonic import, but that the effect is

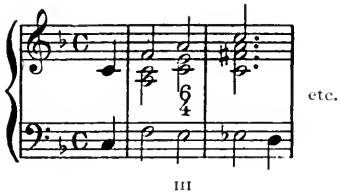


The two grace notes before the tonic chord are then lengthened, and the first six-four is merely a passing chord between two positions of tonic harmony.* It is not to be inferred that the above statements include all the possible uses of the six-four chord, they simply indicate the general method of treatment. In actual music, examples may be found of second inversions derived from *every triad* of the *scale*,† though the super-tonic and mediant

* For a beautiful example of successive chords of the sixth and fourth with a diatonic bass, let the student consult the seventh and eighth measures of the first movement of Mozart's C Major Symphony.

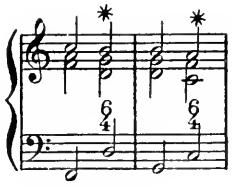
† For a classified list of such chords of the sixth and fourth the student is advised to consult the sixth chapter of Prout's Harmony.

triads are comparatively rare in this position. As a last word we may say that, in general, second inversions may be introduced without bad effect whenever the voices, and in particular the bass, *move diatonically;* for example,



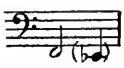
III

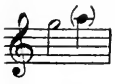
Here Mendelssohn in his march from "Athalie" introduces on a weak part of the measure a second inversion of the mediant triad (note that the bass moves diatonically). Six-four chords, however, when *introduced* by a *leap*, are to be used with great caution. The following combinations, for example, would be very bad:



As to the best effect of a six-four chord in any given case nothing but patient practice will give the student the mature judgment and the unerring artistic sense for such decision.

§30. It is taken for granted that every one is familiar with the normal range of the voices. In general the soprano should not be taken above and the bass not below



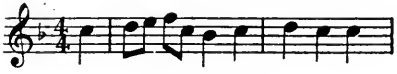


No one of the voices should be kept for long either in the highest or the lowest part of its range. For voices the writing must be comfortable and grateful to the singers. All the following exercises should be worked out in open score,—that is, with each voice on a *staff* by itself; and as

soon as possible the *appropriate clefs* should be used in connection with the inner voices, — that is, for the alto voice 

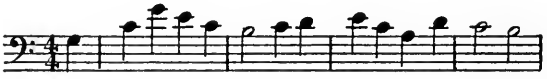
and for the tenor 

From the very outset the student should endeavor to think of the tenor part in connection with this clef, as the notation of a tenor voice is most unsatisfactory when written in either the F or in the G clef. A tenor part in the F, or violin clef, is sung an *octave lower* than the written notes would imply; for example,

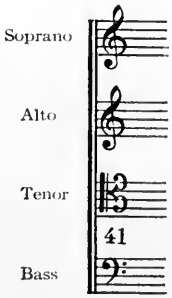


Sung an octave lower

On the other hand, if the G or bass clef is employed, a constant use of leger lines is necessary to keep the tenor in the best part of its range. More than half the time the notes will be *off the staff;* for example,



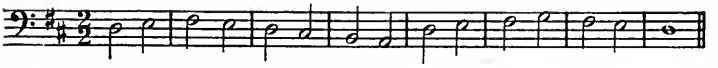
The first exercises therefore should be written with the following combination of clefs:



Gradually, as the student acquires facility, the appropriate alto clef may be introduced. The first melodies given

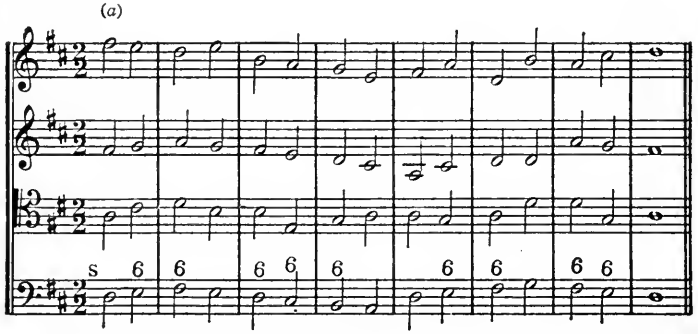
are placed in the bass, and the upper voices are to be added, particular care being given to the formation of a good soprano. Others are placed in the soprano, and in this case still more attention must be given to the bass part which must be a good harmonic foundation and also a flowing, singable melody. It is advisable that certain of the melodies be placed in an inner voice. Too much time, however, should not be given to this, until considerable facility has been acquired. No special directions are given as to what harmonic scheme should be used in any given case. From his study of harmony the student is supposed to have stored up a certain fund of simple and effective harmonic combinations. These he is now to apply under the guidance and criticism of the teacher. In acquiring a technique in composition his aim should be to proceed from "the simple to the complex." At first, therefore, in these short and simple exercises it is better to use triads *almost exclusively.* Now and then dominant seventh harmony may be introduced, and gradually secondary sevenths. In general, augmented chords, altered chords and other complicated harmonies should be reserved for longer and more elaborate melodies. As to *modulation* the student should try to express as much as possible by using the resources of *one key.* If a modulation is made whenever a difficulty is encountered, much valuable practice is lost. Interest and variety should be sought by changing the positions and progressions of the chords in a given key. Now and then modulations may be made to nearly related keys, and at times some particular modulation is clearly implied by the melody itself. Three melodies in the bass are now harmonized to show the general style to be adopted in subsequent work:

(*a*)

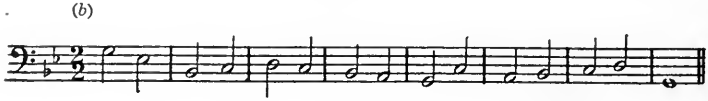


As this is a diatonic melody of the simplest type, a harmonic structure composed of triads in different positions would certainly be appropriate. Following the recommendations for simple triad connection cited above, we produce this harmonization, in which our aim has been *first* to write clear harmony; *second* to form a good

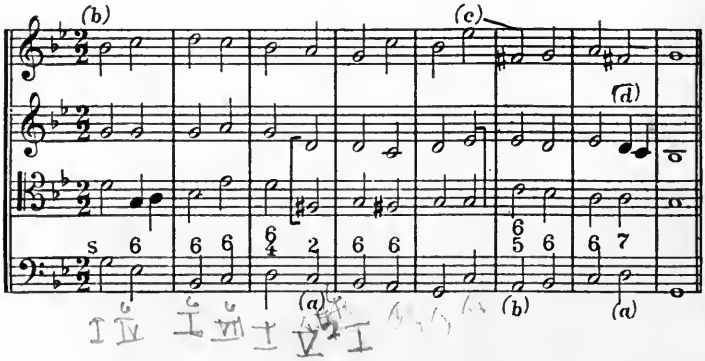
soprano; and *third* to make the inner voices as varied as possible.



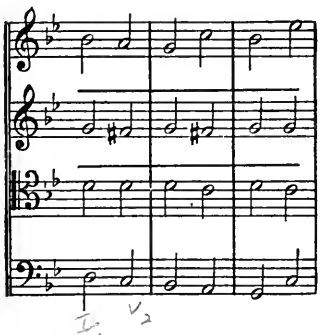
As to the harmony, note the preponderance of chords of the sixth. Follow the melodic line of the soprano, which starts (rather exceptionally) in a high position, works smoothly down the scale and then rises by simple leaps to a point of climax at the end. The inner voices are not so flowing or so varied in melodic outline as the bass and soprano. Still repeated notes have generally been avoided, the alto is singable, and the tenor has at least the variety of a fairly wide range. We now give a bass melody which will allow a more varied harmonization:



As this melody is in the minor mode, before we begin to harmonize we think what are the most effective harmonic combinations in that mode, and we also bear in mind the necessity of raising the seventh degree (f♯):

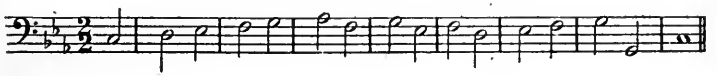


This exercise, simple though it be, will repay careful analysis. First, as to the harmonic structure, at (*a*) dominant seventh harmony has been used, and at (*b*) an inversion of the diminished seventh chord. From the third to the fifth measure, the inner voices are made more varied in range by a change in position of the chords. As far as harmony alone is concerned, the exercise at this point might have been written thus:



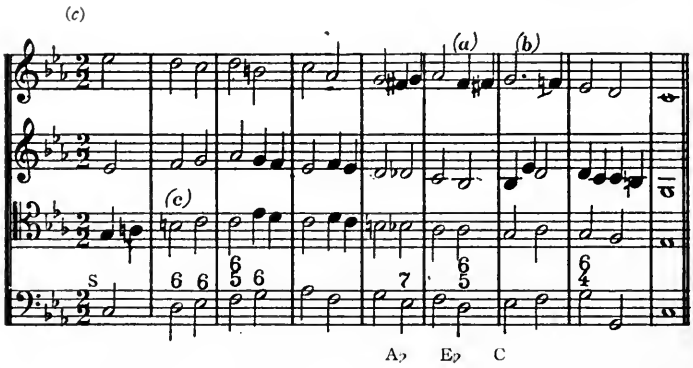
Here the alto and the tenor are unnecessarily lifeless, even for inner voices. In cases like this a change of position will often secure at least variety of range. In regard to the soprano, as at first it goes smoothly up and down the scale, towards the end it is enlivened by two ascending skips of a fourth, and finally at (*c*) by the introduction of that interval, so characteristic of the minor mode, the diminished seventh. At (*d*) a passing note is used, to give the alto a flowing final phrase. The student has doubtless learned the main rules in regard to passing notes from his studies in harmony, and although a complete account of their treatment is reserved for a subsequent chapter, even in these simple exercises they may occasionally be introduced, *especially* in the *inner voices*, whenever those parts would otherwise be monotonous or lack a melodious flow.

(*c*)



We now attempt an exercise which will allow passing modulations into related keys. More passing notes also

will be introduced to show their great use in the development of a flowing style:

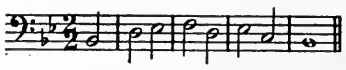


In this version the harmonic structure is simple; yet considerable variety is obtained by modulating into the major keys of A♭ and E♭. Play over *each* of the voices by itself, and note that by the use of passing notes each of the inner parts becomes an entirely satisfactory melody. The soprano is noticeable for its wide range; a minor tenth in eight measures. At (*a*) the augmented fifth of dominant seventh harmony has been introduced, and at (*b*) the rhythm is varied by a suspended note. At (*c*) in the tenor, note the melodic form of the minor scale.

§31. Melodies in the bass to be treated as indicated; those which are short like examples (*a*) and (*b*); the longer ones like (*c*).

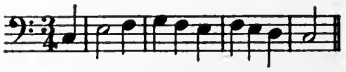
Like (*a*)

1.



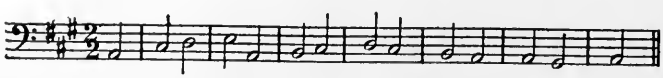
Like (*a*)

2.

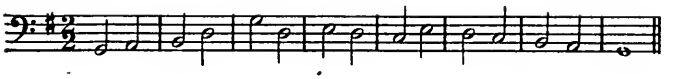


Like (*a*)

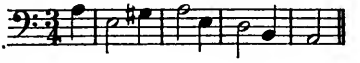
3.



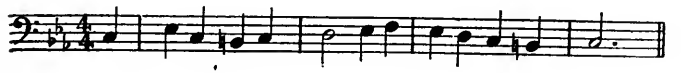
Like (*a*)

4. 

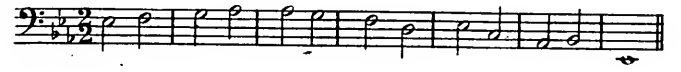
Like (*a*)

5. 

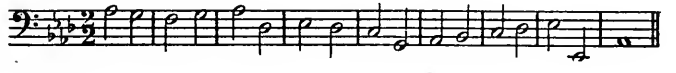
Like (*a*)

6. 

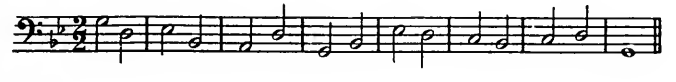
Like (*b*)

7. 

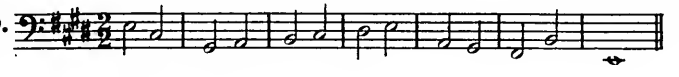
Like (*b*)

8. 

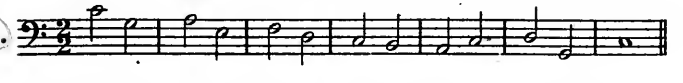
Like (*b*)

9. 

Like (*c*)

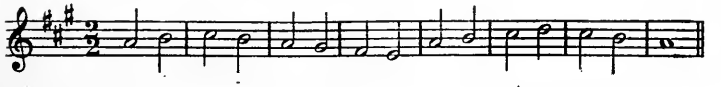
10. 

Like (*c*)

11. 

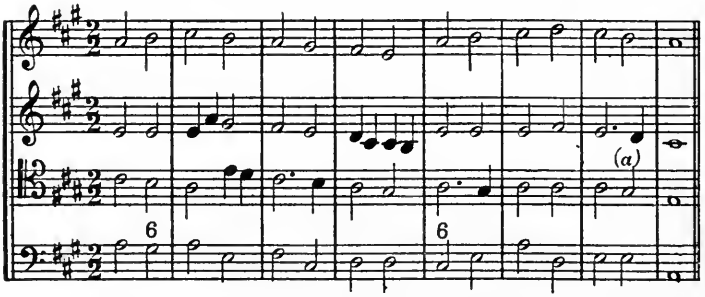
§32. We now harmonize three typical melodies in the soprano as models for analysis:

(*a*)



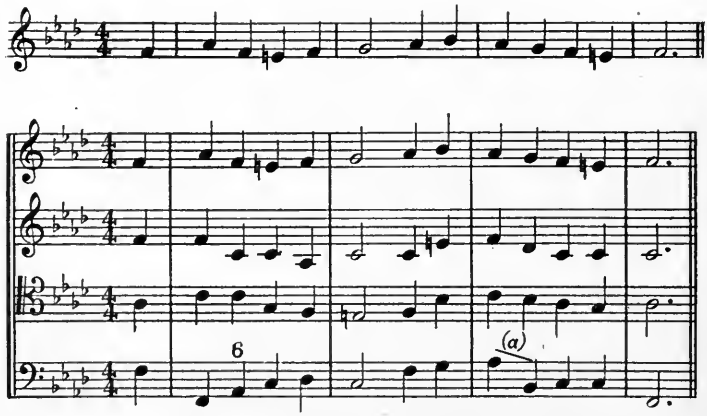
This melody will be recognized as the same one treated above in §30 in the bass:

(*a*)



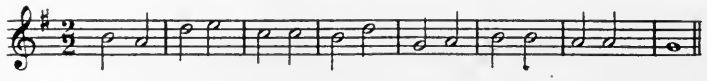
This version calls for no especial comment; the simplicity of the melody would not allow elaborate inner parts. At (*a*) note the descent of the leading tone in an *inner part* to gain a complete final chord:

(*b*)



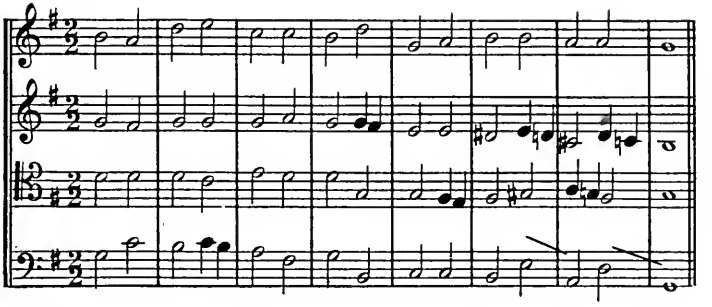
In this version, simple though the harmonic structure be, acceptable alto and tenor voices have been secured. The bass is thoroughly good; it is vital in motion, and broad in range. Note at (*a*) the effective descent of a minor seventh:

(*c*)



This melody may be treated in a somewhat freer style; secondary seventh chords may be introduced, and passing modulations made to related keys.

(*c*)

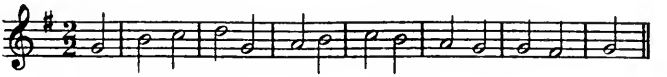


In this version repeated notes are freely used, especially in the inner voices. Still the general course of both the alto and of the tenor is varied and melodious. In the last two measures of the bass, note the vigor of the successive leaps of a perfect fifth.

§33. Melodies in the soprano to be treated like the above models.

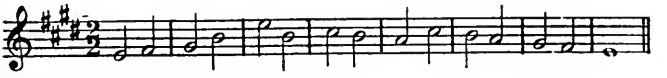
Like (*a*)

1.



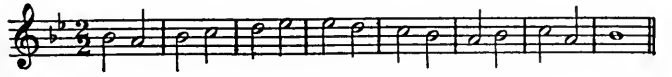
Like (*a*)

2.



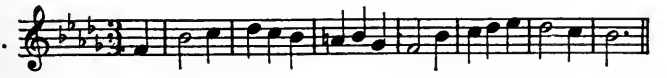
Like (*c*)

3.



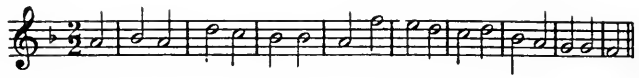
Like (*b*)

4.



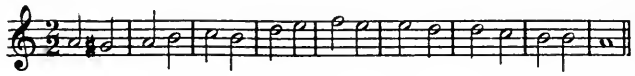
Like (*c*)

5.



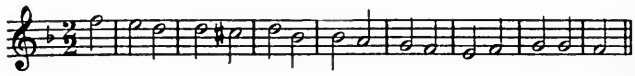
Like (*c*)

6.



Like (*c*)

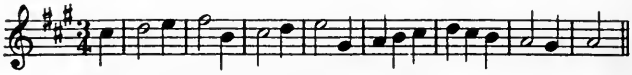
7.



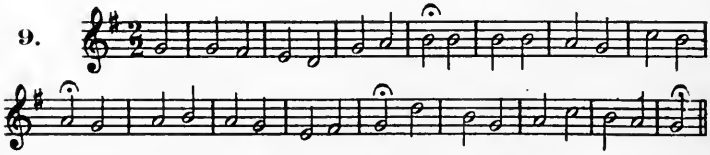
N. B. — In this melody a good effect may be produced by beginning in D minor and ending in the relative major.

Like (*c*)

8.

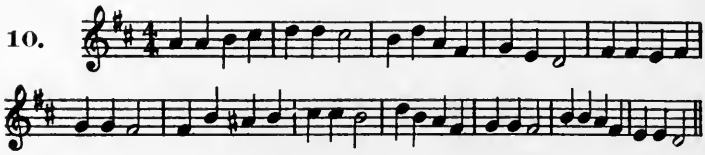


9.



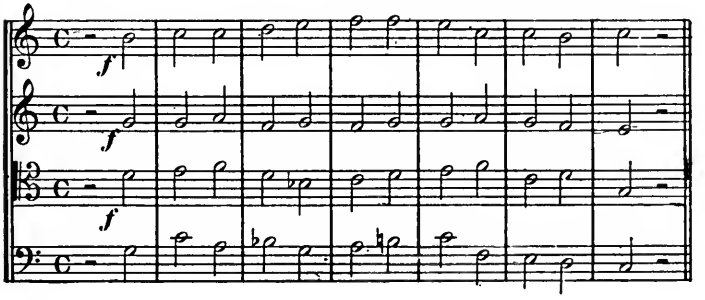
No. 9 is to be harmonized mostly with combinations of triads, in keeping with the simplicity of the melody.

10.



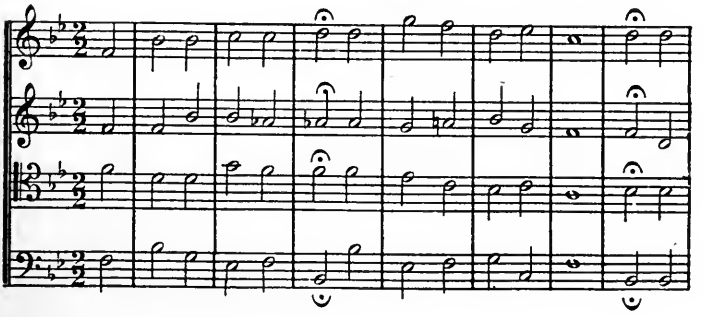
This melody, although longer than those first given, can be harmonized in the same simple style. One modulation is indicated into the related key of B minor. Early in this course of study the "371 Four-voiced Chorals" of J. S. Bach should be procured, and the student to whom work on the above melodies has been fairly easy may now harmonize some chorals or at any rate phrases from them. It is left to the teacher to direct this part of the work in accordance with the advancement and facility of each particular student. Numbers 258, 38, 26, 293 and 6 are recommended as suitable for treatment at this stage of the work. Many interesting and stimulating examples may be looked up from the works of the great composers to show what fine effects can be produced in four-part writing with very simple means. Two such illustrations are herewith cited:

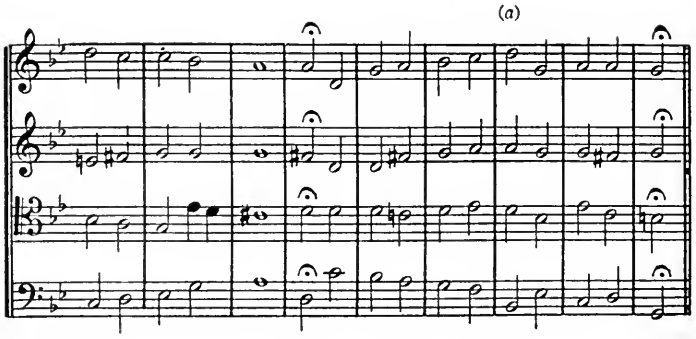
Tempo giusto HANDEL. "Judas Maccabæus," No. 52



Although this passage is entirely wanting in rhythmical contrast, observe how freely the voices move.

MENDELSSOHN. "Athalie," No. 2

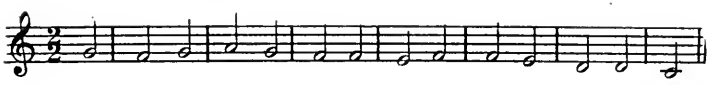




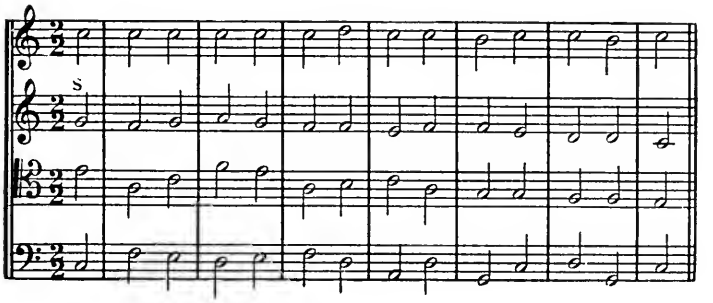
Play through each voice by itself; observe the melodious tenor part in the third phrase, and the striking effect of the secondary seventh chord at (*a*). To analyze carefully the part-writing found in the magnificent opening choral of Wagner's "Mastersingers" will also be beneficial and inspiring to the student.

§34. Short melodic phrases should now be placed both in the alto and in the tenor, and four-part harmonizations worked out. Even though the harmonic structure be very simple, our work now becomes considerably more difficult, for whenever the chief melody is in either of the inner voices, we must form in the same exercise both a good harmonic bass, and a free melodious soprano. Facility and sureness in this style of writing are acquired only little by little and by constant methodical practice. The student therefore should not be discouraged if at first the work seems difficult. From the very outset, however, in contrapuntal study, we must recognize the fact that the chief melody is often in one of the inner voices. A merely cursory examination of the standard compositions for the pianoforte, for string quartet, and especially for orchestra, will convince the student how free music is in this respect. Sometimes the principal melody is in the soprano, sometimes in the bass, often either in the alto or in the tenor.* In the following exercises although the soprano is a secondary melody, it must still have motion, and as much variety in range as the circumstances will allow. Hence repeated notes should seldom be employed. For instance, if we were asked to harmonize this melody in the alto,

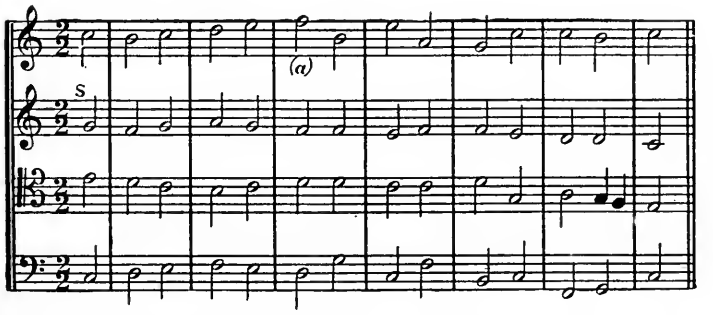
* The teacher can easily refer the student to characteristic examples from the compositions of Beethoven, Schumann, Wagner, Brahms and others.



the following version would be *very bad* on account of the monotony of the soprano. The skips in the latter part of the bass are also rather aimless:

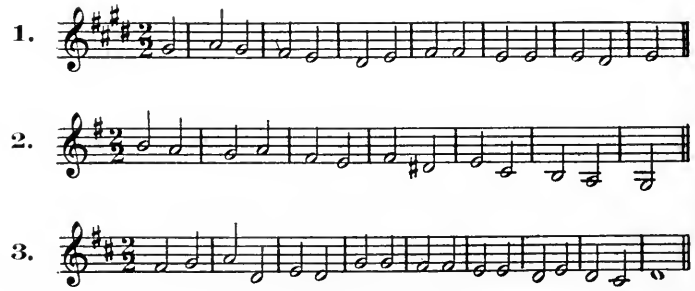


A satisfactory version should be in style somewhat like the following:



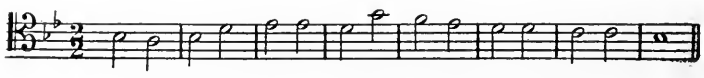
In the above version we have gained melodic freedom for the soprano, and the skips at (*a*) afford a good contrast to the sustained notes in the alto. The bass part also is more symmetrical than in the first version. Almost any of the melodies in the preceding paragraphs are available, when properly transposed, for use in the alto. For example, in §31, No. 1 may be transposed into C major and placed in the alto. No. 2 may be transposed into D major.

In §32, example (*a*) may be transposed into E♭ major. We add a few longer subjects for treatment in the alto:

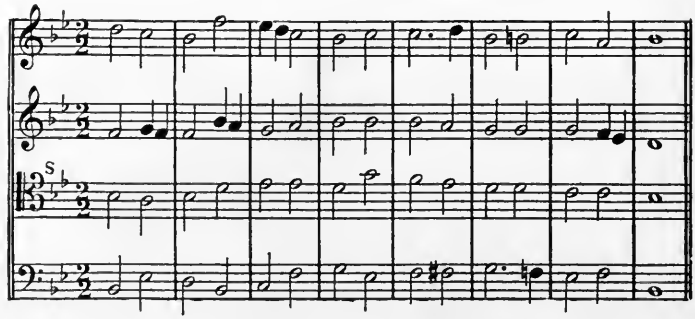


N. B. — In this exercise secondary seventh chords may be introduced with good effect, especially in measures four to six.

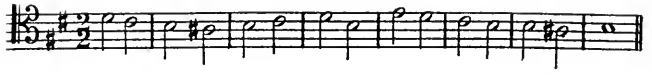
§35. We now work a harmonization with the following melody in the tenor:

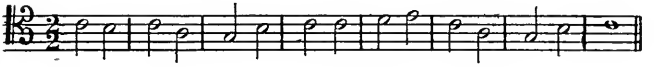


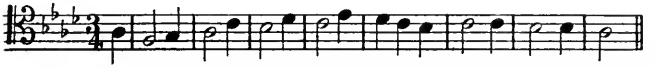
and then give several tenor melodies to be treated like those above in the alto.

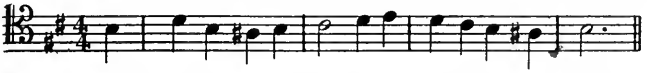


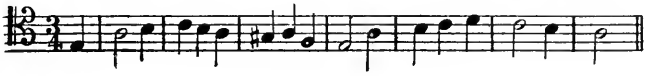
Subjects in tenor:

1. 

2. 

3. 

4. 

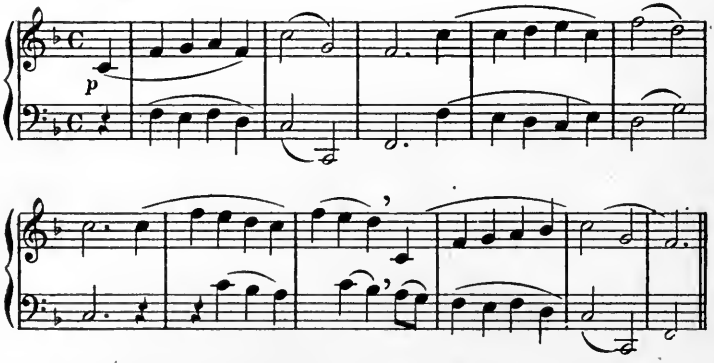
5. 

CHAPTER II

Two-Part Counterpoint — First Order

[Although, for the sake of simplicity, we begin our contrapuntal studies with counterpoint of the first order, that is, the notes of each part are to be of equal value, it is not advisable to remain long on these exercises, which in their very nature are somewhat monotonous and uninteresting. As we are using only *two* parts, the harmony must necessarily be thin, and the chords may often be ambiguous; and, the notes of the two parts being of equal value, we are restricted from all variety of rhythm, which in actual music is one of the chief means of contrapuntal effect. Furthermore, no matter what range we arbitrarily select, the two parts are heard as *outer voices;* and, as the harmony implied by them must in most cases be just as natural and clear as if all the parts were actually written out, there seems to be no valid reason, as long as we are writing "note against note" why we should not rather practise in *four real* parts. In actual compositions for voices, strings or for pianoforte, there would never be a case, except for a few measures at a time, when we should write in two parts without having them move in notes of different values and in varied rhythm. Almost no case can be found in standard compositions of a two-part sentence in notes of equal value.* The following example, a Swiss Song which Beethoven uses as a theme for six variations, is noteworthy:

Andante con moto



* In the opening measures of the Scherzo of Beethoven's Trio, Op. 97, written in two-part harmony, the student may see for himself how important, even in the simplest style, is variety of rhythm.

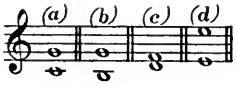
On the other hand, just because the voices are few and the harmonic effects limited, these simple two-part exercises, if studied in the right way (as means to an end) afford valuable rudimentary practice in the facile handling of the common intervals and in melody formation. They may be considered as exercises in pure design, and the student should gain from them a quickened ingenuity and the ability to look at voices horizontally, that is throughout their range, as interesting flowing melodies. The subjects given at the end of the chapter have been made as melodious and varied as possible, and modulations into neighboring keys are implied. No matter how carefully the exercises are worked out, the question should hardly be raised as to whether they are beautiful or not. This mistake is often made by beginners in counterpoint. The problem is akin to that of the man who is given six straight sticks and told to arrange them in an ingenious and interesting way. Two-part writing from an *artistic* point of view is one of the most difficult forms of composition, and presupposes not only a complete knowledge of every contrapuntal device, but a special study of the proper style of writing for strings or for pianoforte.* After the student has acquired facility in the different varieties of contrapuntal effect, he may try some two-part writing which it is to be hoped will sound *beautiful* or at any rate be full of life and individuality. These exercises are merely the first necessary steps to that end, and, to use terms from a kindred art, they may be said to teach the student to *draw*, that is, to appreciate the constructive necessity of lines and curves in order that later he may paint with intelligently grouped colors.]

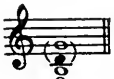
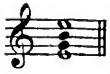
§36. In two-part counterpoint note against note, since the effect is of necessity somewhat thin and vague, we select for intervals between the two voices those which give the *feeling* of complete and definite harmony; that is, major and minor thirds and sixths and the perfect concords, the unison, the octave and the perfect fifth (*not the perfect fourth*, since it indicates a second inversion†). Of these intervals the unison is seldom available except on the first or on the last note; in the body of an exercise

* It is noteworthy that Bach, that great master of counterpoint, writes *only one* Fugue in two parts; the one in E minor, No. 10 in Book I of the "Well-tempered Clavichord." Many of the Preludes, however, are largely in two-part style.

† The student is often troubled by the *discrimination* between perfect fifths and perfect fourths, although each interval when taken by itself has an empty, thin sound. The reason is this: when a perfect fifth is introduced in a proper harmonic context it outlines a major or minor triad, and the imagination of the hearer sup-

thirds and sixths should predominate, because they define the harmony better; for example,



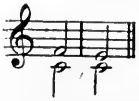
From example (*a*) we do not know whether a major or a minor triad is implied; the minor sixth, however, at (*b*) must represent the first inversion of the triad g, b, d. Of course example (*b*) could, as far as mere notes go, stand for the second inversion of the triad e,g,b, but, when the interval  is played, the ear instinctively supplies a d and not an e. That is, every two-part combination tends to represent either a fundamental position or a first inversion, but not often a chord of the sixth and fourth (consult §28 in Chapter I). A moment's thought will show us that there is a certain ambiguity in the case of thirds and octaves; for example, example (*c*) above may stand either for the fundamental position of the triad d, f, a, or for the first inversion of the triad b, d, f. In like manner the octave at (*d*) may represent a doubled root of the triad e, g, b; that is, 

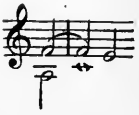
plies the missing third; for example, the following perfect fifth 

invariably suggests either  *or*  and sometimes so adequately

as hardly to sound empty at all. Whereas a perfect fourth  *or* 

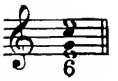
not being the outline of any fundamental harmony (except an incomplete second inversion) remains a mere thin and unsatisfactory interval, unless it is immediately

followed by a third 

in which case the f is practically a suspended note; for example 

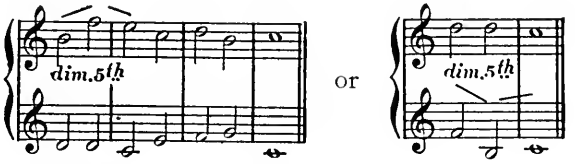
and the interval of the fourth is felt to have no *harmonic* import whatsoever.

or a doubled third of the triad c, e, g; that is,

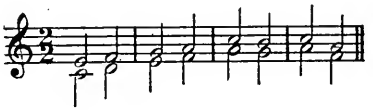


At first the student should accustom himself to think very clearly just what chords are outlined by the two voices.

§37. The parts should in general proceed diatonically, although skips of major and minor thirds, perfect fifths and fourths, major and minor sixths and octaves may be freely used for the sake of melodic variety. Skips of a seventh and of all augmented and diminished intervals should be avoided for the present. The diminished fifth, however, may occasionally be introduced with good effect, if care is taken to resolve the second note to a note within the original interval; for example,



§38. Contrary motion between the two voices is generally desirable, whenever the harmonic scheme will allow it, although parallel motion is often quite necessary for a while. The monotony, however, of more than *three* successive thirds or sixths is to be strictly avoided; for example,

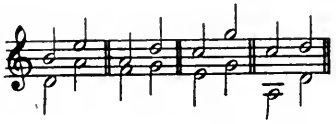


or

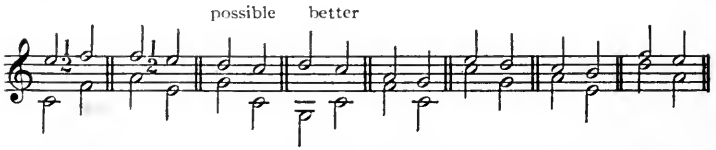
In such combinations as these, each melody is merely a weak imitation of the other in a different part of the scale, and all independence and *contrast* of melodic design (the very essence of contrapuntal writing) is lost.

§39. Perfect parallel fifths and octaves are of course strictly forbidden, and even in regard to concealed fifths and octaves, in two-part counterpoint the rule forbidding them should generally be followed. The student is

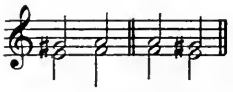
reminded that concealed fifths and octaves are *questionable* when both voices are outer ones,* when they both skip, when they both ascend, when one voice moves a *whole tone;* for example, the following combinations are all bad in two-part writing:



On the other hand, when the consecutives are between an inner and an outer voice, or better still between the two inner voices, when the voices descend and when one part moves stepwise (especially by a semitone), considerable freedom is available even in two-part writing. Even with *ascending voices* a concealed octave is of good effect if the upper part is approached by a *semitone.* The following combinations are all good, and may be freely used:

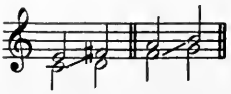


§40. Two successive *major* thirds are to be avoided, — unless the step between them be that of a *minor second*, as in the progression V-VI or VI-V in the minor mode; for example,



V VI VI V

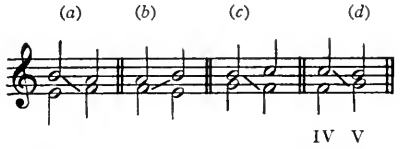
for they outline the objectionable interval of an augmented fourth;† for example,



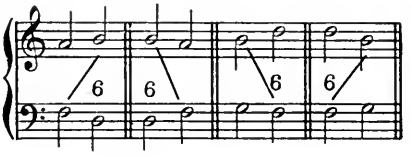
* Certain of these general considerations are applicable only to counterpoint in more than two parts; it has already been stated that in all two-part writing the voices must be harmonically *outer* voices.

† In actual composition this is to be taken more as a recommendation than as a hard and fast rule.

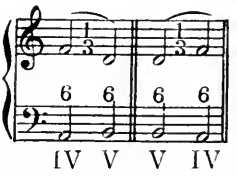
This interval is also disagreeably prominent when one of the notes forming it bears a perfect fifth.



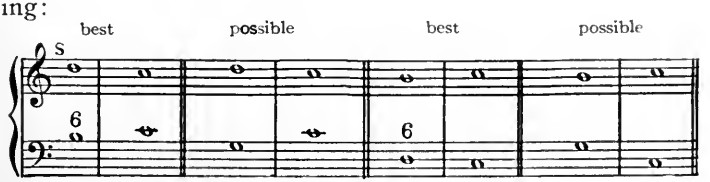
We are so accustomed in modern times to the progression from the sub-dominant to the dominant (*d*) that very little objection can be raised to it. Example (*c*) should, however, generally be avoided, and (*a*) and (*b*) introduced with discretion. When chords are being combined which contain the factors of the tritone, if one of the voices *leaps a third*, no trouble will arise. This device will prevent the *roots* of the chords, both in the fundamental position, from moving by *step;* for example,

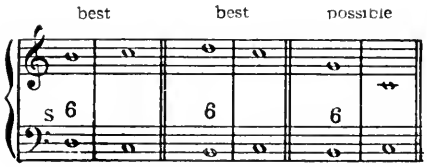


In each of these combinations we find the factors, f, b, in successive chords and yet no disagreeable effect is felt. (Reread §8 in Chapter I.) By means of the same device (the leap of a third) triads IV and V may be smoothly combined; for example,



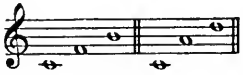
§41. The best and most usual cadences are the following:





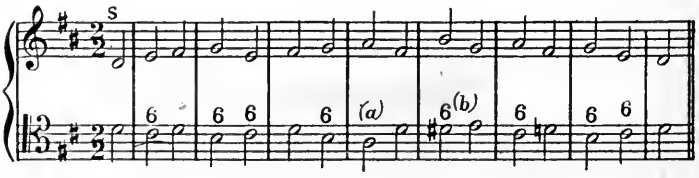
§42. In the exercises in the minor mode, to avoid the augmented second the melodic form of the minor scale is to be used; that is, the sixth and seventh degrees are to be raised in *ascending* passages and lowered in *descending*.

§43. A few general suggestions are these: Avoid the monotony which is the result of motionless parts or tiresome repetitions; on the other hand, do not have recourse to large, meaningless skips. Successive wide skips in the same direction are invariably bad; for example,



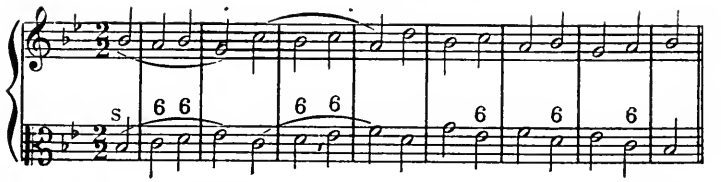
In general, the motion should be smooth and cantabile, — mostly diatonic. Strive constantly for melodic interest and variety. Let the course of the melody as a whole show evidence of design. When the subject will allow of a sequential working out, the effect is good. Modulation into nearly related keys is often advisable, especially from a minor to its relative major.

§44. A few examples are worked out for the student's guidance:*

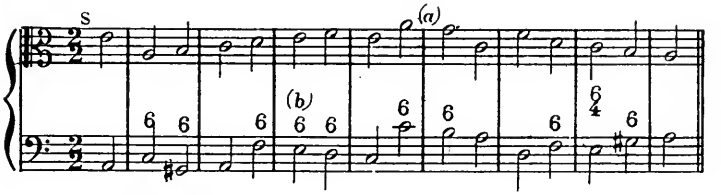


At (*a*) the octave is justifiable, to save another appearance of the first inversion of the dominant, as well as to gain melodic range. At (*b*) a modulation into one of the related minor keys is effectively introduced. We now treat in the lower voice the same subject transposed:

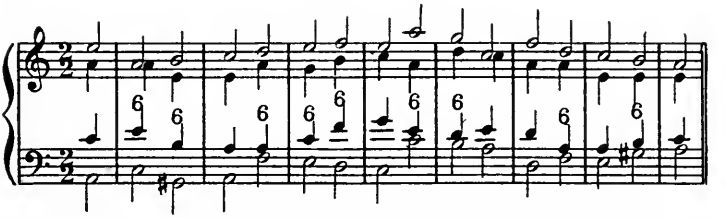
* In this two-part writing, while the voices are few and simple, a special effort should be made to acquire facility in the use of the alto and tenor clefs.



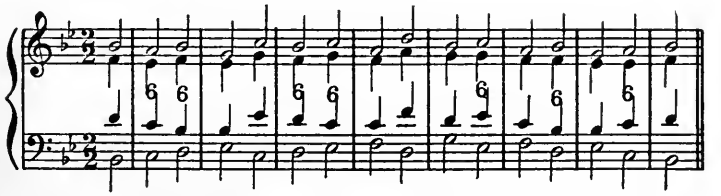
Note the sequential form of the counterpoint. A subject in the minor mode will involve new points for consideration:



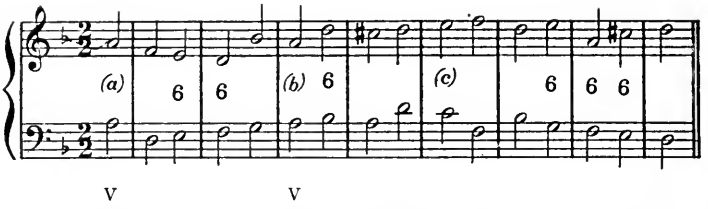
In this exercise a modulation must evidently be made, for at (*a*) we find a g♯ in a phrase the main tonality of which is A minor. The modulation into C major really began at (*b*). Whenever there is any doubt in two-part writing as to what harmonies are outlined, it is well to separate the two voices so as to allow room for inner parts, and then to fill in the framework. The above exercise tested in this way would result as follows:



In like manner the four-part harmonic basis of the second exercise in §44 is evidently this:

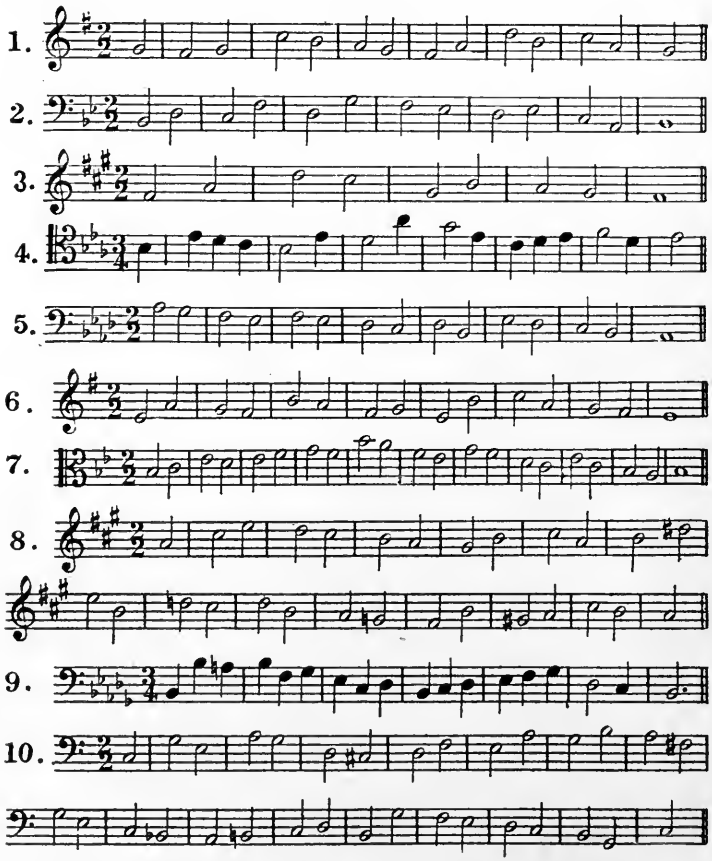


The same minor subject is now placed in the bass and a counterpoint written above:



At (*a*) and at (*b*) the octaves evidently stand for the dominant in fundamental position; at (*c*) the necessary modulation is made into the relative major. Each one of the following exercises may be worked with a counterpoint above and below, by making the proper transpositions of key:

EXERCISES

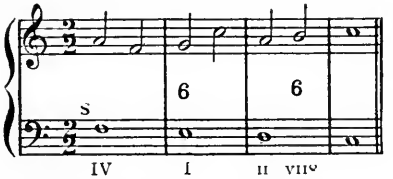


CHAPTER III

Two-Part Counterpoint — Second Order

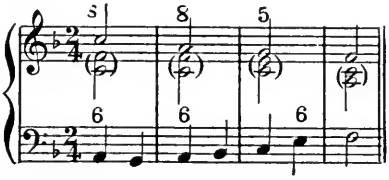
§45. When in two-part writing the subject and the counter-melody move in notes of different value, we begin a simple form of composition of distinct musical worth, which offers much scope for the students' imagination and ingenuity. The difference in rhythm is of the greatest aid in making the counterpoint melodious in contrast to the subject. In fact, the further on we go, we shall see that the chief element in good counterpoint is *variety of rhythmical effect.* We shall begin with counterpoint of the second order, so called, or " two notes against one,"— that is, whatever the duration of the notes of the subject, the counterpoint moves twice as fast, in quarter notes against halves, or in eighths against quarters, etc. The recommendations necessary to make a beginning in this form of writing are few and simple; later we shall examine more carefully into some of the finer distinctions. *First* there should be, with few exceptions, but *one* harmony* in each measure, formed by the note of the subject in connection with the first note of the counterpoint. The second note of the counterpoint heard against the sustained subject furnishes rhythmic life and variety without the disturbing effect of a too-frequent change of harmony. As the harmonic outline must be clear, and as the two parts must form as complete harmony as possible, obviously the two notes together at the first beat of each measure, should with few exceptions form a concord.† In a large

* The most common exception to this general rule is where the subject below moves from the second degree to the tonic and the counterpoint ascends through a chord of the sixth from the leading tone triad:

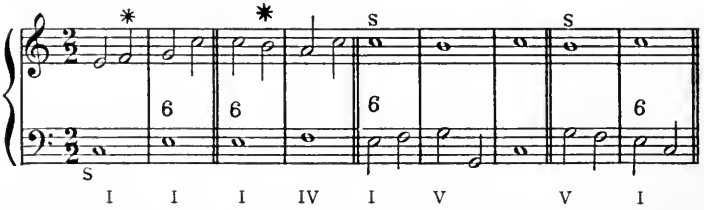


† We reserve for a later paragraph the discussion of the question how far the two voices should be treated merely as independent intervals or as substitutes for complete chords.

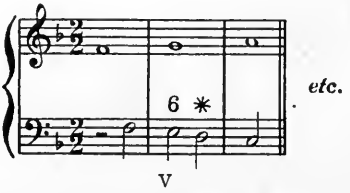
majority of cases this will be a major or minor third or a major or minor sixth; now and then a fifth may be used if it occurs naturally in the course of a melodious phrase in the counterpoint and if it is *instantly* followed by a third or sixth. The octave may also occasionally be used at the first of a measure, especially if it stands for what would be in four-part writing a chord of the sixth with a doubled third:



In regard to the second note of the counterpoint by which the contrast in rhythm is secured, there are *five* varieties of motion, which will be treated, as far as it is possible, in the order of their frequency of occurrence. *First.* — The second note may be a non-harmonic passing note, used diatonically up or down the scale between two harmony notes, parts either of the same harmony in different positions, or of two distinct chords. The following groups illustrate the most usual effects:

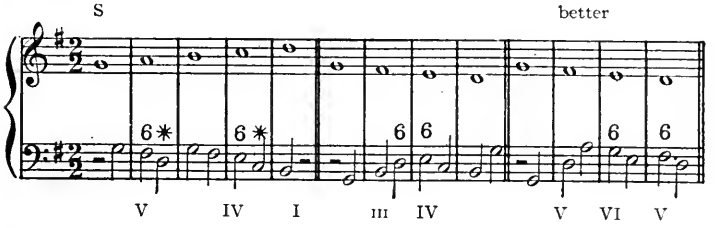


The student will carefully observe that passing notes approached and left stepwise, that is, moving diatonically up or down, are more available when the subject *skips;* for example,

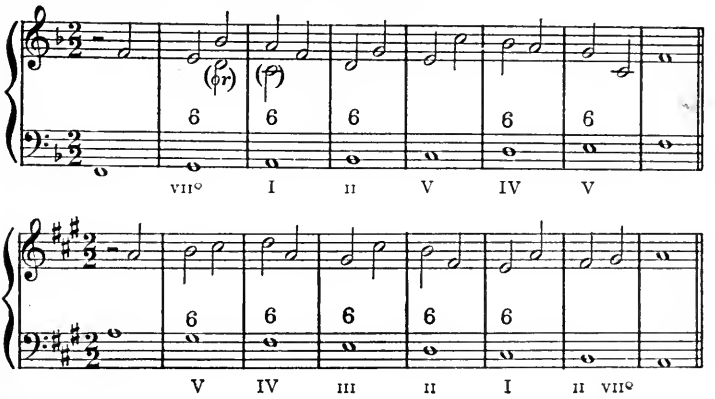


Here the d as a passing note is *questionable* as the a and c together at the beginning of the third measure can outline

only a six-four chord from the tonic, which implies a cadential effect too early, or a sixth chord from the third degree which is weak. *Second.* — The second note of the counterpoint may be another note of the same harmony, a fifth or root after a third, etc., outlining what is practically a broken chord:

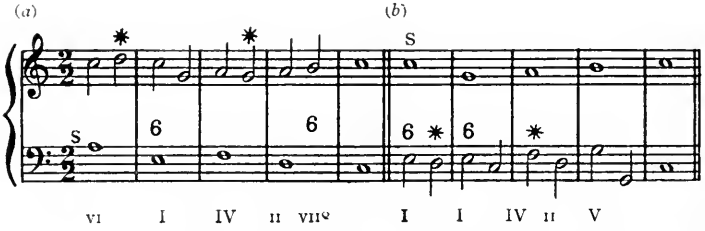


This device often furnishes the only available second note, for a passing note (especially when the subject moves stepwise) which must progress diatonically up and down the scale will sometimes not leave us in the right place at the beginning of the next measure. This will be made clear by the following illustrations:

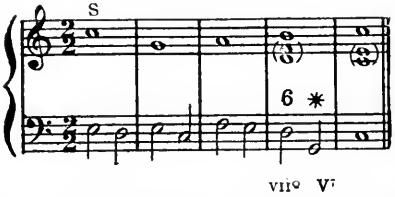


Third. — The second note may be what is generally termed an " auxiliary note," that is, a note which goes stepwise up or down from a harmony note and then returns to the same note at the beginning of the next measure, where the subject is such as to allow this combination as a possible harmonic outline. It is obvious that this form of motion can be used only where the chief melody proceeds by *skips*. At best this device should be used *sparingly*, as it is open to the serious objection of having the same note in the

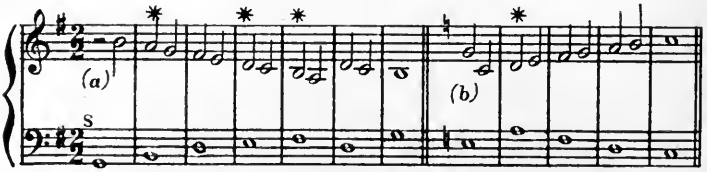
counterpoint on two successive strong beats. This makes for monotony rather than variety of motion and freedom of range. Some typical cases follow.



In the third measure of example (*b*) note that there are *two* harmonies. Why would it have been unwise to use *A* instead of *D* for the second note of the counterpoint in this measure? If a dominant seventh were implied a better cadence might be made; that is,

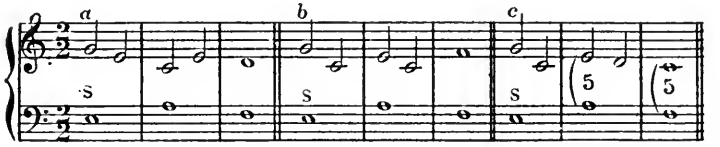


Fourth. — The rhythm of two notes in the counterpoint against one in the subject may be secured by reversing the usual order and having the dissonant note strike on the first beat of the measure in connection with the subject, and be *instantly* followed by a harmony note one step up or down. This note is called an "accented passing" note, and as for its origin it is practically a lengthened out appoggiatura, or grace note. In its effect it is the exact opposite of the normal variety of passing note, which is a a note, more or less dissonant, occurring on a *weak* beat in diatonic succession up or down between two harmony notes:



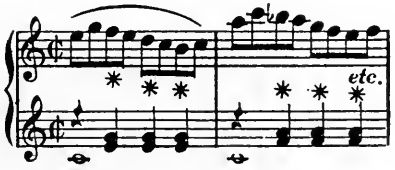
In this way the counterpoint may often be made to flow very smoothly and the *accented* dissonances give character

and distinction to the melody. In example (*b*), quoted from Cherubini, the first note D of the second measure is an accented passing note. The harmony of this measure is the minor triad, on the sixth degree, a, c, e, but if either c or e had been tried as the first note of the measure not only would the very effective ascending scale passage have been sacrificed, but it would have been difficult to write even clear grammar, as will be seen from the following attempts:

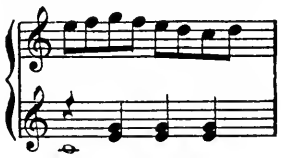


Here at examples (*a*) and (*b*) the skips in the counterpoint are by no means good, while at (*c*) the grammar is positively bad on account of the consecutive fifths between two successive beats. (This point will be more fully explained later.)

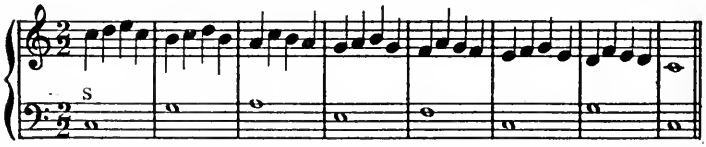
§46. Although modern counterpoint implies the union of a definite harmonic system — fixed scales and a clear tonality — with true contrapuntal style, — that is, the independent and characteristically melodious progression of each part, — we must see to it that, in striving for this union, our counterpoint does not degenerate into mere *rhythmically* animated harmony. At first, to be sure, the student has to pay rather too much attention to the harmonic outline, but as soon as he can carry on subconsciously, as it were, a simple and natural harmonic scheme, all his attention should be centered upon the life and independent character of each of the contrapuntal voices. Nothing conduces more toward this end than a frequent and liberal use of *accented passing notes*. In this way the writing is freed from obvious and tame harmonic construction, and a stimulating pungency and variety is secured for the style. In the following passage from "Così fan tutte" it is instructive to observe that Mozart in treating contrapuntally the simple chords of C and F writes as follows:



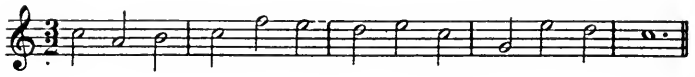
that is, *accented passing* notes are introduced instead of a tame harmonic circumscription as follows:



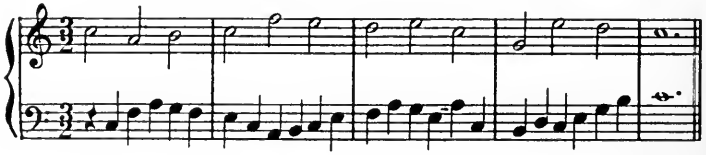
Little by little the student should *systematically* avoid a counterpoint which is merely a rhythmic transformation of what the natural harmony would be in outline; for example,



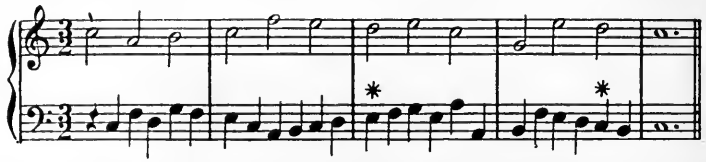
For example, suppose we wish to write a counterpoint of the second order below the following simple melody:



If harmonic background were all that it is necessary to consider, the following would be a satisfactory version:



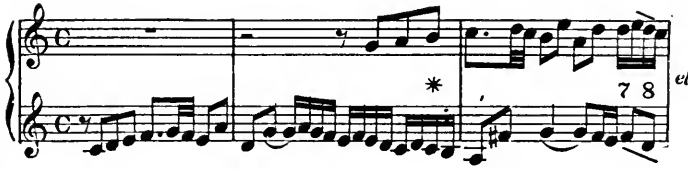
But considered as *counterpoint* this lower voice is disjointed in style and very *tame* in character. In the following version the counterpoint is made far more interesting by the introduction of accented passing notes.



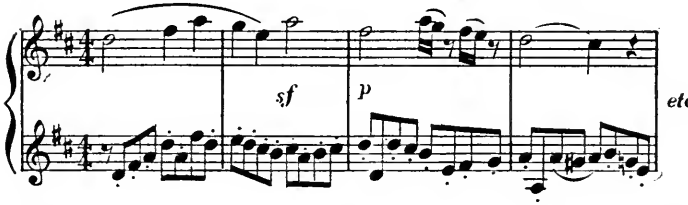
In the second and third measures observe in particular the independence of the ascending diatonic passage which

cuts its way, as it were, through the harmonic tissue. Above all, the earnest student should play and thoroughly analyze certain of the works of Bach, — especially the forty-eight Preludes and Fugues, the two-voice Inventions and some of the Chorals and Cantatas. These compositions represent the most perfect union of a free contrapuntal style with our modern harmonic system. A few suggestive examples are cited:

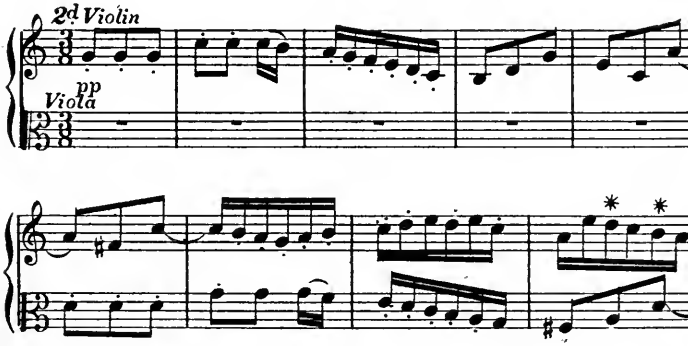
BACH. Fugue No. 1



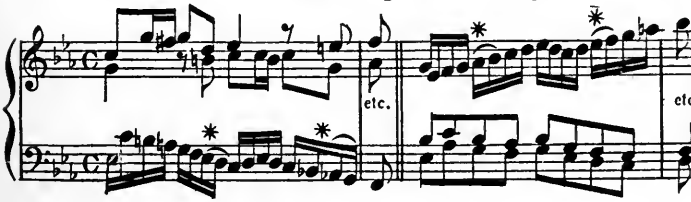
MOZART. Quartet in D



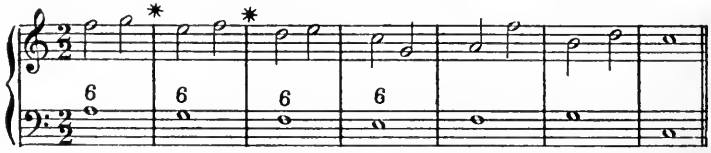
Scherzo BEETHOVEN. String Quartet, Op. 18, No. 4



BACH. 2d Fugue. "Well-Tempered Clavichord"



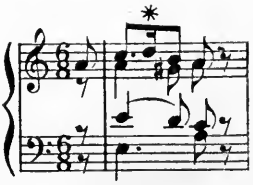
Fifth. — The second note may be what is called a "changing note." This is the least used of all the devices, though for variety it is occasionally of good effect. When we come to the next order (four notes against one) we shall analyze more fully this form of motion. A changing note is a dissonant note on the weak part of the measure from which a skip of a third is made in the opposite direction. The next note must almost *invariably* be the note *within the skip*, otherwise the ear is by no means recompensed for the temporary change of direction. For instance, suppose that from an f, as the first note in a measure of counterpoint two against one, we proceed to g; for the following note the ear unconsciously and yet with perfect reason expects either an a (in this case the g is a simple passing note) or another f (the g now being treated as an auxiliary note). After the g our ear will also tolerate an e, a skip of a third in the opposite direction from which we started, provided that the next note is an f. Treated in this way the e is a kind of interpolated note, or one which merely delays the logical direction of the counterpoint. A common example will make all this plain:



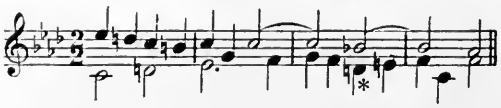
No mistake is more common in the use of "changing notes" than to forget that of the group of four notes the last must invariably return *within* the skip of the third.

Cases are found, to be sure, of what may be called "single changing notes"; for example,

MOZART Rondo in A minor

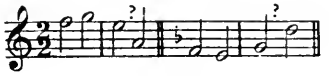


HANDEL. "Messiah," No. 23

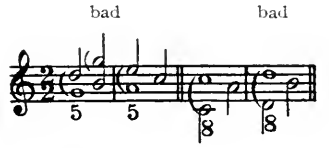


The student, however, should not use this device too often until he has acquired facility in the more normal use of changing notes in pairs, — that is, one on each side of the harmony note.

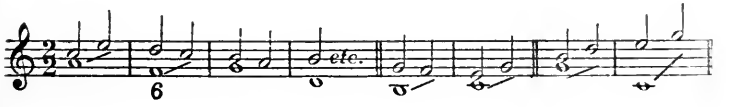
Where this is not done, an effect of aimlessness is often produced which is most disturbing. The melody seems, as it were, to fly off "at a tangent." Such combinations as the following are obviously very unmelodic:



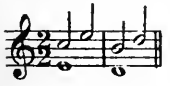
§47. In all contrapuntal writing great care must be taken to have the harmony logical and natural from one chord to another, — that is, between the *accented beats* of successive measures. Fifths and octaves therefore in these places are *not justified* by intermediate notes on the *unaccented* beats; for example,



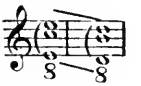
Between consecutive *unaccented* notes, however, or even between an unaccented and an accented note, perfect fifths and octaves are allowable whenever it is evident that no false harmonic connection is implied; for example, no objection can be made to any one of the following passages:



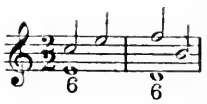
As to combinations involving an unaccented and an accented note the test of good or bad harmony should invariably be applied; for example, the following measures



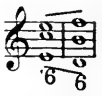
are bad, as the implied harmony is evidently this:



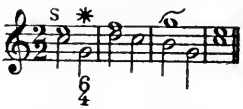
on the other hand, this progression



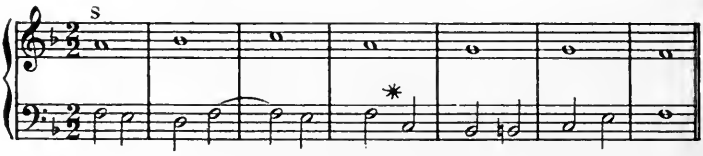
is perfectly allowable, as the implied harmony will prove:



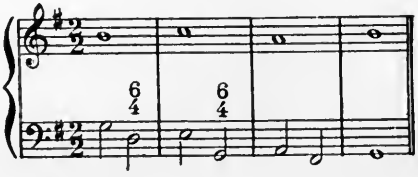
§48. When the counterpoint is *below* the subject, second inversions should *seldom* be implied. It is evident that a six-four chord is outlined when the third is in the subject and the counterpoint descends from the root to the fifth of the same chord; for example,



This effect is not absolutely forbidden; no objection can be found to the following counterpoint:

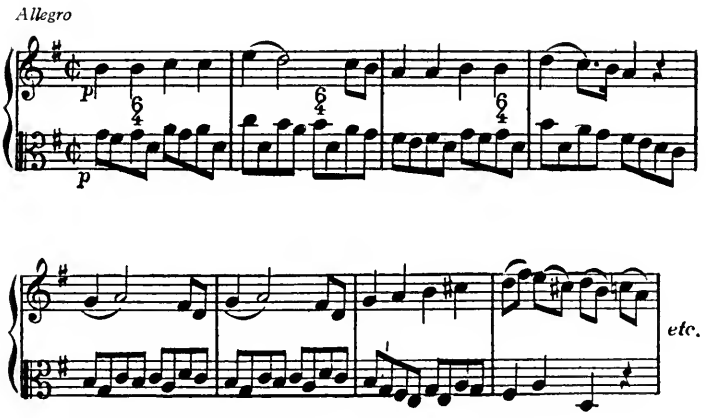


and in actual music it is largely a matter of speed whether second inversions shall be outlined or not. At a *slow tempo* there is no doubt that a frequent use of six-four chords renders the counterpoint weak and halting; for example, the following passage would be *very bad:*

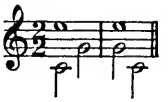


At a *rapid* tempo, however, where the effect of any particular harmonic outline is but momentary, the above objec-

tion is greatly modified. Mozart, for instance, in the first of his charming "Duos" for Violin and Viola has the following passage:

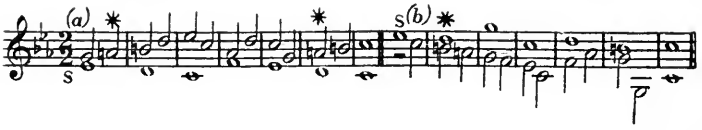


In general, however, until the student has acquired a sure judgment, the counterpoint, when it is in the lower part should not *descend* to the fifth of the chord. There is no objection to the counterpoint *rising* from the root to the fifth, or falling from the fifth to the root; for example,

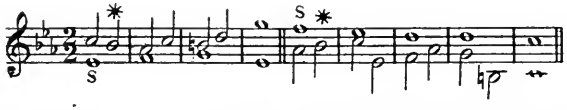


for, as the ear accepts the *lower* of two notes as the real bass, in each of these cases the *fundamental* position of the chord is outlined, — that is, 

§49. As it is our aim to make the counterpoint as smooth and flowing as possible, when the exercises are in the minor mode, the augmented second, found between the sixth and seventh degrees of the harmonic minor scale, should *seldom* be employed. We use therefore as *passing notes* the *major sixth* and the *minor seventh*, the former between the dominant and the leading tone; for example,



and the latter, the minor seventh, in descending or ascending phrases between the sixth degree and the tonic; for example,



Note carefully that in all the above examples the a♮ and the b♭ are used as *passing* notes on the *weak* part of the measure, *never* as harmony notes; that is, the subdominant *harmony* in the key of C minor should invariably be

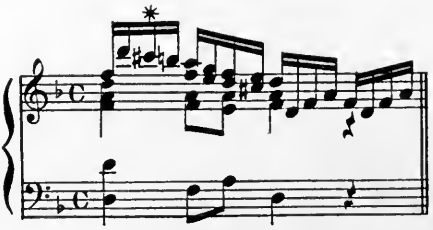
C: IV

and in like manner the dominant harmony

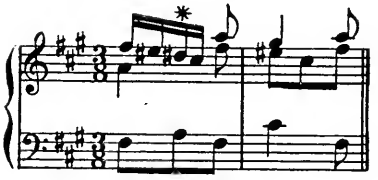
C: V

The only apparent exception to this principle is seen in example (*a*) above in this paragraph, in the next to the last measure. Here the a♮ is an *accented passing* note used diatonically before b♮, and the harmony implied is the first inversion of the leading tone triad. The above statements are not meant to be comprehensive; in free writing for pianoforte and strings, the minor scale is capable of great variety in its treatment, as may be seen from an analysis of the works of Bach, of Handel and of others; for example,

HANDEL. "Judas Maccabæus," No. 17

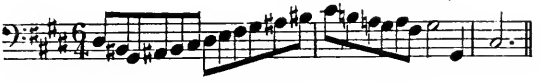


BACH. "S. Matthew Passion," No. 10

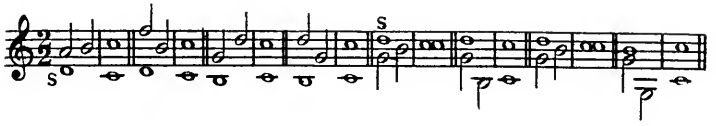


In general, however, it is best in the minor mode to use for the counterpoint the *melodic* form of the scale; that is, to raise the sixth and the seventh degrees in ascending passages and to lower them in descending; for example,

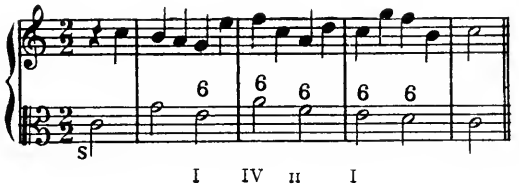
BACH. 4th Prelude

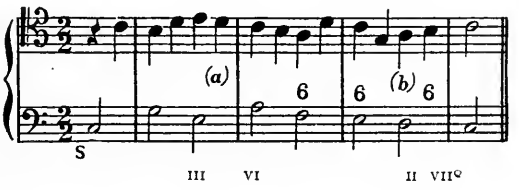


§50. The best forms of cadences in this order are the following:

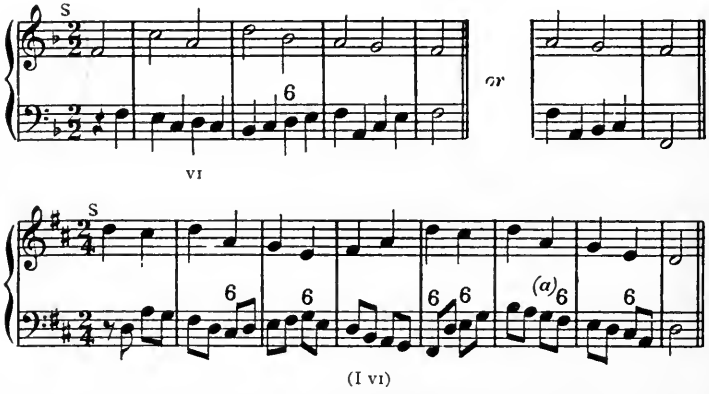


§51. A few examples are now worked out as models for the student:

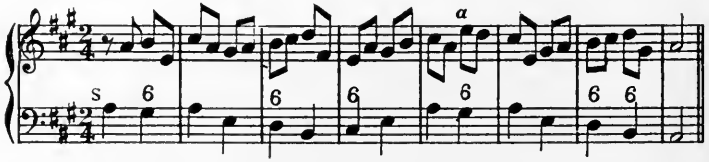




In the second rather smoother version observe at (*a*) the mediant triad in the fundamental position, followed by the triad on the sixth degree; always an effective combination. At (*b*) we have two harmonies against one note of the subject. A counterpoint is now placed below the same subject transposed:

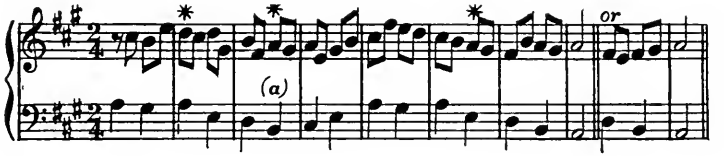


Observe the effective use of the accented passing note at (*a*). In this form of writing (two notes against one) it is often extremely difficult to outline natural harmony and yet make the counterpoint flow smoothly. Frequently the introduction of an *accented passing note* is the very means of avoiding too many successive skips and of securing an independent design for the counterpoint. In this case, for instance, we secure a diatonic phrase of nearly an octave. The same subject with counterpoint above:



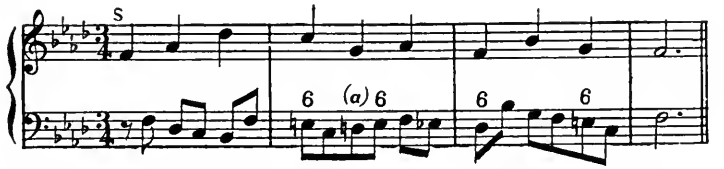
Simple as this exercise is, note at (*a*) how effectively the climax in the counterpoint has been saved for the fifth measure where the opening notes of the subject are repeated. Although the counterpoint is very smooth, from an artistic point of view the general effect is rather tame, that is the harmonic background is rather too evident. A more characteristic counterpoint could be made by the

systematic introduction of accented passing notes as follows:

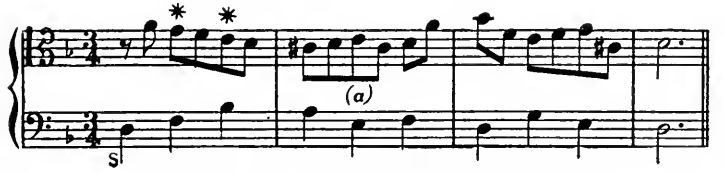


At (*a*) observe the accented passing note approached by the leap of a third in contrary motion to the bass.

§52. We now write two counterpoints to a short melody in the minor mode;



the second measure illustrates the usual treatment of the minor scale in the contrapuntal voice: at (*a*) the major sixth is used effectively as an accented passing note.

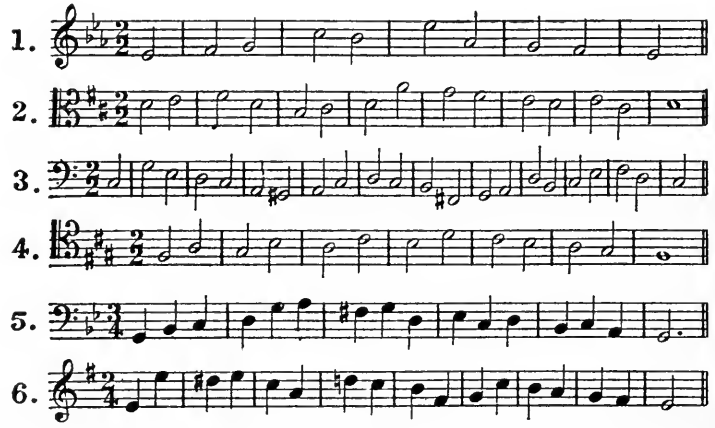


By the use of *two successive accented passing notes* in the first measure we start the counterpoint with a flowing phrase. Let the student ask himself what harmony is outlined by the octave at (*a*).*

* In attempting to work out the exercises in this order, the student must constantly bear in mind that he is not to follow these rules in a merely mechanical manner, but to use them towards the cultivation of a well-trained instinct for effective melody formation (see paragraphs 19 to 23, Chapter I). Unless this suggestion is borne in mind the exercises are apt to degenerate into a set of "puzzles" without any real melodic life or interest, and of no musical value. It should be understood that certain of these exercises are nothing more than exercises as far as lasting musical value is concerned. In order to improve his grammatical knowledge of music, the student, however, must not shirk them any more than a person learning the pianoforte would forego certain technical exercises of a purely gymnastic nature, or an athlete would think of doing without certain routine mechanical tests. On the other hand he must try to make them as interesting and varied as his somewhat limited skill will allow. He will be richly repaid for all his pains when he comes to free contrapuntal writing, namely, four-part songs, simple movements for string quartet, inventions for pianoforte, etc. Then with a quickened imagination and a trained judgment he may do work of permanent artistic worth.

Exercises

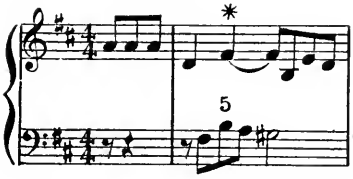
The first six subjects should be worked out with a counterpoint both above and below, the proper transposition of key being made in each case.



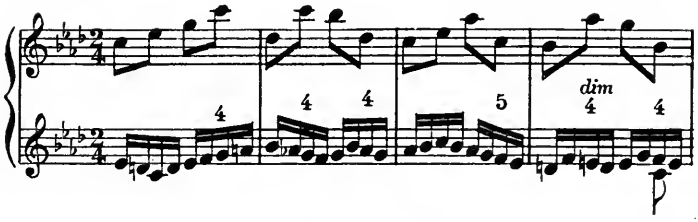
§53. Several longer, more periodic melodies are now given. They are freer in style and will afford considerable opportunity for the ingenuity and good taste of the student. The version worked out should, as far as possible, be tested by actual performance. The notes on paper are mere symbols, and often that which *looks* very plausible when written, *sounds* quite different.

§54. Before these exercises are begun the student should endeavor to widen his conception of the term Interval. In the first weeks of contrapuntal study a rather undue stress has to be laid upon intervals as the outlines of definite chords, in order that a clear harmonic background may be established. Gradually, however, we should understand that the independent individuality of a counterpoint may justify the free introduction of intervals which in mere harmonic combinations would be unnatural, if not positively incorrect. In regard to fifths and fourths for example, a free use of these intervals as *mere intervals* often conduces to a boldness and vigor in the counterpoint otherwise unattainable. A few examples from the " Well-Tempered Clavichord " of Bach will make this clear:

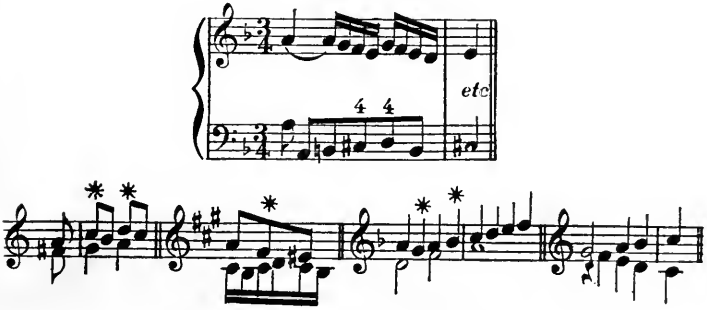
Fugue No. 5. 2d Book



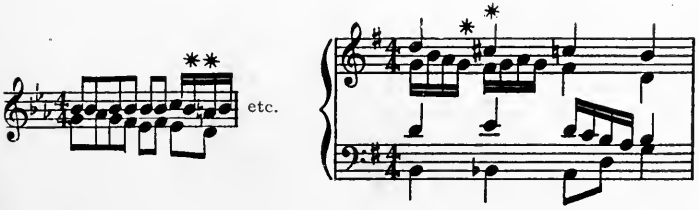
Fugue No. 12. 2d Book



BACH. Fugue No. 6. 1st Book

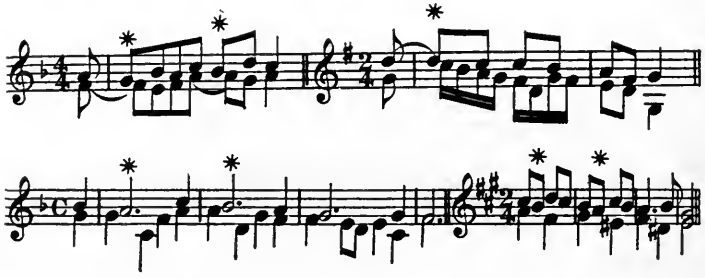


In this connection it is well to remind the student that at times between certain voices there may be parallel fifths to which, on account of the passing character of the notes or the melodic independence thereby gained, no grammatical objection can be made. This is illustrated by the well-known passage from Mozart's "Magic Flute" overture:

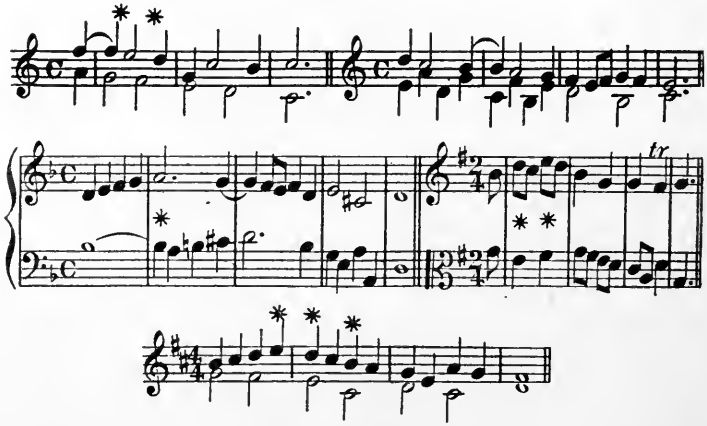


We find likewise that the dissonant intervals of the second and the seventh, though generally to be introduced as suspensions (with strict or free resolutions) are capable of free treatment which shall make for individuality and variety in the counterpoint.

Examples of the Interval of the second:

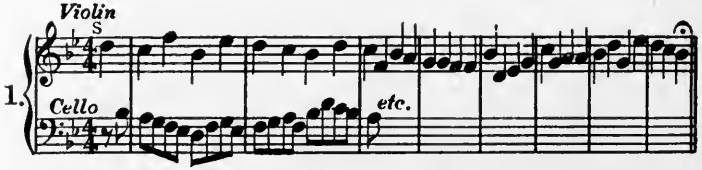


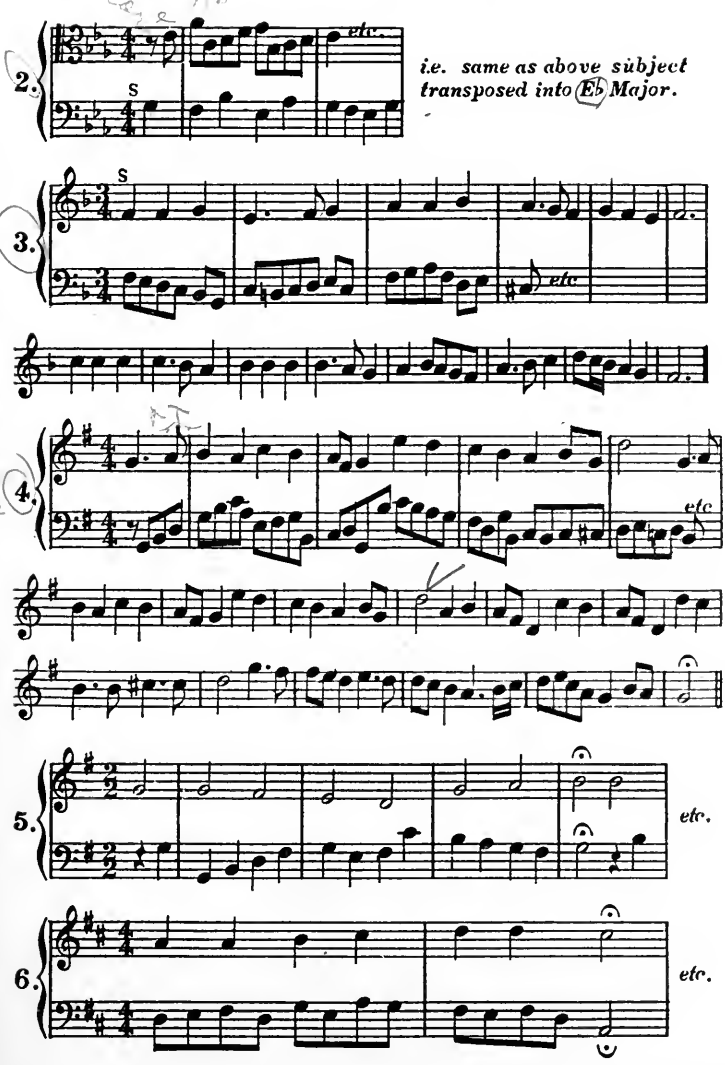
Examples of the Interval of the seventh:



N. B. — All the above examples should be played through carefully and committed to memory.

MELODIES



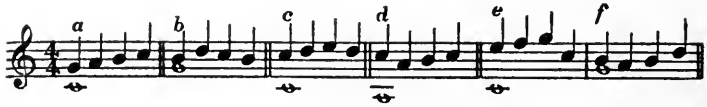


For the continuation of Nos. 5 and 6 see Chapter I. Soprano melodies Nos. 9 and 10, p. 52.

CHAPTER IV

Two-Part Counterpoint — Third Order

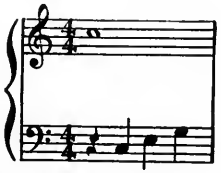
§55. We now attempt the formation of a contrapuntal part which shall move four notes against one in relation to the chief melody or subject. Beginning with this type of writing, the exercises, even those which are somewhat formal, will afford the student opportunities to make his melodies more flowing in character and more varied in design; hence his work will become far more interesting. The devices for securing motion are largely the same as those studied in the preceding chapter, except with a wider and freer application. In this order the notes of the counterpoint are so selected that we have either *one* or often *two* harmonies in each measure. If a single harmony, it will be outlined by the first note of the counterpoint in connection with the subject note, and the three remaining notes will be a mixture of notes of the same chord, passing notes and auxiliary notes, with now and then an accented passing note interspersed. If there is to be a second harmony in the measure, the change should *almost always* be made with the *third* note of the counterpoint, that is, on the secondary accent, and very seldom at the second or the last note of the group of four.



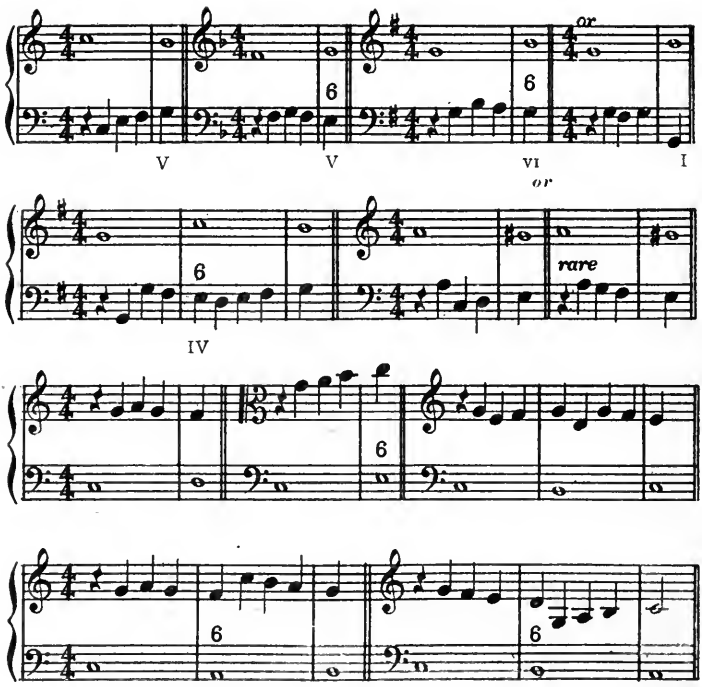
In the above examples at (*a*) we see two passing notes, one unaccented and one accented, between two harmony notes; the fifth and the octave of the root. At (*b*) we see the triad outlined with root, third and fifth and an accented passing note interspersed. At (*c*) we have two passing notes; (*d*) is like (*b*); (*e*) shows a single passing note, and (*f*) an auxiliary note. It is well for us at this point to part company with " vocal counterpoint " in the literal meaning of the term, that is, in the sense that we imagine the exercises to be executed invariably by voices. The writing, however, should not cease to be " vocal " in spirit, that is, flowing and cantabile, although the parts

may have a wider range and move at a greater speed than would be effective for execution by the human voice. A great many passages in the pianoforte writings of Bach or in the string quartets of Haydn, Mozart and Beethoven, barring the mechanical limitations of range, breath and speed, can be thought of as executed by *ideal* human voices, so truly vocal is their spirit and so smooth and homogeneous the harmonic connection. Furthermore, in all composition, simple or complex, strictly meant for voices the words have to be taken into account, and in counterpoint of four notes against one it is difficult, except in florid colorature writing, to imagine syllables moving effectively at such a speed for any long period. The following exercises, therefore, are designed in general for strings and for pianoforte. As the forms of melodic outline are so varied in this order, it will be well for the student to begin with certain definite rules, and he is strongly recommended to analyze carefully the examples submitted.

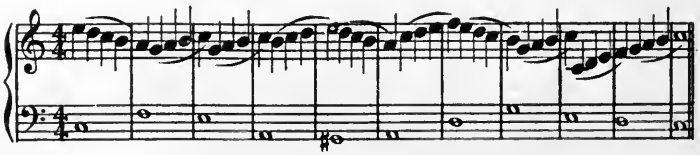
§56. In the opening measure of an exercise the first beat of the counterpoint should be a rest and the first note a perfect concord — an octave, fifth, or rarely a unison. (The unison is better on strings when each note is actually taken by a separate instrument than on the pianoforte where the same single key has to do *two* different things at once.) The remaining two notes, that is, the third and fourth beats, may be treated in various ways; one may be another factor in the harmony already outlined and the fourth a passing note, or they may both be passing notes; or one may be an auxiliary note, or often an accented passing note. It is better not to have all three outline the *same harmony;* for example,



This in general is not desirable for the first measure. In fact, throughout this order the arpeggio of a chord is generally rather weak, although not absolutely prohibited, especially in counterpoint for pianoforte. Here follow some examples of first measures illustrating the above considerations:

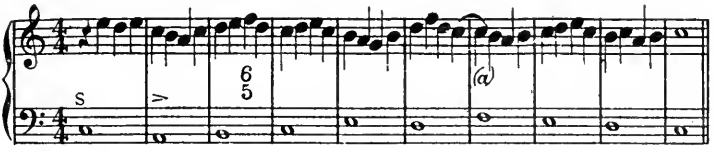


In the measures between the first and last, this group of four notes is generally a combination of harmony notes, passing notes, accented passing notes and auxiliary notes. Only practice and the gradual cultivation of an instinct for melody formation will enable the student to make his counterpoint both grammatical and of independent interest. In order to help him to this end a few general recommendations will be given, and certain methods carefully analyzed. In this order of counterpoint our chief aim should be to make the secondary melody flow smoothly; on the other hand, it must not become tame by the constant use of the same notes, or by the recurrence of the same figure; for example,

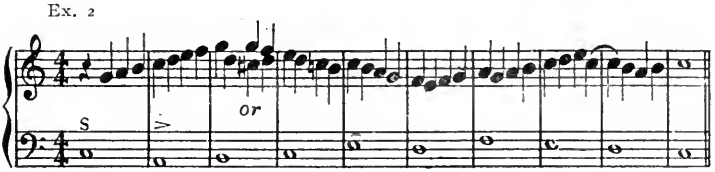


In this example we see the weakness and monotony of a too frequent recurrence of the same designs. Although the material is very simple at first, the student should always try to make the counterpoint express as much as possible.

Ex. 1

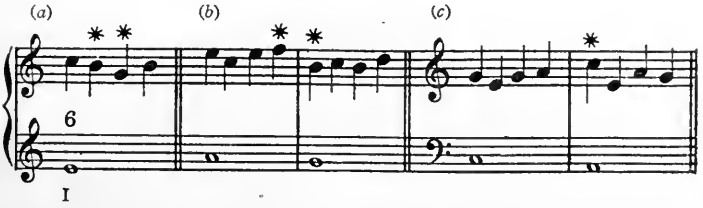


Ex. 2



In Example 1, no neglect of the ordinary rules can be found, save the suspension at (*a*) introduced diatonically instead of by a leap (this point will be explained later), and yet the writing is very stiff and monotonous. Let the student play over Example 2 and he will see at once how much freer is the range of the counterpoint and how much greater its life and variety. Notice that although in general skips should be avoided, occasional skips of fourths, fifths and octaves give vigor and interest to the melody.

§57. In nothing is the student more likely to go wrong than in his treatment of passing notes. He either uses passing notes which do not "pass" or the notes imply a change of harmony on the weak parts of the group, the second and fourth notes. This will be clear from the following examples:



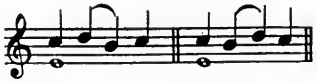
Here in example (*a*) the second and third notes b and g are illogical; if b is a passing note it cannot be left by skip; and if a harmony note it makes the change at the *weak* part of the measure. The same considerations

apply to the f and b in example (*b*), and to the a and c in example (*c*). Let us then bear firmly in mind two leading principles: First, in general it is best to have but *one* harmony in each measure; if occasionally *two* are used, the change must always be made at the *third* note of the group of four. Second, passing notes must *invariably* be approached and left by steps, and must *pass on* in the same direction in which they started. Compare carefully the right and wrong use of the two passing notes in the following examples:

(*a*) bad (*b*) bad (*c*) good (*d*) good

In all these cases a and b are passing notes, but in the first two examples they do not proceed in the same direction, and also imply a change of harmony at the wrong place. In examples (*c*) and (*d*) these faults are remedied.*

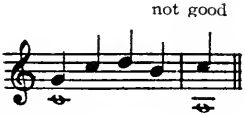
§58. In this order of counterpoint a judicious use of changing notes gives interest and variety to the melodies. As the student, however, often makes a wrong use of these notes, it will be well to explain a little more fully their real nature. In a group of four notes, let the first two notes be c, d; as c and d obviously cannot belong to the same harmony, the d must either be a passing note (in which case the following note must be e) or an auxiliary note (in which case an instant return must be made to c for the third note). But if instead of either of these two modes of progression, a skip of a third is made in the *opposite* direction from the start and then an instant return made to the note within the third, these two auxiliary notes on either side of the harmony note are called changing notes; that is,



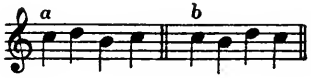
In these examples the d and b are changing notes and in each case a return is made for the fourth note to the one lying *within* the skip of a third. Simple as this is in theory, there are right and wrong ways of using this device in actual practice; so that a few more suggestions may

* Figures like those criticised may, it is true, sometimes be found in rapid passages for the violin, but in general the student will do well to follow the recommendation laid down.

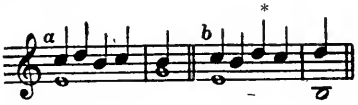
may prove helpful. First, when changing notes are to be used they should appear as the second and third of the groups of four and not as the third and fourth.



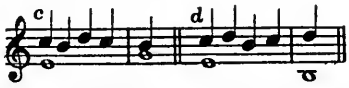
Second, the student is often in doubt as to whether the higher or lower of the two changing notes should come first, that is, whether his group should be a or b.



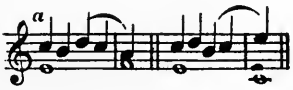
This point is settled by looking forward to the next note of the subject and planning the group so that the note in the counterpoint which must be used on the first note of the second measure is *not anticipated* on the preceding secondary accent; that is,



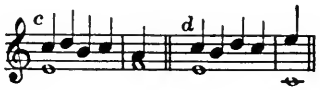
In both (*a*) and (*b*) the first note of the counterpoint in the second measure (required by the note of the subject) is anticipated by the note on the secondary accent of the measure preceding. This gives an effect of *weak monotony*. The remedy is in each case to start the changing note in just the *opposite* direction. Compare carefully (*c*) and (*d*) with (*a*) and (*b*) above.



Third, it is seldom advisable to use changing notes so that a *leap* to an accented note is preceded by a step in the same direction; that is, in examples (*a*) and (*b*) the combinations of notes d, c, a, and b, c, e, are disjointed and unmelodic.

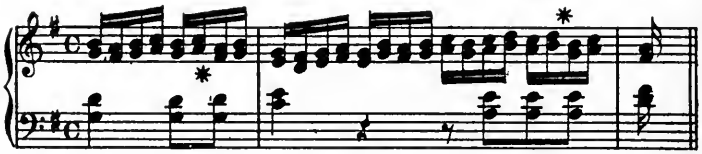


By grouping the changing notes as in examples (*c*) and (*d*) below we make the counterpoint far more symmetrical and melodious.

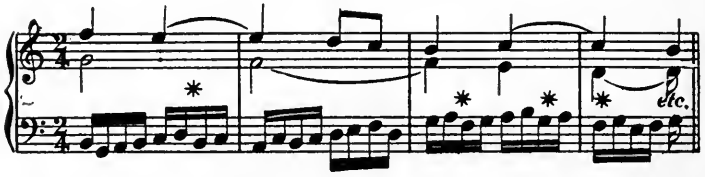


A few examples are cited from standard compositions:

HANDEL. "Messiah," No. 12

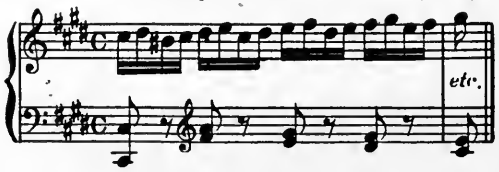


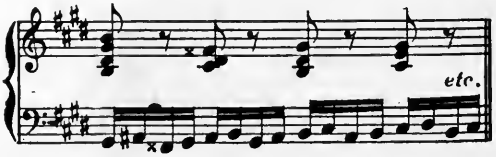
BACH. Well-Tempered Clavichord. 2d Book. Fugue I



This whole fugue abounds in interesting contrapuntal devices and will repay careful analysis.

Both examples from CHOPIN. Op. 10, No. 4

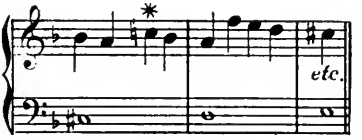




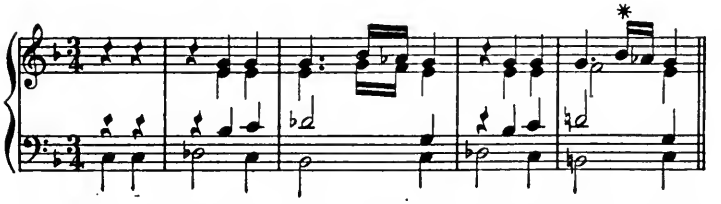
As little by little facility is acquired in writing counterpoint of four notes against one, it will be evident that the general principle that a passing note may be interrupted

in its progression is capable of very broad interpretation. In all contrapuntal composition figures like the following are to be seen: *

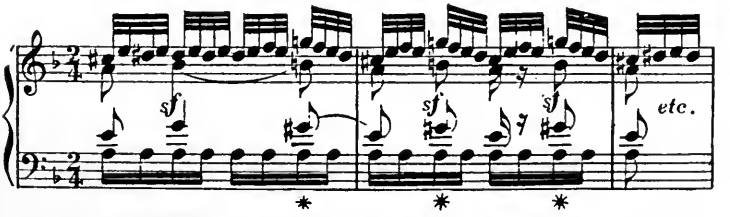
Groups of changing notes which make with the subject the interval of the diminished octave give distinction to the counterpoint and this effect should occasionally be introduced; for example,



A beautiful example of an analogous effect (a single auxiliary note introduced by leap of a third) is seen in the "Recordare" of Mozart's Requiem:



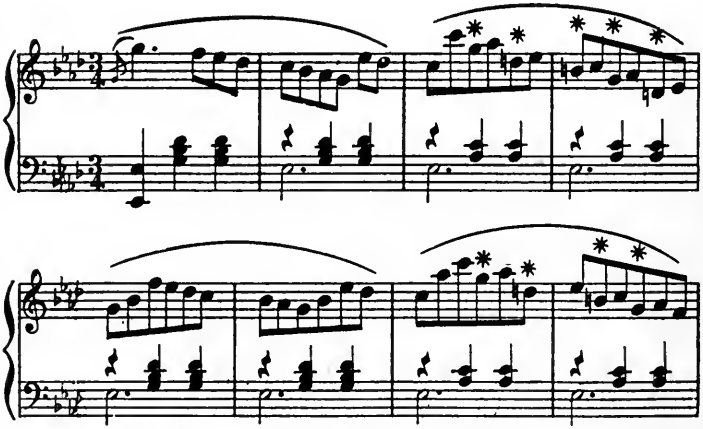
In the last measure, note the striking poignant effect of the B♭ against the B♮. See also the following passage from the second movement of Beethoven's Sonata, Op. 28:



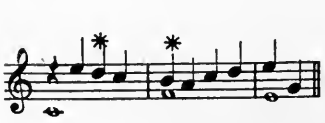
The whole last part of this movement should be carefully analyzed by the student.

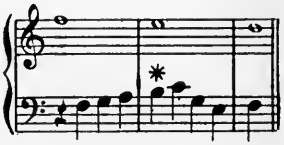
* Experience has convinced the writer that it is unwise at this stage to burden the student with too many rules. It is left for the teacher to keep pace with his development and to show him from actual examples how freely some of the rules may be modified.

In free writing for pianoforte or strings, auxiliary notes are often *taken* by *leap*, although they are generally *left diatonically* even in the freest style. A very instructive passage is cited from von Weber's "Invitation to the Waltz":



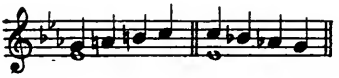
In the third and fourth measures we find *accented*, and in the seventh and eighth *unaccented*, auxiliary notes grouped around the tonic chord. The student is strongly urged not to make a *frequent* use of changing notes of any kind, until he has acquired a very sure instinct for knowing just what effect he wishes. His counterpoint should consist largely of passing notes, auxiliary notes, and now and then of an arpeggio of the main harmony. Accented passing notes on the third beat of the group, or even on the first, may systematically be introduced. The slight discord occasioned by their use gives interest and vigor to the counterpoint, and they are often very useful in preserving a uniform diatonic progression; for example,



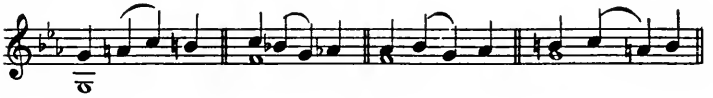


§59. In working out exercises in the minor mode the student is reminded of the general considerations already noted (Chapter III, §49) in regard to the sixth and seventh degrees. In counterpoint of this order, with its gen-

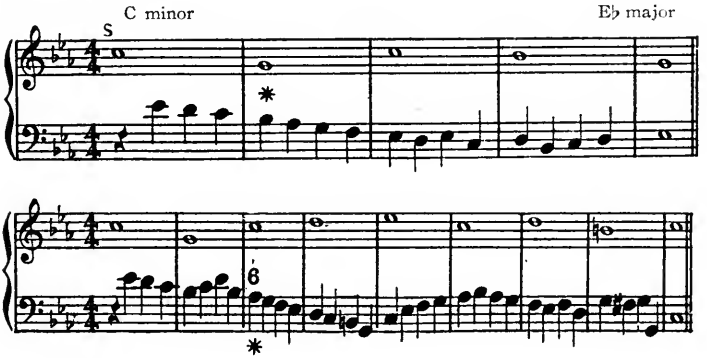
erally rapid tempo, the augmented second found in the harmonic scale is usually avoided by raising both the sixth and seventh degrees in ascending passages, and lowering them in descending; that is,



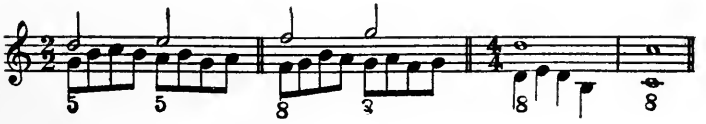
They are also available as changing notes, as may be seen from the following figures:



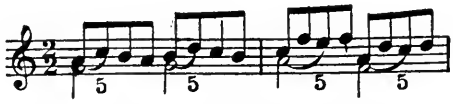
Occasionally in a descending passage the minor seventh may be used as a harmony note. In this case, except where a passing modulation into the relative major is distinctly implied, the first note in the counterpoint of the following measure should generally be the sixth degree.



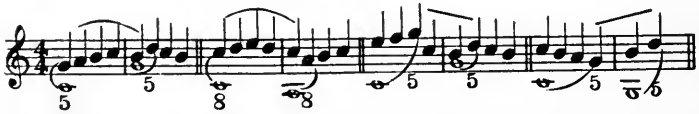
§60. A very clear judgment must be acquired by the student in order to know just when fifths and octaves may be made between the subject and a note of the counterpoint. The following groups of notes will be likely to occur quite often in his first attempts at this order of counterpoint:



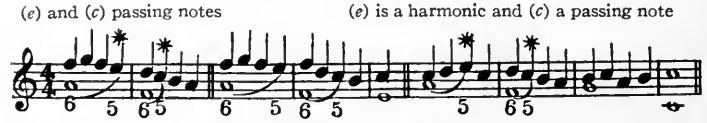
These progressions are *all bad*. For, since the *first note* of each contrapuntal group has a harmonic significance in connection with the subject, it is obvious that consecutive fifths and octaves are outlined. A somewhat bad effect is produced between notes other than the first of successive groups, provided the fifths or octaves occupy corresponding places in the design. The following groups, for example, should be used with caution:



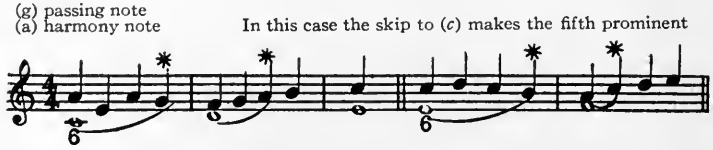
A good general rule is that this effect of fifths and octaves caused by notes of harmonic significance is neutralized if they are separated by *four* intervening notes, or even by only one or two, in case there is distinct *contrary* motion between the counterpoint and the subject; for example,



Between two passing notes, or between two notes of which the first is harmonic and the second passing, fifths are permissible if they are separated by one, two or three notes:

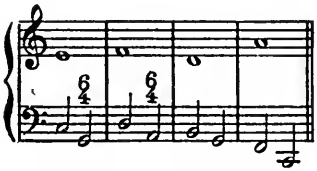


When the passing note comes first and the harmony note second, the same considerations apply, except in this case the harmony note must invariably be approached and left stepwise; for example,

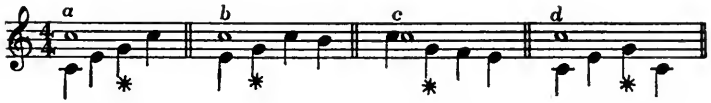


In this order much more liberty is practicable in regard to the implication of chords of the sixth and fourth. While writing two notes to one, we saw that the fifth of a triad

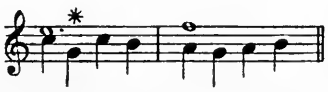
should seldom be used in the bass immediately after its root or third, at any rate when approached by a downward leap. For example, the following passage is very bad:



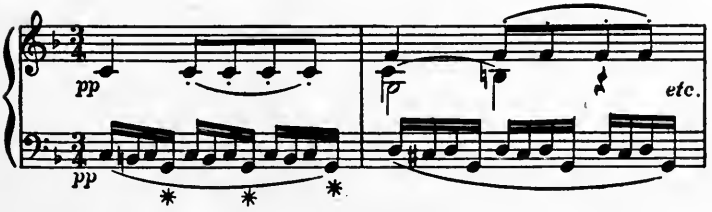
But in a counterpoint of four notes to one of the subject, the fifth of a triad is often available in the bass, provided it comes between other notes of the same chord, and in general does not occupy a conspicuous position in the group; for example,



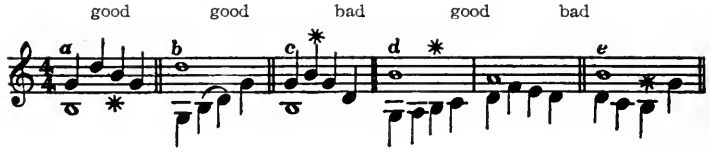
Of these examples (*a*), (*b*) and (*c*) are perfectly good, because the fifth is introduced as part of an arpeggio, and is neither the highest nor the last note in the group. Example (*a*), to be sure, is rather weak as a mere arpeggio, and this figure should not be used often. Example (*d*) is somewhat unsatisfactory, as the g being the highest note of the group, and also occurring on the secondary accent, is plainly heard in its relation of a fourth below the subject. The fifth may even be approached by a downward leap, provided it occurs on a weak part of the group; for example,



Andante cantabile MOZART. Quartet in C major

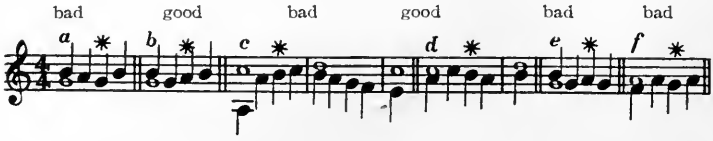


§61. As the student acquires facility in this kind of contrapuntal writing, and as his judgment becomes more sure, he will understand the import of the general rule, that many notes may be used on weak parts of a measure and in unimportant parts of the general design, which might imply questionable harmony, were there fewer notes in each group and were the rate of motion slow, rather than fairly rapid. As a practical application of this truth, the leading tone may often be doubled, provided the same general considerations are observed as those cited above in regard to the introduction of the fifth.



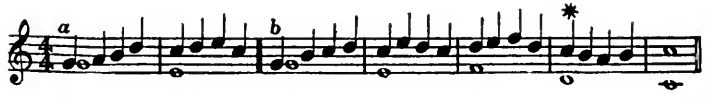
In the examples marked *good* the student will readily see that the leading note occurs between other factors of the same chord, and is neither the highest nor the lowest note of the group; (*c*) and (*e*) are bad because these conditions are not fulfilled.

§62. It often happens that the counterpoint and the subject approach each other. In these circumstances the following suggestions should be followed: It is generally poor for the passing note at an interval of a second from a harmony note to continue till it makes a unison; on the other hand, the effect is good when the counterpoint and the subject start with a unison and then diverge by oblique motion. In this case the unison should be approached by a leap. The following examples will make the matter clear. The same considerations apply to auxiliary notes, as an analysis of the illustrations will show:



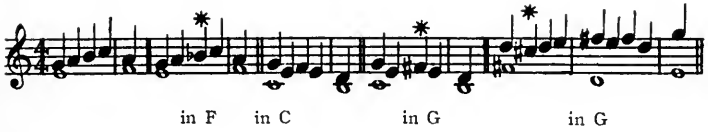
§63. When the harmonic conditions are such that it is impossible for the counterpoint to continue diatonically, it is generally better, if a leap is to be introduced, to have it at the former rather than the latter part of a measure. After an accented note a leap is effective. Also the last

two notes should generally flow smoothly along to the next accent.

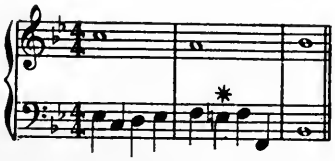


For instance, the first two measures of example (*b*) are stronger than the grouping found in (*a*). This is a recommendation, however, rather than a rule, as in the third measure of example (*b*) the counterpoint is led up to a climax on the *third* beat, and then a leap of a third is made in the opposite direction. This was done here to avoid a repetition of the same pattern as in the preceding measure. Let the student explain to himself the use of the c, the first note of the counterpoint of the fourth measure.

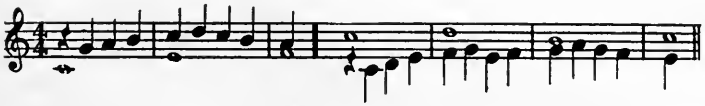
§64. Attention is called to the fact that chromatic passing and auxiliary notes *above* a harmony note invariably imply a modulation, whereas *below*, no change of tonality is felt; for example,

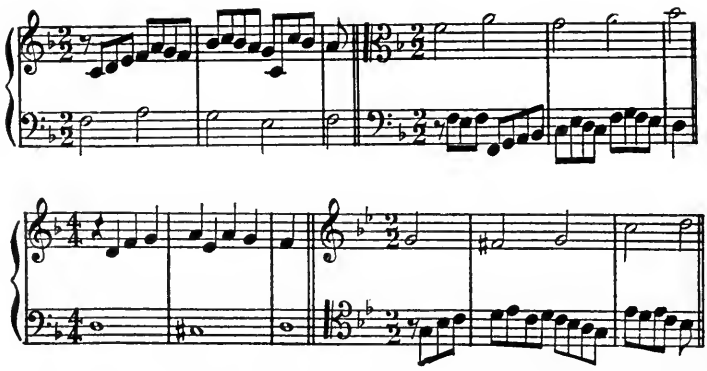


An auxiliary note *below* is almost always at a distance of a *semitone*, especially when used in the bass; for example,



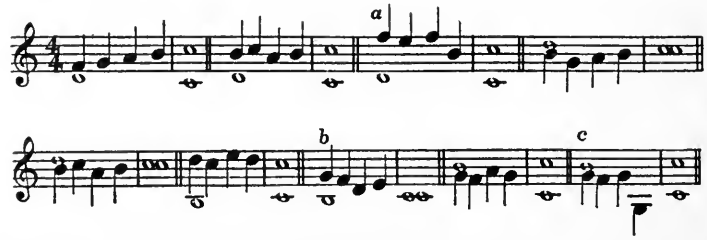
§65. Here follow a few examples of first measures:



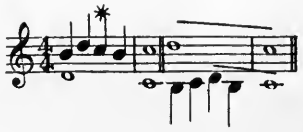


The student is advised to play over the above examples and to analyze them carefully. A musical sentence well started will often go on almost of itself. Attention is called to the *rest* with which counterpoint of this order should generally begin. The note following the rest must be a concord.

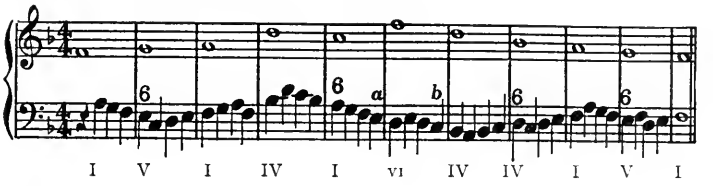
§66. The best forms of cadence are the following:



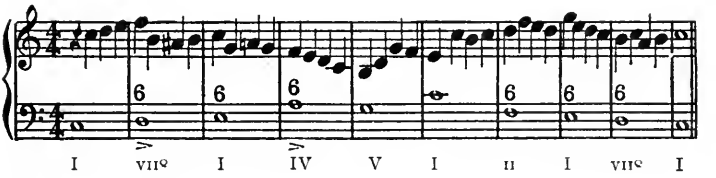
Of the above examples, (*a*) and (*b*) are less usual than the others, though perfectly possible; the former with the skip of a diminished fifth, and the latter with a changing note. (c) is also a rather rare form. In this case the f in modern music would generally be sharped, as explained above. The student will be tempted to use the following forms of cadence. He will readily see upon analysis why they are not permissible.



A few examples are now worked out for practical guidance. If the leading principles explained above have been understood, this kind of counterpoint will be not only easier, but far more interesting than the others. At first very short subjects are taken and no modulation is required.

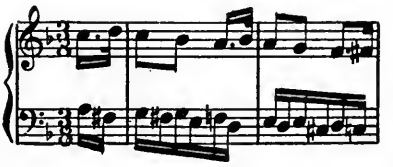


In this exercise first notice the simple, natural harmonic structure. Then as to the counterpoint, see how variety is secured by making occasional skips between flowing phrases; also notice what a large range of the scale is traversed.* At (*a*) and (*b*) attention is called to the use of e against c, and of c against f without any implication of second inversions, as the e and c are obviously used as *passing notes.*

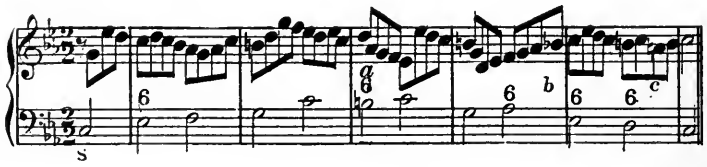


A similar subject is here given in the bass, but shortened somewhat, so that the rhythm is different. Even in these simple exercises the student is urged to observe whether they begin on a strong or a weak beat, that is, whether the general rhythm of the phrase is trochaic (– ∪) or iambic (∪ –). This is settled, of course, by the last note, which in every case is supposed to coincide with an accented measure,

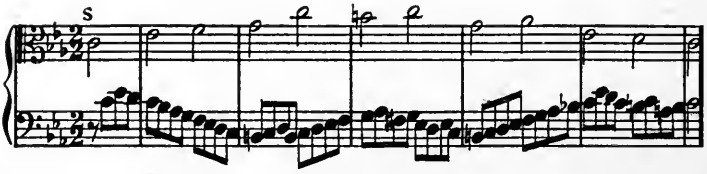
* Most instructive examples of a running bass may be found in Beethoven's Andante in F, first in the following passage, where the counterpoint is two notes against one, and later on in the work, where the same theme is treated with more animated rhythm of four notes against one.



that is, the cadences are for the present all masculine. This exercise needs no especial comment. Notice how clearly the tonality is established at the outset by the use of the tonic triad. The skips are invariably made at the first part of each group. In the fifth measure an arpeggio is used effectively, to carry the counterpoint into a higher range. We now write a counterpoint both above and below a subject in the minor mode:



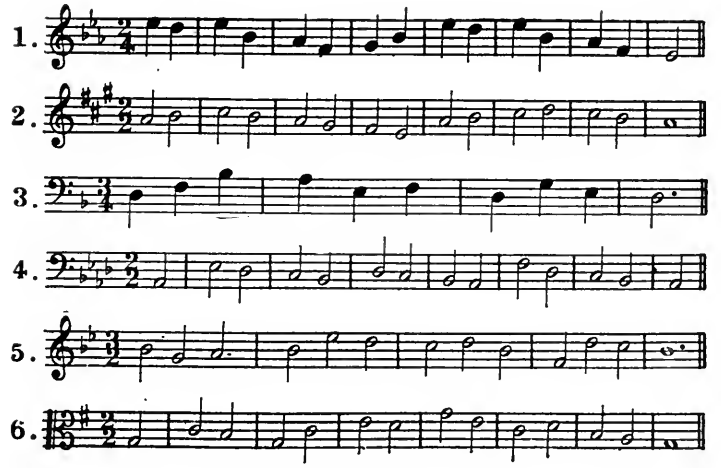
In this exercise notice first the various forms of the minor scale; for example, in the second measure c, b♭, a♭, the descending melodic form. Of course wherever dominant harmony is outlined, b♮ must be used. At (*a*) the skip of an augmented fourth is effectively introduced. At (*b*) notice the minor seventh b♭, even in an ascending passage on subdominant harmony between the sixth degree and upper tonic. At (*c*) the a♮ is, of course, a changing note, and the melodic form of the scale is used.



At the beginning the counterpoint crosses for a moment above the subject. The bass was started high in this way to make its range as wide as possible. On two stringed instruments this doubling of the c would not be objectionable. In writing for the pianoforte the subject and counterpoint must not be kept for long so near together, for the *same key* cannot do two different things at the same time, and the iteration is unpleasant and destroys the individuality of the subject. On comparison with the preceding exercise the student will notice how many passages which are valid in a counterpoint *above* a subject are equally good *below*. The observation of this

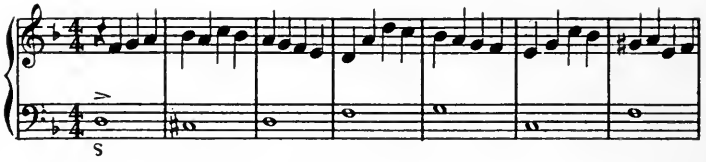
general truth will prepare him for a form of writing known as double counterpoint, to be taken up later.

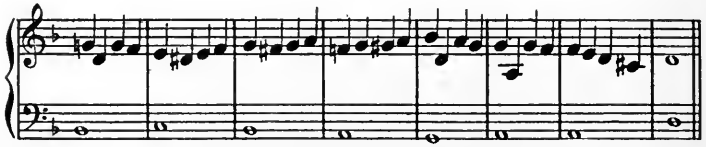
§67. Here follow subjects, some of which have been treated in Chapter III, to which the student is to write counterpoint, with suitable transposition of key, both above and below. In this group *no* modulation will be necessary:

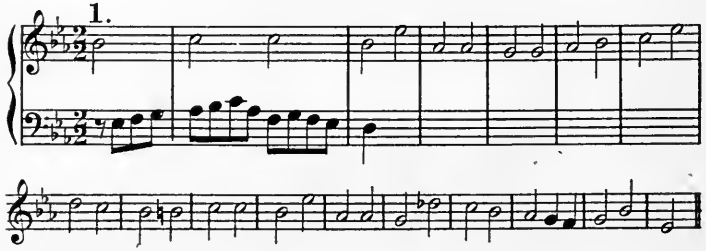


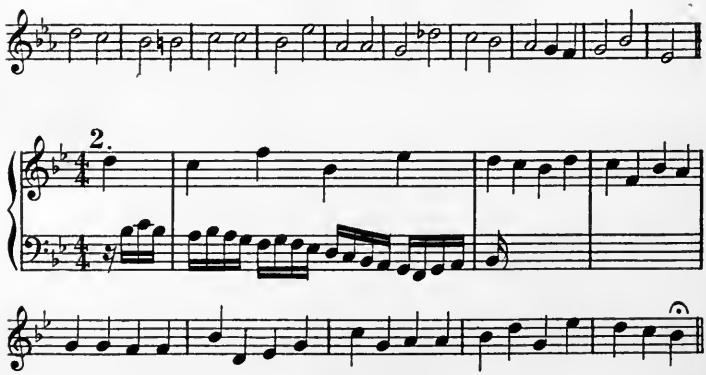
We now give for the advanced student a few longer and rather more difficult subjects. These are periodic in form and imply simple modulations. Whoever is not at home in the principles of key relationship is advised to consult any textbook on harmony.* Note, for instance, that the keys in the first degree of relationship to E♭ major are B♭ major, A♭ major, C minor, G minor, and F minor. In these exercises the student should constantly strive to put into effect the recommendation given in Chapter III, §46; that is, the counterpoint must not be a mere amplification of a harmonic background, but must have distinctive features of its own. Now that the writing is for strings, a much freer use may be made of chromatic passing notes (accented and unaccented), and likewise dissonant intervals may be introduced whenever the melodic interest of the counterpoint seems to wane. The following exercise is an example of the style which should gradually be cultivated.

* An admirable explanation may be found in Prout's Harmony, Chapter X.

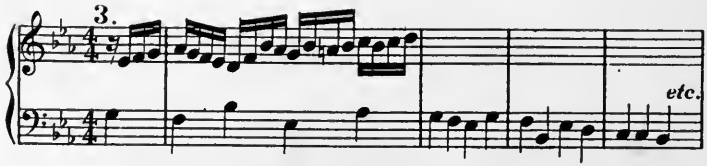








(No. 2 transposed into E♭ major and with the counterpoint above)

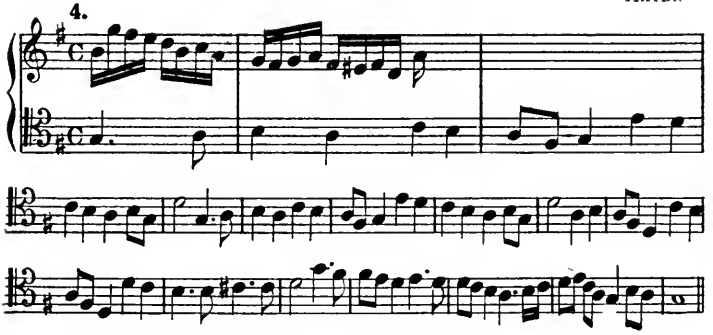


* The student, in fact, should soon be in a position to take a broad view of contrapuntal style and of the means whereby variety in harmony and in rhythm is attained. No fixed and universally binding rules can be given, whereby one may learn to write good counterpoint. A contrapuntal voice may show unbounded freedom provided that it is not so incoherent as to lose all *harmonic* connection with the other voices.

Duet for solo 'cello and accompanying violin:

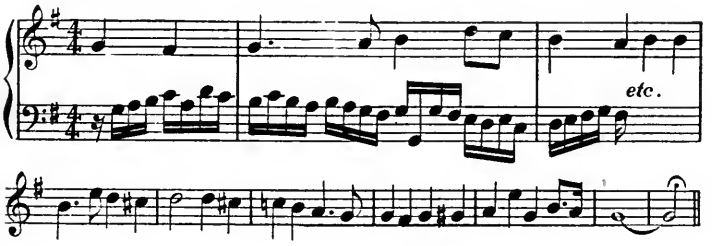
HAYDN

4.



In connection with the work on this exercise let the student compare Haydn's treatment of the same melody in his string quartet — the so-called "Kaiser Quartet." Duet for solo violin and 'cello obligato:*

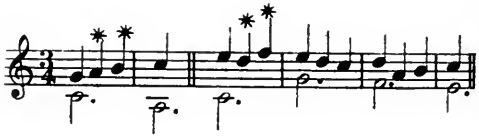
5. BEETHOVEN



§68. In regard to counterpoint with the rhythm of three notes to one, or six notes to one, little additional need be said. These rhythms are less frequently employed, and, on the whole, are less useful than that of four notes to one. In counterpoint of three notes to one, only *one* harmony should be outlined in connection with any note of the subject; an arpeggio of a chord is often necessary, and the effect is less weak than with four notes to one. As there are always two intermediate notes between suc-

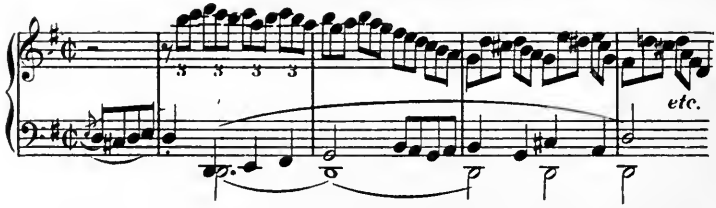
* Now that the student has begun to write simple pieces for strings, the teacher should carefully explain the range and the chief characteristics of the violin, the viola and the 'cello. An effort should be made to bring musicians into the class room and to have the exercises actually performed, — *both* the ***original*** and the ***corrected*** versions. Nothing will cultivate more steadily the musical instinct of the student than frequent opportunities to hear his work played. This has been done for several years at Harvard University with the most beneficial results.

cessive accents, it is clear that two consecutive passing notes or changing notes may often be employed; for example,

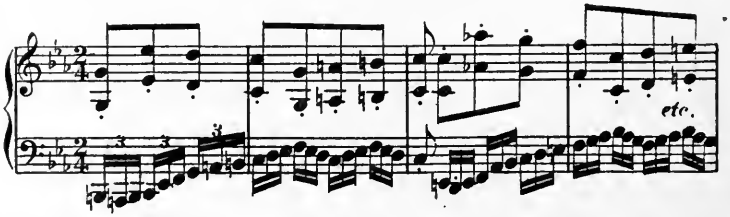


A few illustrative examples are cited; they should be carefully analyzed and other analogous passages looked up from standard compositions.

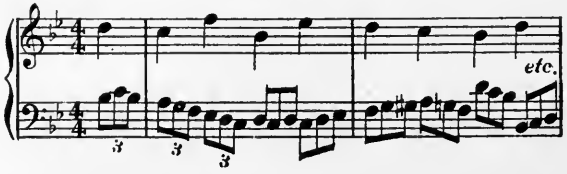
BEETHOVEN. Sonata. Op. 31, No. 1, Rondo



BEETHOVEN. Sonata. Op. 53, Rondo

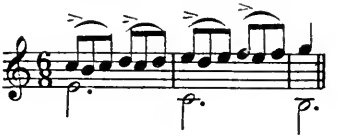


§69. Almost any of the subjects given in the preceding chapters may be treated with counterpoint of three notes to one, and the student should work out a few. The melody given on p. 84 is begun to show the general style.

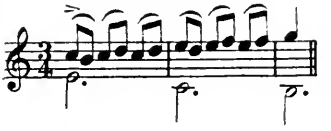


§70. In counterpoint of six notes to one it often happens that groups of the same notes may be so used

with reference to the primary and secondary accents that the effect is perfectly good; for example,

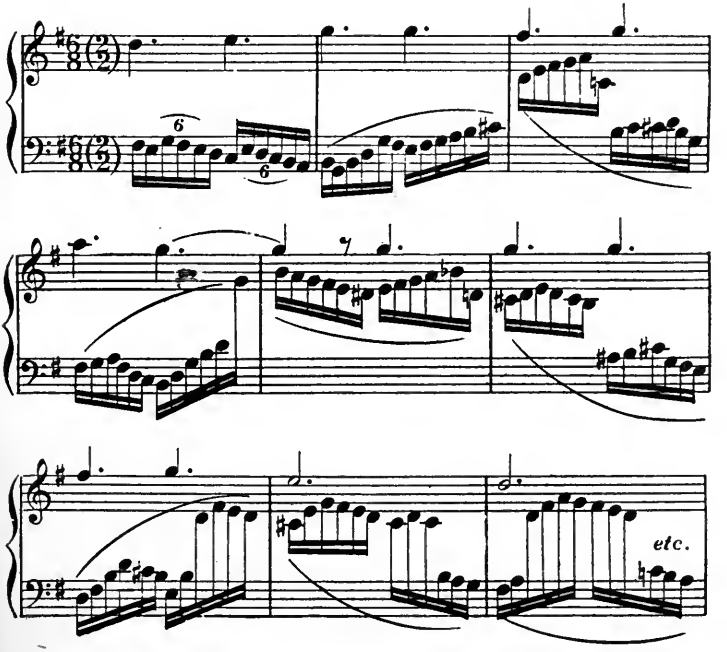


whereas if the rhythm were that of three beats to a measure, and the same notes were grouped as follows,

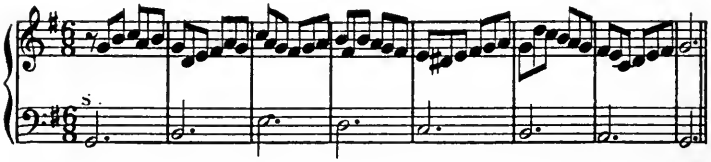


the effect would be very weak on account of the repetition of the same design.

§71. We cite a very instructive example of counterpoint of six notes to one from the finale of Rheinberger's Pastoral Sonata for organ.



§72. An exercise is now worked out as a model to the student, who should work out several exercises in this style, using some of the short melodies already given (with suitable alterations of the time).



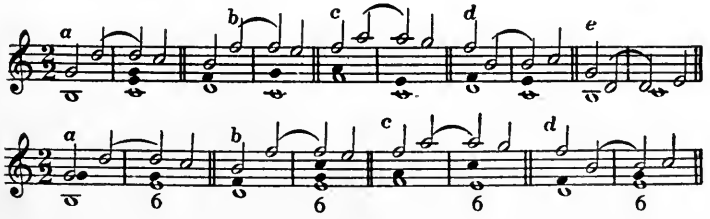
§73. For this version observe how often an accented passing note or a changing note is used on the fourth beat of the counterpoint (that is, on the secondary accent). The dissonance gives vigor and piquancy to the counterpoint, which in this style is often likely to become tame.

§74. Counterpoint of eight notes to one is comparatively rare, and no practice is needed in it save that of looking up and analyzing examples. In Beethoven's beautiful Rondo in G Major for Pianoforte (Op. 51, No.2), there may be found some very instructive passages, both in six and eight notes to one.

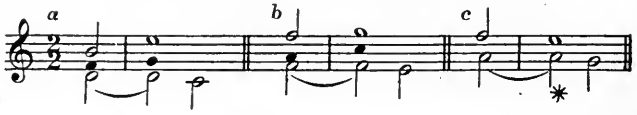
CHAPTER V

Syncopated Counterpoint — Rhythmic Embellishments

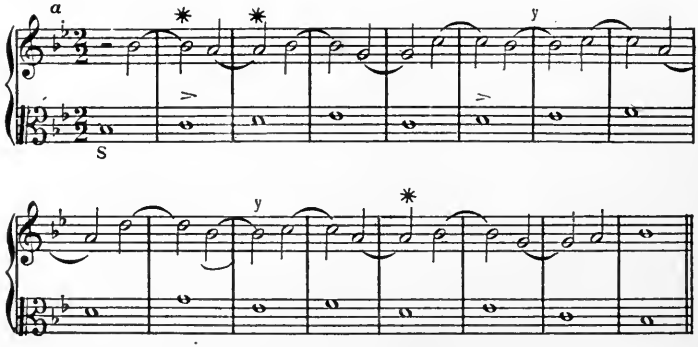
§75. In preparation for florid counterpoint, that is, that form of writing wherein the rhythm is varied with great freedom, the student must learn something of the principle of syncopation. This is a device by which the normal position of the accent (on the first of the measure) is temporarily reversed; the effect is produced by tying the accented half of a measure to the unaccented half of the preceding one. The syncopation may form either a *consonance* or a *dissonance* in connection with the chief melody. The latter, in fact, is preferable where it can be brought about naturally, for then in addition to the variety of rhythm we secure temporary effects of dissonance which impart progressive interest to the music. When the syncopation is a *dissonance* the student will remember that the harmonic effect is called Suspension, and we shall soon see which are the most useful suspensions in simple counterpoint. It is possible to syncopate *any note* of a chord, provided it is either a note common to the following chord or available as the preparation of a suspension. The most usual factors to suspend in triads are the third (4–3) and the root (9–8) (in each case from the note *above*); though rarely a suspended fifth (6–5) in the midst of other genuine suspensions may have the same effect. The root of the tonic triad, however, is often suspended from the note below (7, 8) — that is, from the leading tone; and sometimes the third is suspended from the second (2, 3). All these suspensions, with the exception of the last (2, 3), are equally available with either the root or the third in the bass, as will be seen from the following charts.



At (*a*) and (*b*) we have a root and a third suspended from above. At (*c*) is the rather ambiguous suspension of the fifth. This, however, is quite satisfactory when the bass outlines a first inversion. The a can no longer be a part of the harmony, for a chord of the sixth and fourth in this connection would be impossible. At (*d*) we have the root suspended from below, and at (*e*) the third treated in the same way. Let the student ask himself why this effect would not be possible in the first inversion. The suspension of the root and of the third is possible also in the bass; the suspension of the fifth, however, is ineffective, as there is no dissonance.

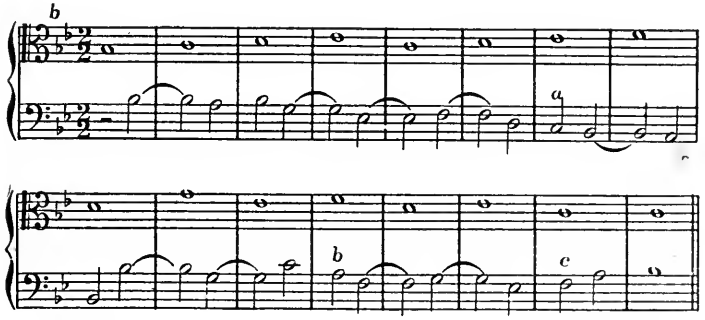


The weak effect produced at (*c*) will be felt at once. A few short examples are analyzed in exemplification of the preceding principles.

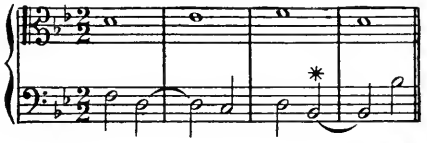


The student will readily see that at the places marked (*) there are real suspensions; even the perfect fifth at (*y*) retarding the sixth gives the effect of a suspension. All the other tied-over notes are merely syncopations. The truth of the following statements will now be understood: First, that every suspension must imply also a syncopation, though every syncopation need not involve a suspension. Second, if the effect is one merely of syncopation, it may be resolved by either *disjunct* or *conjunct* motion — generally the former: — whereas a real suspension must be resolved *stepwise* downwards or upwards. Even this last

statement will be modified when we come to speak of the ornamental resolution of suspensions. The same subject is now treated with the counterpoint below.

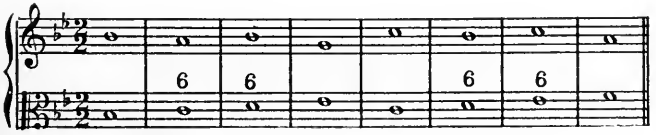


The syncopation is broken at (*a*), (*b*) and (*c*). This is sometimes advisable on account of the range of the melody, and also to secure as many real suspensions as possible. It is often necessary at the cadence when the counterpoint is in the lower voice. The counterpoint at (*a*) might have been arranged as follows:



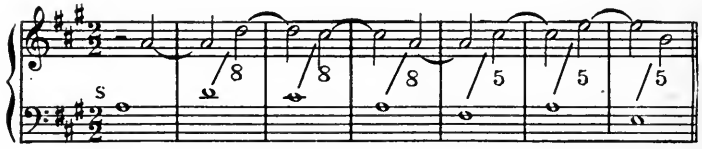
but the weak effect at (*) will be readily noticed.

§76. Example (*a*) brings up the question of how far the effect of consecutive fifths and octaves is neutralized by syncopation. At first sight it looks as if there were consecutive fifths between the first notes of the third, fourth and fifth measures. But as the harmony is outlined by the subject and the *second* note of the counterpoint in each measure, the fifths are only apparent and have no harmonic import whatsoever. The perfectly clear harmony of the passage will be seen if we suppress the syncopation.



etc.

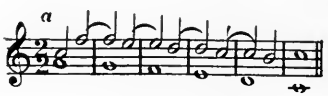
§77. The student must constantly bear in mind, however, that syncopations do not justify ungrammatical harmonic progressions.



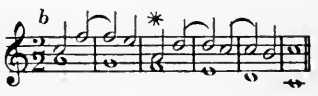
If the above passage, for instance, be reduced to its simple harmonic foundation, by the omission of the syncopations, it is evident that we have three consecutive octaves followed by three fifths.*

§78. As in the former varieties of counterpoint, more than three consecutive thirds or sixths should usually be avoided. When a subject moving by steps would naturally call for a harmonization by chords of the sixth, it is better to break the syncopation for a measure. Example (*b*) is far preferable to (*a*).

monotonous

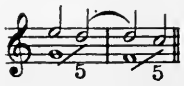


better

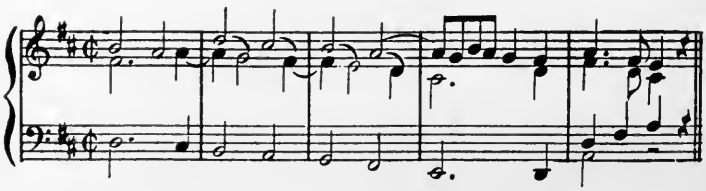


§79. In regard to fifths and octaves not separated by a foreign chord, an infallible test of correctness is to eliminate the syncopations. For example, the following phrase,

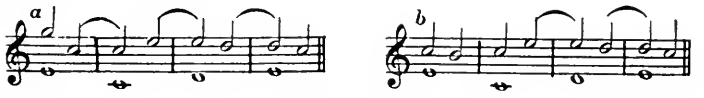
* Cases often arise in which a practised judgment is necessary. In the following phrase, however, it is better in general to avoid the effect of consecutive fifths, which are merely delayed by the sixths:



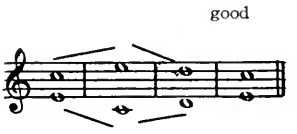
Although in Haydn's Symphony in D Major we find the following:



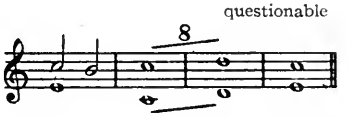
perfectly good as it stands, is so no longer if the syncopation be broken:



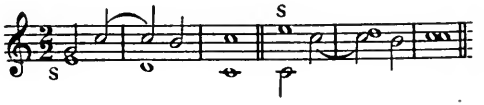
for if we suppress the syncopations the harmonic basis of example (*a*) is



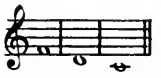
while example (*b*) gives



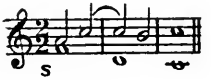
§80. The only satisfactory form of cadence in this order is the suspension of the leading tone by the tonic (both above and below); for example,



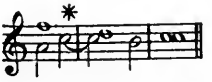
When the subject is such that the syncopation cannot be properly prepared, a cadence from the second order must be substituted. For instance, if the subject has the following ending,



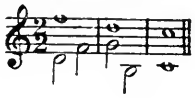
though syncopation can be used in a counterpoint *above*, — for example,



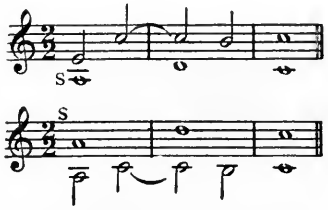
when the counterpoint is below, some other form is preferable; for in the following arrangement



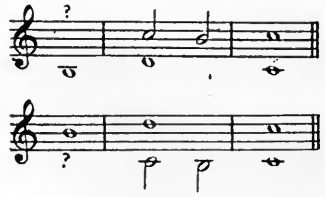
c and f (c the fifth and f the original root) imply a questionable six-four chord. The best cadence in this case will be



If the subject move from the sixth degree to the second, a syncopation is possible both above and below; for example,



while if the subject moves from the seventh degree to the second a syncopation either above or below is impossible:

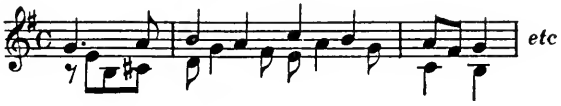


Let the student work out for himself satisfactory cadences to the measures above, with counterpoint both above and below.

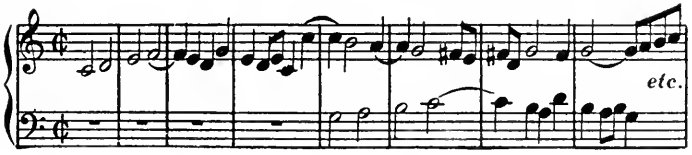
§81. Very few exercises will be given to work out in this order, for on account of its restrictions it is not only the most difficult but the most unattractive of all the orders. In fact, in actual composition, syncopation is seldom continued unbroken even for as many measures as in our exercises. In these, however, the student is expected to use syncopation wherever possible in order to acquire proper facility. But syncopation finds its real value in the next order that we shall study, — florid or mixed counterpoint, where it is of the greatest practical assistance in securing variety of rhythm. In vocal music but few syncopations are used at a time, to offer contrasts

in rhythm between the voices, to emphasize some important word, or to produce some striking harmony. In instrumental music syncopation is often useful for varying a melody at its second appearance and to give animation to the rhythm:

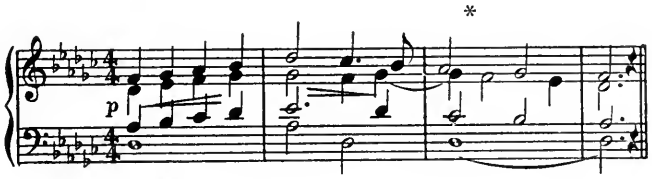
HAYDN. "Kaiser Quartet"



BACH. Organ Fugue in C major



Good examples of vocal syncopations and suspensions may be found in the "Messiah" Choruses, Nos. 22, 23, 31 and 52. The following passage from an "a capella" chorus in Parker's "St. Christopher" has a very beautiful effect of syncopation:



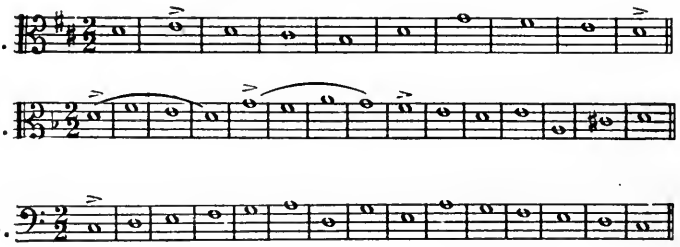
In the Rondo of Beethoven's Pianoforte Sonata, Op. 13, at the beginning of the episode in A♭ major, may be found a good instance of syncopation used freely to vary a melody, also in the Allegretto of Op. 27, No. 2. The middle portion of the Adagio of Schumann's Second Symphony furnishes numerous examples of syncopation.

§ 82. This is a good occasion for urging the student, as his musical development progresses, to lay more and more stress upon the study of actual music. The true place to learn musical grammar and to cultivate an artistic style is found in the living masterpieces of the great composers. The student should gradually become more and more familiar with the standard compositions of Bach, Bee-

thoven, Handel, Haydn and Mozart, — especially those which are polyphonic in style, that is, Bach's "Well-Tempered Clavichord," the two and three-voice Inventions, his organ Preludes and Fugues, and his great works for voices, the string Quartets of Haydn, Mozart and Beethoven, etc. He will learn more real music by carefully analyzing and committing to memory even a few of these compositions than by reading any number of theoretical treatises. Let him bear in mind that the rules of harmony and of counterpoint have been deduced from the works of the standard composers.

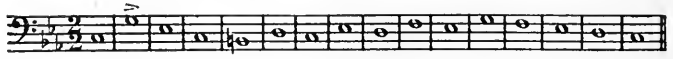
Exercises

A syncopated counterpoint to be written above and below each subject.



N. B. — Here a modulation into the dominant may be made effective.

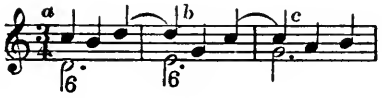
4. Transpose into G major a twelfth above, and write counterpoint below.



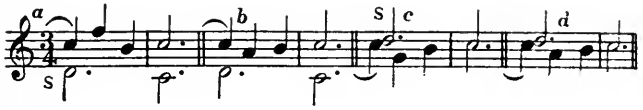
6. Transpose into F minor an eleventh above for counterpoint below.

§83. Syncopations in counterpoint of three notes to one are much easier to handle, especially when the subject is in the bass. In this rhythm of three notes to a measure, it is often advantageous to use an ornamental resolution for a suspension. By "ornamental resolution" is meant the writing of a note between the suspension and its normal resolution. This interpolated note is usually a note of the chord over which the suspension takes place; but a changing note foreign to the harmony may often be

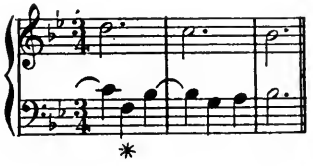
introduced with good melodic effect; for example, at (*a*) we have a suspension with normal resolution:



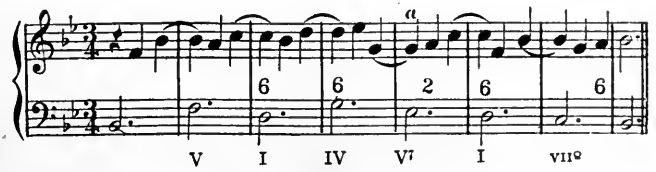
at (*b*) an interpolated note which is a factor (the fifth) of the harmony delayed by the suspension; and at (*c*) a changing note, used in the normal way, — that is, it is taken by a leap of a *third* and resolves diatonically to a note within. To secure an effective cadence in this order, it is always necessary to adopt an ornamental resolution for the suspension; for example,



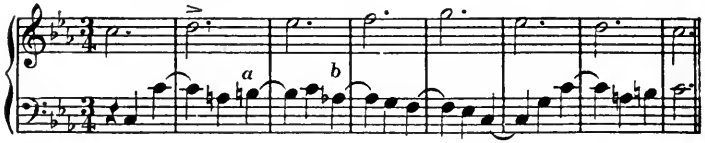
At (*a*) and (*c*) the interpolated note is part of the harmony; at (*b*) and (*d*) it is obviously a changing note. The fifth of a chord may even be taken below the root as an ornamental resolution, without any ungrammatical implication of six-four harmony; for example,



§84. Two simple examples are now submitted to be analyzed by the student:

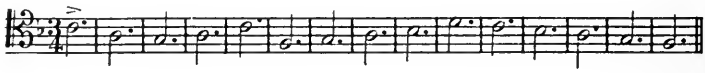


Observe that in the fifth measure at (*a*) dominant seventh harmony is effectively used.



This example is noteworthy for the variety in the minor scale. At (*a*) we see the melodic form, and at (*b*) the minor sixth introduced in a *descending* passage.

§ 85. Place a syncopated counterpoint both above and below the following subject:

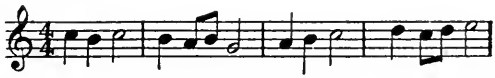


Although the exercises assigned to this chapter are few and simple, they should be carefully worked out. The advantage gained will be evident when we come to the next order, — florid counterpoint.

CHAPTER VI

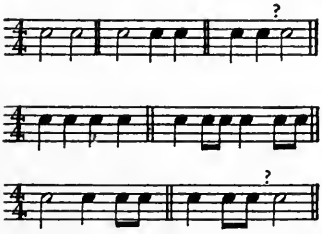
Two-Part Counterpoint in the Florid Style

§ 86. In this order known as "florid counterpoint," all the forms heretofore studied are used, with the exception of the first (note against note), and the object is to secure as far as possible variety of rhythm and of melodic design. In fact, we have here the first opportunity to cultivate and develop a rhythmical instinct. Previously the same rhythm has been followed throughout an exercise, but now in general no two successive measures should have the same rhythm or a like melodic outline. In his first attempts the student will doubtless find himself writing some very unrhythmical phrases. A good way to begin is to take the time signature $\frac{4}{4}$ and to see how many patterns may be constructed in accordance with the fundamental principles of rhythm. Some of these principles briefly stated are as follows: The accent comes on the first and third beats; therefore long notes should be used on these beats and motion kept up on the weak unaccented beats, the second and fourth. If several measures are to consist of intermingled half notes and quarter notes, the half notes should occur in the first part of the measure, and not *vice versa;* for example, the following passage is very bad, on account of the position of the half notes at the end of each group,

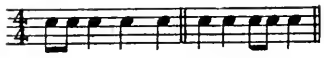


just where a lively rhythm should carry the mind along to the next accent.

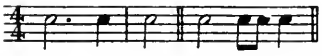
RHYTHMIC PATTERNS



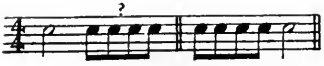
bad bad



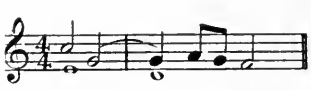
good in two-part writing. bad

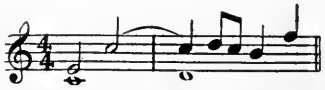


very bad



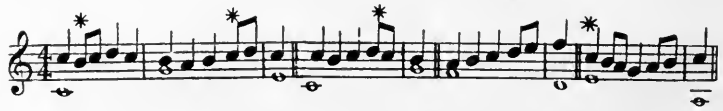
In the application of these patterns to actual notes the following observations may be made: when the second order (of two notes to one) is used, which is comparatively seldom, the second note is tied to the first beat of the following measure; for example,





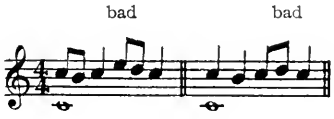
The third and fourth orders are those most frequently used in florid counterpoint, the former to secure a lively rhythm, and the latter for a temporary change of accent, with, as a result, greater variety. There should not be too many measures, especially in succession, consisting merely of four quarter notes. It is generally better to substitute two eighths on either the second or fourth beat; sometimes on both. Figures like the following are always available:

good, to be used rarely

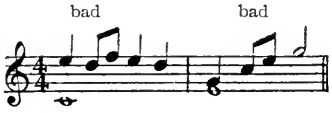


The student is cautioned, first, against the use of eighth notes on the strong beats, the first and third; for example,

such combinations as the following always disturb the rhythm.



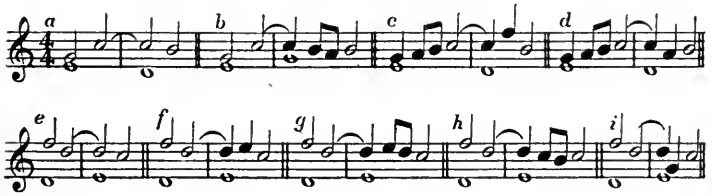
Second, against allowing a leap to appear between the two eighth notes; for example,



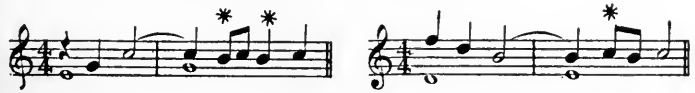
Figures such as these give a restless effect to the counterpoint which is seldom desirable.

§ 87. The employment of the fourth order (syncopation) in florid counterpoint requires some attention, as much variety is gained by the use of ornamental resolution.

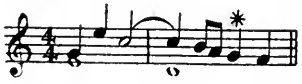
The following table gives some of the most common and useful syncopations, and it should be carefully analyzed and committed to memory by the student.



At (*a*) we see a syncopated note with simple resolution; and at (*b*), (*c*), (*d*), etc., various types of ornamental resolutions. Care must be taken not to repeat the suspended note and its resolution by the ornamental interpolated notes of the second beat; for example, the following resolutions are monotonous and weak:

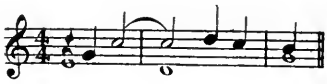


The student must clearly understand that the suspension always resolves on the third beat of the measure. For instance, the following passage,

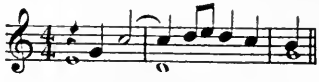


though tempting, is not valid, for it is obvious that the suspended c really does not resolve at all.*

§88. Occasionally a syncopated note, a minor seventh above the bass, does not resolve till the following measure; for example,

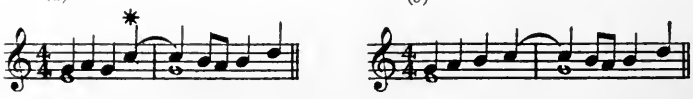


In this case if an ornamental resolution be adopted, to quicken the rhythm, it should be *above;* that is,

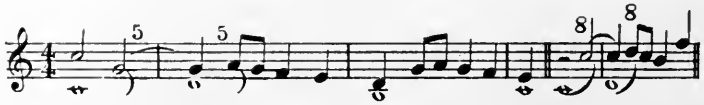


§89. In general, a suspended note, especially if it be a *quarter*, should be taken by a *leap;* example (*a*) is far stronger than (*b*), in which the ascending diatonic passage, instead of leading to a new accented note, is merely checked in its course.

(*a*) (*b*)



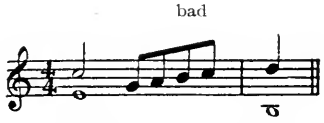
§90. In the use of ornamental resolutions fifths and octaves often appear, but as they have no harmonic import they may be freely used; for example,



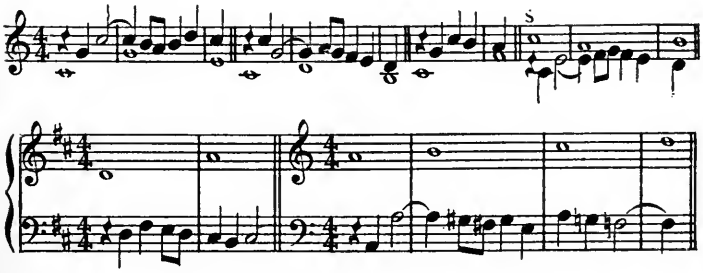
* Although effects analogous to this can be found in music, they had better not be used for the present.

In regard to groups of four eighth notes, though possible on either half of a measure, they should be used but *very seldom*. When the group occurs on the first half of the measure, the first eighth should invariably be tied to the last note of the preceding measure; for example,

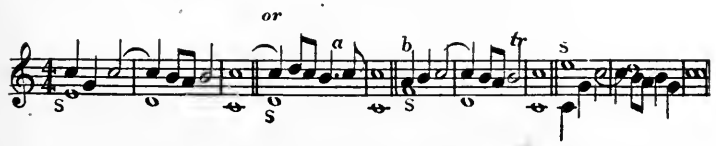
Interpolated measures like the following,



give the rhythm a spasmodic animation entirely foreign to the best style of florid counterpoint. The following table gives some useful patterns for the opening measures.

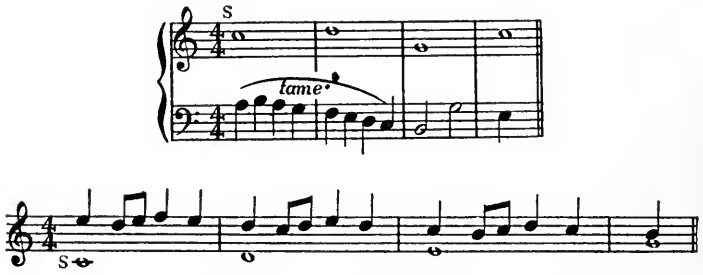


The best types of cadences are the following.



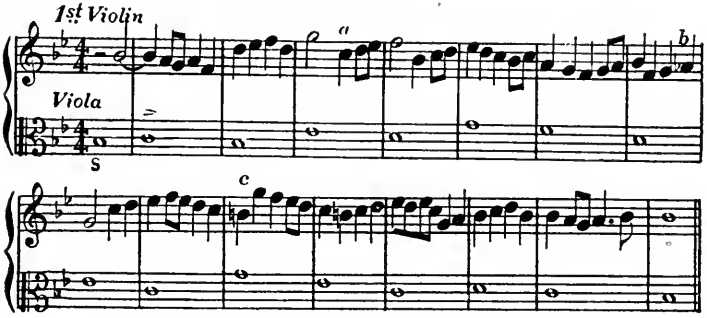
Occasionally a free rhymic effect may be produced in the cadence, as at example (*a*) by the use of a dotted quarter note followed by an eighth anticipating the final harmony. Observe that if the subject ends as at example (*b*) and is in the upper voice, syncopation is impossible. Compare the corresponding case in the fourth order. Florid counterpoint must have vigor, unity and rhymic variety; hence

be truly melodious. So many different types are afforded of rhymic and melodic outline that the student has little excuse for writing monotonously. It is, therefore, rarely good for consecutive measures to have the same pattern. Passages like the following are to be avoided:

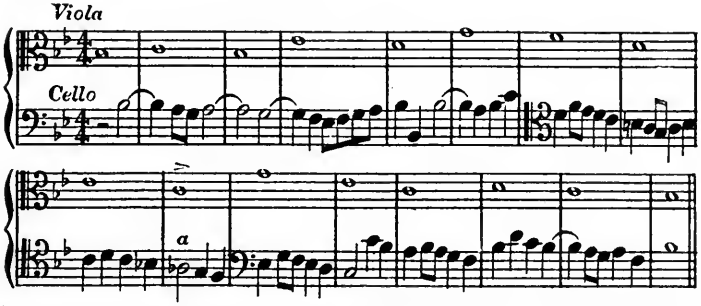


§91. The beginner is advised, however, not to make his counterpoint too elaborate or too animated, and in regard to the important quality of *unity*, he is strongly urged to avoid the far too common habit of writing his exercises measure by measure. Nothing is more insidious than the habit of writing a measure of counterpoint, and then after closing tight the ears and eyes, of proceeding to the next. An exercise finished in this manner will have about as much real musical value as a picture which consisted of adjoining stripes of various colors. On the other hand, it is wise to read the *whole subject through*, to play it over, in case it is not vividly grasped by the inner hearing, and then to sketch a general outline. Jot down phrases that immediately occur to the imagination, especially at the beginning and end, and fill in details afterwards. Strive at first to cultivate ingenuity and *facility* in writing, even at the cost of slight mistakes, rather than to have everything exact and labored. The rhythm should, in general, begin in a dignified way and become more and more varied and animated as the end is approached. The exercises are to be regarded as instrumental rather than vocal, and in writing them the student should imagine how they would sound if performed on the pianoforte, the organ or by two stringed instruments. Good examples of counterpoint will greatly interest and encourage the student, and for this purpose nothing can surpass the works of Bach. We recommend for analysis the first dozen measures or so of the following Fugues from the "Well-Tempered Clavichord": First Book, Fugues 4 and

16; Second Book, Fugues 7, 9, 14 and 17. A few examples are now worked out as models:

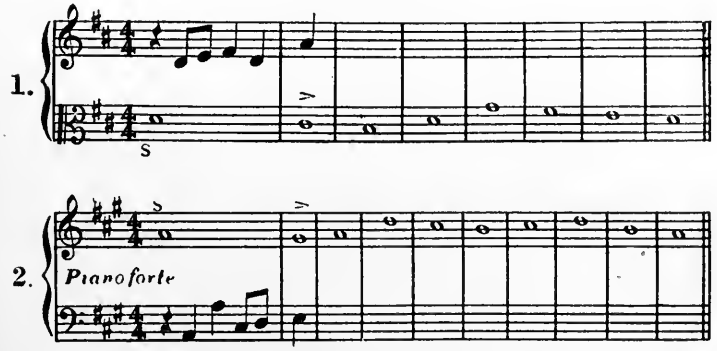


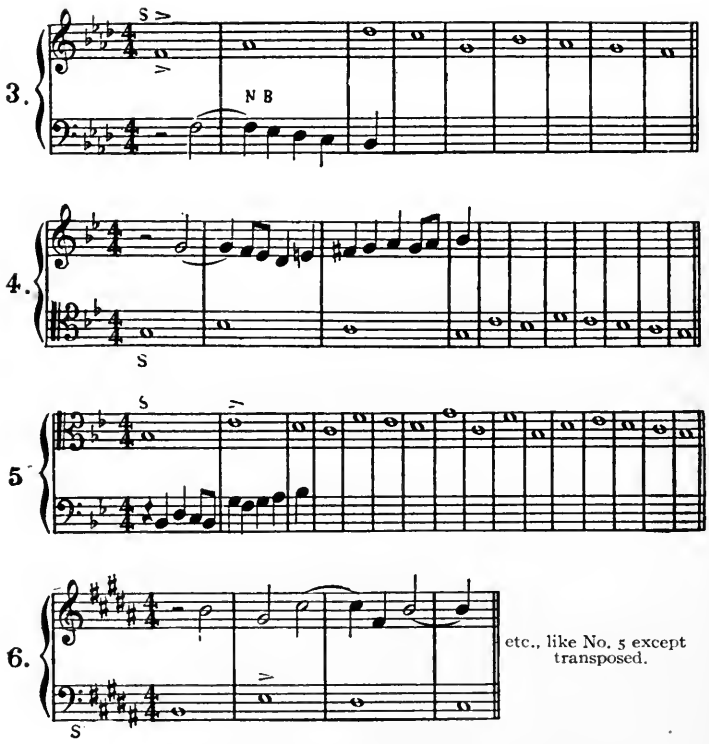
At (*a*) the sequential imitation justifies the use of the same pattern in consecutive measures. At (*b*) and (*c*) modulations are made into related keys.



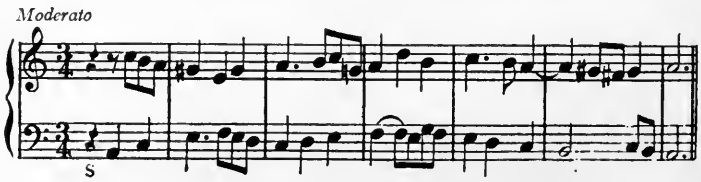
At (*a*) note the effective use of the melodic scale of C minor.

EXERCISES



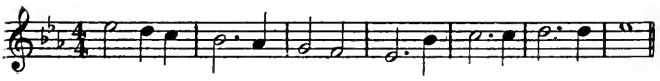


If the student has thoroughly grasped the principles set forth in this chapter, and has carefully worked out the above subjects, he will derive much profit from the setting of florid counterpoint to melodies which in themselves are of free, varied rhythm. In these exercises, contrast and balance of rhythm between subject and counter-melody should be earnestly sought for; that is, when the rhythm is lively in one part there need be less motion in the other. The following short example will illustrate what is meant:

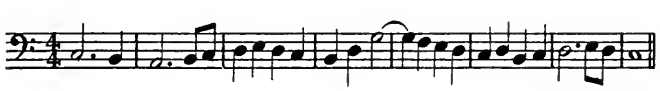


Exercises

1.

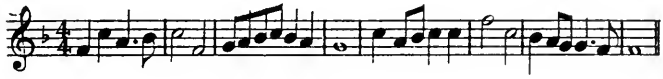


2.



From Handel

3.



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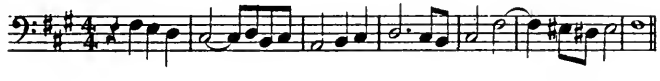


Wagner

5.

Bach

6.

CHAPTER VII

Three-Part Counterpoint

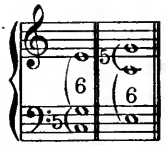
§92. If the student has acquired the facility in writing to be expected from his study of two-part counterpoint in the five fundamental orders, the hardest part of the training is over and he will readily progress to counterpoint of various kinds in three and four voices. In all the exercises heretofore worked out, we must bear in mind that no matter what we may have called the two parts with reference to *vocal range*, from a *harmonic standpoint* they have been soprano and bass, that is, *outside parts*. So far the basis of our harmony has consisted of incomplete or outline chords, for not even a simple triad could be fully represented. We have invariably tested its validity, however, by imagining that the two inner voices were supplied and then seeing whether the harmonic progressions were correct. But in three-part counterpoint, the added part must *define* the chords which the two parts *suggested;* and whereas in harmony an added inner part often consists largely of holding notes, which merely bind the harmonies together, in contrapuntal writing, on the other hand, this added part should be as far as possible melodic in character and of independent interest. In three-part counterpoint in general we can have our chords in their complete form, with root, third and fifth present, — for even of a seventh chord one of the best arrangements is root, third, seventh, with fifth omitted.

§93. Any combination of voices is possible in three-part counterpoint, and counterpoint of whatever kind we prefer may be in any one of the three voices; or the motion may be interspersed among the several voices in the florid style. We shall expect the student, however, to work out only those exercises from which he will derive the most technical training, and which have the most direct bearing on practical composition. For instance, it is very rare for a composer to write three-part counterpoint in notes of equal length (note against note), though Mendelssohn has for a special effect harmonized a choral in this manner (No. 9 in " St. Paul "), the soprano and alto being doubled on the melody. (This reference should be looked up.) As for three-part counterpoint with the chief melody in the soprano

and the counterpoint in the bass, or *vice versa*, all that is necessary is to take almost any of the exercises already done, separate the two outer parts so that a middle voice can be inserted, and we shall have three-part counterpoint of a certain kind. But when, the subject being either in the soprano or in the bass, the student has to write a contrapuntal middle voice (the second, third and fifth orders are most useful),—or, better still, when the inner voice itself is the subject, and the two outer voices, bass and soprano, have to be invented,—such combinations yield him real musical profit. In three-part counterpoint the chief new considerations, over and above what remains in force from our studies in two-part writing, are three in number: first, spacing of the voices; second, doubling; third, the character of the inner voices.

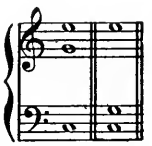
§94. First, the three voices should be spaced as equidistant as possible, since this grouping gives the most sonorous effect; that is,

or



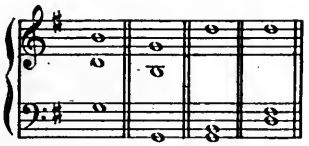
This is often impossible, however, on account of melodic range; in which case the wide interval should be between the bass and the inner part, and not between the two upper parts, at any rate for long; that is,

but not

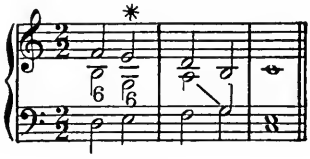


The important factor, the third, should be placed in the upper or middle register and not buried close by the bass; for example,

or not or



§95. Second, doubling. All three factors of a chord should be present, especially on the strong beats, wherever this can be effected without loss of melodic interest, which is the chief thing to be sought. For this reason it is often advisable to omit the fifth, and to have the chord consist of two roots and a third, rarely of two thirds and one root. More rarely still it is necessary to omit the root and to have the chord consist of thirds and fifths; this causes harmonic ambiguity. A chord of the sixth, however, is often used in this arrangement; for example,

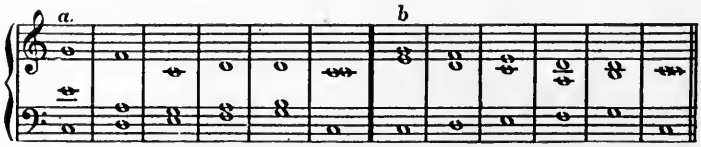


In general, however, doubled *major* thirds should be avoided (minor thirds are less prominent), especially where they are adjoining voices at the distance of an octave; for example,

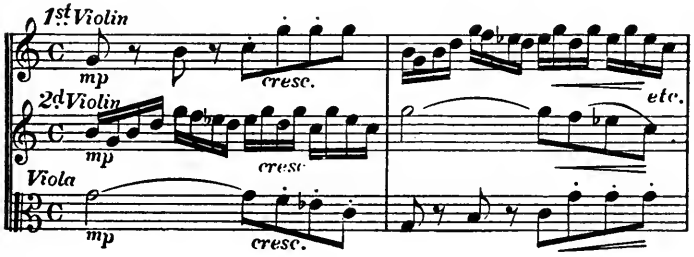
The leading tone is to be doubled *very rarely*, and only when some particular melodic effect is gained thereby.*

§96. Third, in three-part counterpoint the student has to pay especial attention to the formation of a melodious inner voice. In three-part writing for *voices* it is extremely difficult to make an inner voice uniformly interesting on account of the restricted range. But as the exercises to this chapter will be *instrumental*, for strings,

* But, as a last word on this broad subject, any doubling, even at times that of the leading tone, is preferable to an unmelodious part. The following examples from Cherubini are instructive. At (*a*) we have every chord complete; at (*b*) we have Cherubini's corrections, brought about by free doubling, to obtain more flowing melodies:

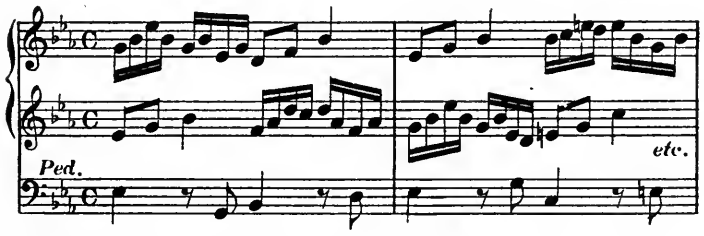


organ or pianoforte, we shall be freed in a great measure from our limitations. The range of the instruments is far wider than that of voices. In writing for instruments the parts do not have to be grouped so closely for mutual support as in vocal compositions; hence more room for melodic movement. Lastly, we may avail ourselves freely of the advantages of crossing the inner and upper parts. This is especially effective in trios for strings, where the viola and the first violin constantly cross (*vid.* the following examples from Dvorak's Trio for strings, Op. 74):



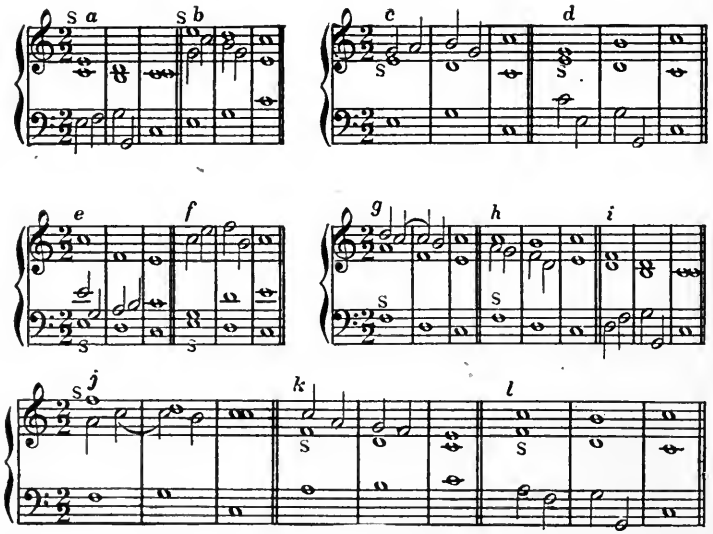
as well as upon the organ, where the two manuals allow free crossing without any inconvenience to the performer (*vid.* Bach's six Trio Sonatas for organ, with some of which the earnest student should make himself familiar); for example,

1st Trio Sonata. 1st Movement

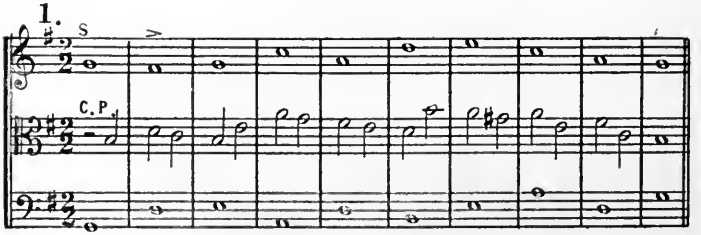


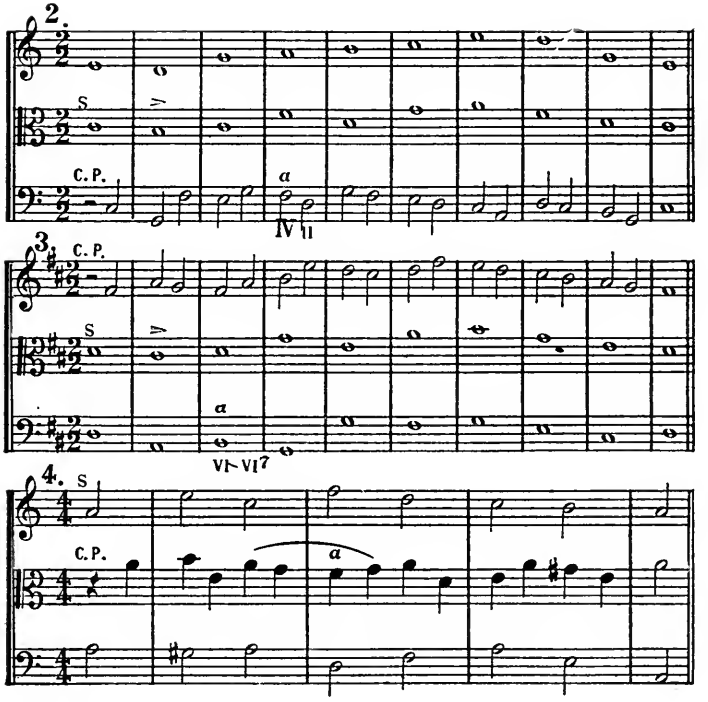
In writing for the pianoforte, crossing of the voices is obviously not so effective. At first in three-part writing the student had better not try to make the inner part too elaborate. As we have said, it is characteristic of inner voices to be more quiet and sustained than the more prominent outer voices. Hence repeated notes may often be used in an inner part although they would be intolerable in an outer. Indeed, a quiet inner part is often the very

thing to be sought. Suppose the chief melody to be in the bass, and the secondary contrapuntal part in the soprano. In this case, a too elaborate inner part detracts attention from the balance of the two other parts; it may often be quite subordinate. In two-part counterpoint it is best to avoid concealed fifths and octaves altogether, save where one part moves by a semitone. In three parts, however, they are less objectionable, and may often be used, when the parts can thereby be made more melodious. The considerations stated in §39, Chapter II, still remain in force. The best cadences for the second order in three parts are the following forms:



A few of the most useful positions are now worked out for analysis:

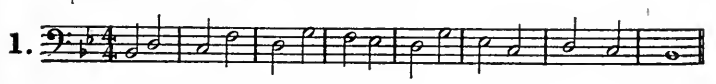




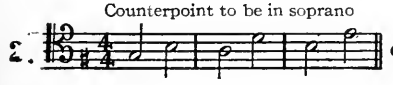
At (*a*) in Nos. 2 and 3 we employ two harmonies in the measure; this device is occasionally useful. The student, however, should not resort to it too frequently. In No. 4 at (*a*) note the minor seventh between tonic and submediant in both ascending and descending progression. In this exercise let the student ask himself why it would have been unmelodic for the last note of the counterpoint to be the third-c.

Exercises

Counterpoint in inner part



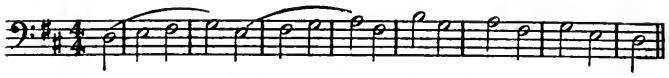
Counterpoint to be in soprano



etc. No. 1 transposed

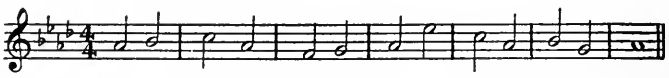
Counterpoint in soprano

3.



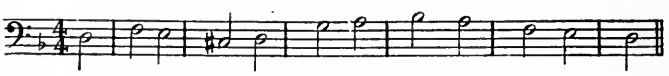
Counterpoint in inner part

4.



Work two versions; counterpoint in inner part, and also in soprano

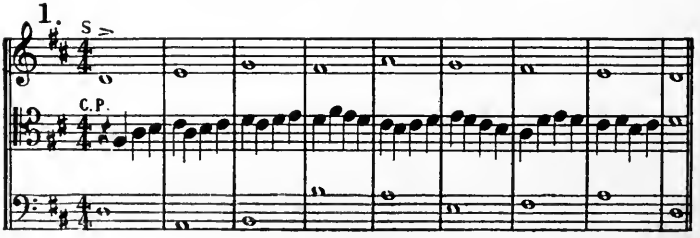
5.



§97. The exercises in the second order have purposely been made short and few, for not only are the third and fifth orders in three parts much easier, but they are also much more interesting and useful. If the detailed explanations, already given, of the third order in two parts have been fully understood, we may begin at once with the rhythm of four notes against one in three-part writing.

Examples for Analysis

1.



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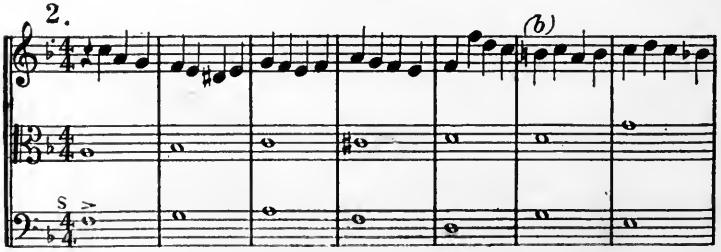
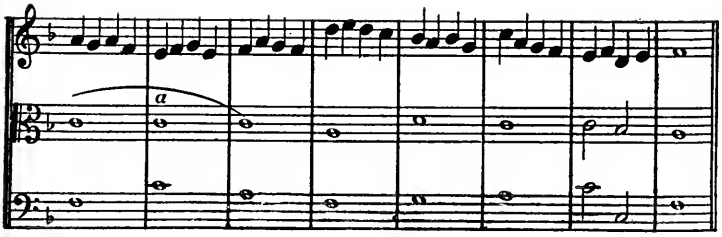
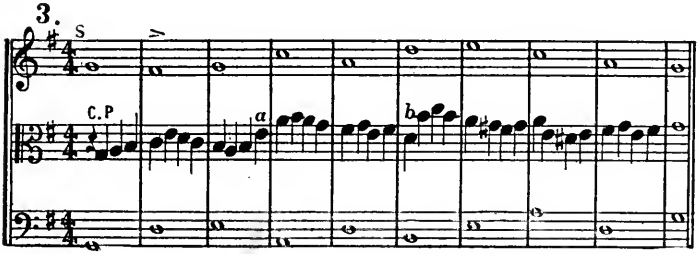
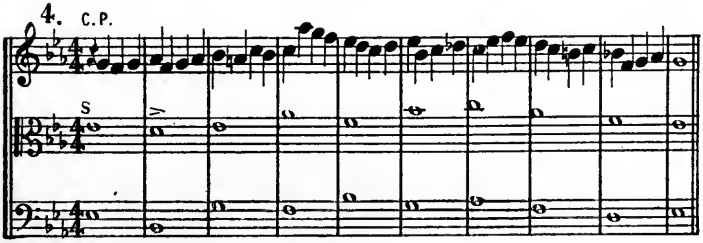


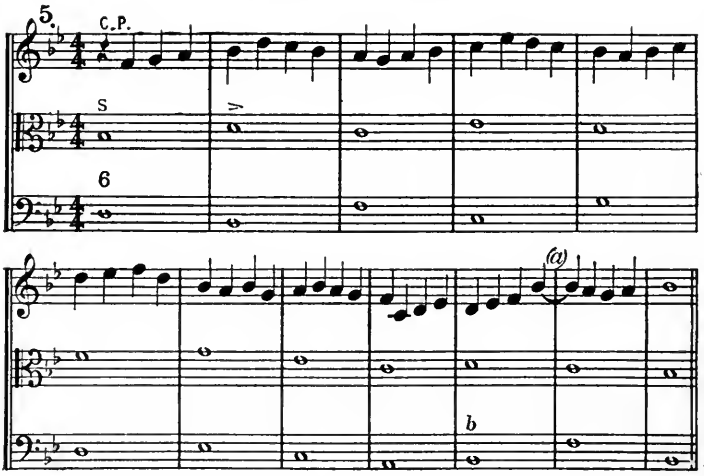


At (*a*) in No. 2 is an example of a repeated note in an inner part, and at (*b*) a passing modulation to the dominant is introduced.

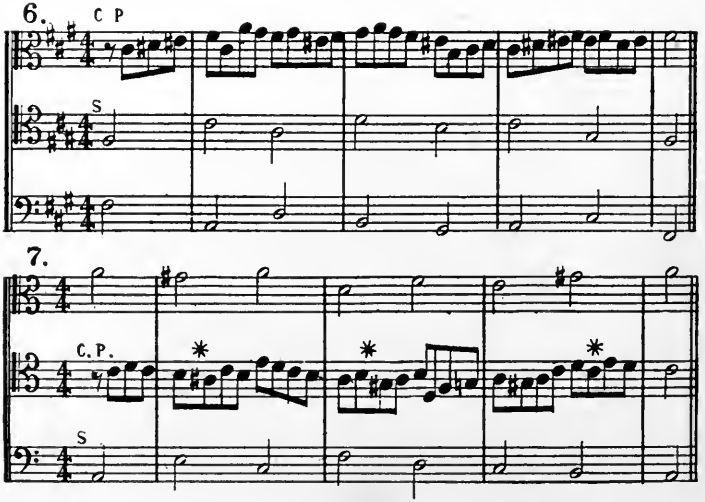


In regard to No. 3, note that, though in general a counterpoint of four notes to one should be flowing and cantabile in character, at times skips are necessary for harmonic reasons as at (*a*); also that they secure a wider range and often give a vigor and life to a passage, as at (*b*), which otherwise would be rather monotonous. The same subject is now treated in the inner voice; a few chromatics have been introduced in the counterpoint to show the possibilities of free treatment:

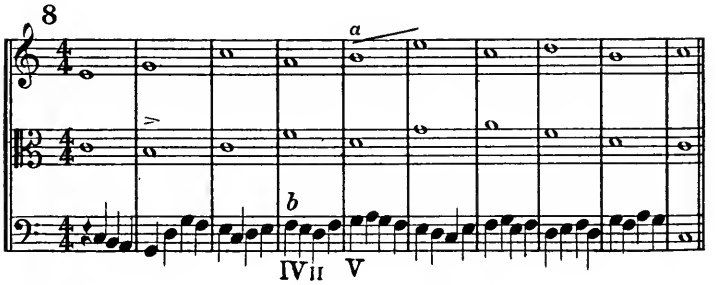




Note that the exercise is begun with a chord of the sixth from the tonic. This may be done occasionally for the sake of variety, and in free music it is not uncommon to begin with the first inversion of the dominant. At (*a*) the tied note is effectively introduced by a *leap*. At (*b*) it is unfortunate that the final tonic had to be anticipated, but the harmonic demands of the subject seemed to leave no other way. The next two examples illustrate what effective use may be made of groups of changing notes.

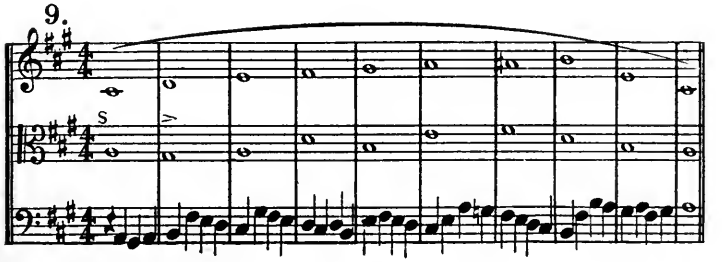


§98. When the counterpoint is to be in the bass, the student should strive earnestly to acquire the power of making this part flowing, characteristic and truly melodious. All aimless wandering about over a few notes is intolerable in the bass. A beautiful example of a running bass in free pianoforte style may be found in the Trio to the Menuetto of Beethoven's Pianoforte Sonata, Op. 22. The student should search out other examples for himself. Two examples follow to show the general style.

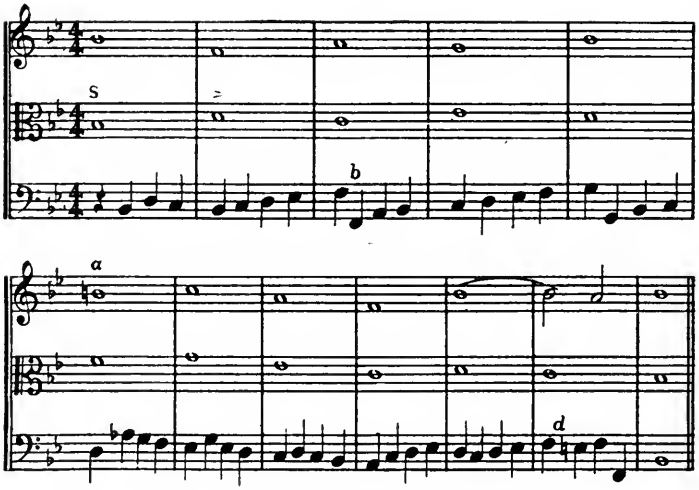


At (*a*) note the effective progression of the leading tone upward to the third to avoid too much of the tonic, especially just before the end. At (*b*) the two harmonies in the measure prevent IV and V from being adjoining triads both in fundamental position.

The same subject treated in freer style:

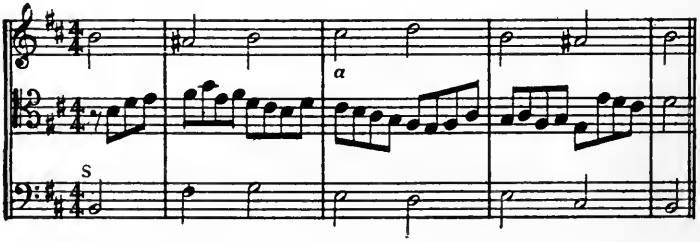


Observe the smooth diatonic ascent in the soprano, and the range and varied design of the flowing bass.

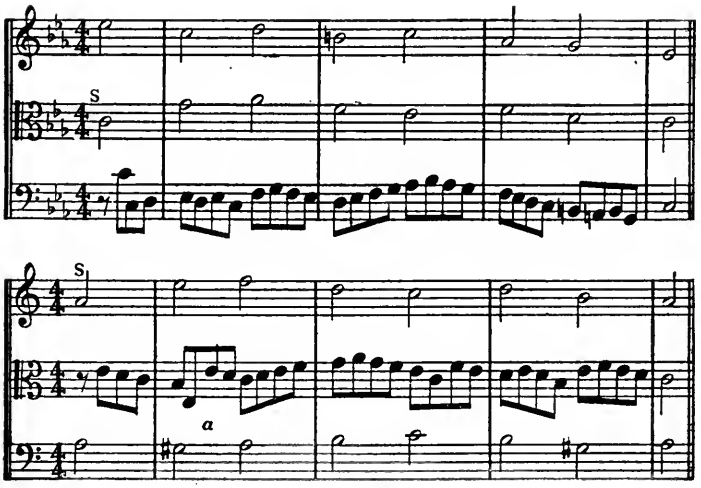


At (*a*) an effective modulation is made to avoid a repeated note in an outer voice. At (*b*) and (*c*) the octave skips prevent the long diatonic passages from becoming monotonous. At (*d*) the chromatic auxiliary note gives variety to the cadence.

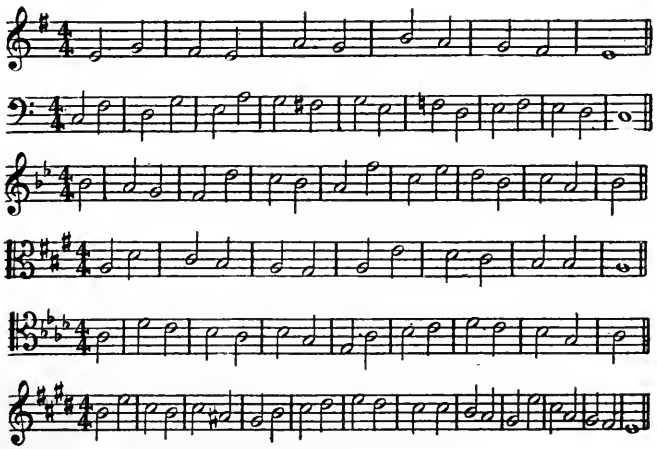
§99. At first there is always difficulty in working in the minor mode. A few extra examples are therefore given for analysis. It is by no means enough merely to read these exercises through; they must be played over frequently and transposed into other keys, if the harmonic progressions and the melodic designs which they illustrate are to become a living part of the student's equipment.



At (*a*) we see the leading tone doubled (a passing modulation into the relative major is understood) to preserve the diatonic course of the counterpoint. At the same time there is vigorous *contrary* motion between the voices.



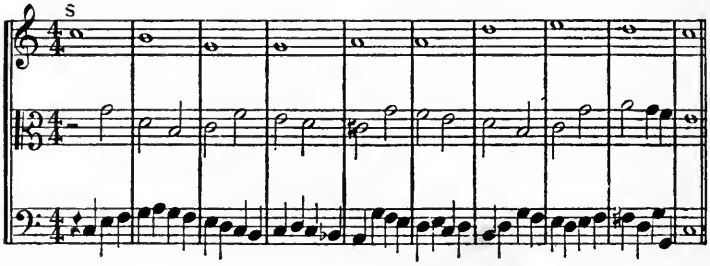
At (*a*) we see the inner part drop below the bass, merely for a moment and on a weak part of the group.



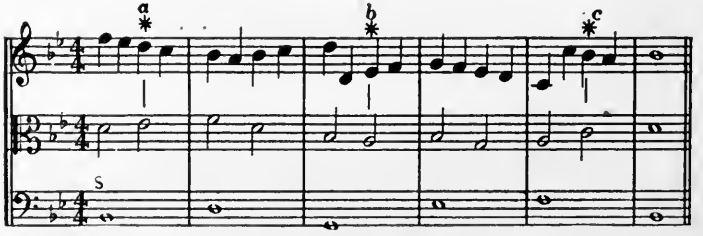
Though the subjects given are few, many exercises may be worked out with them by making use of the various combinations already explained, and by suitable transposition of key. All this manipulation is purposely left to the student under the supervision of his teacher. Only by working out his own salvation will he acquire facility

in writing and certainty of musical judgment. Modulations may be freely introduced, not only where distinctly implied by accidentals in the subject, but wherever they seem desirable.

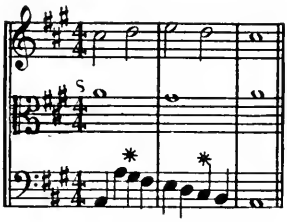
§100. We now pass on to that form of three-part writing in which the second and third orders are combined in the voices which accompany the subject, and lastly, we shall have one or both these voices in the florid style, while the subject may be of notes uniform in length, or sometimes itself a melody of varied rhythm. By that time the student's writing will be entirely free, and his object, to make *all* the voices equally melodious and free in rhythm.



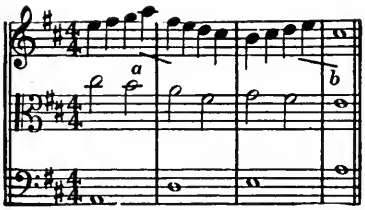
This example, combining two varieties of rhythm, requires no explanation. In counterpoint of this kind certain very useful effects of dissonance may be produced between the *accompanying* voices, by the use of accented passing notes and of changing notes, provided that the voices are in contrary motion, and that each, or at any rate the part in quarter notes, progresses diatonically. By these devices the counterpoint secures more freedom and individuality, and the incidental dissonances serve to prevent the harmonic background from becoming commonplace. A group of illustrative examples is given, which will repay careful analysis. It is not enough that these illustrations and subsequent ones should be merely read; they must be played over *often*, and even transposed into other keys.



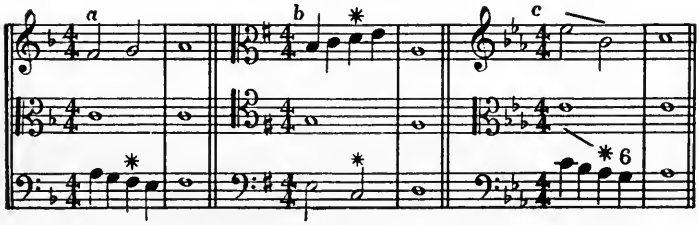
Here at (*a*), (*b*) and (*c*) we have dissonant effects between the *two upper* voices produced by the use of accented passing notes. Note that between either one of the two upper voices and the bass, the harmonic relationship is in accordance with the usual rules.



Here the effective scale passage would justify almost any passing dissonance if the harmonic foundation were sound. Occasionally a dissonant passing note, following the analogy of " changing notes," may leap a third in the opposite direction from its normal course. Combinations of independent voices like the following are very characteristic, although they are not to be used too often:

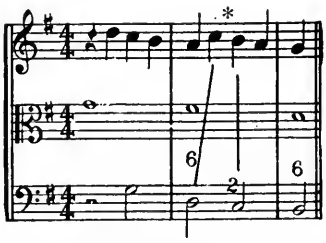


At (*a*) and (*b*) we see leaps of a third in the counterpoint, after a temporary dissonant seventh has been formed.

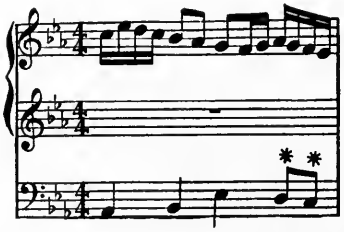


At examples (*a*) and (*b*) we find contrary motion between the parts making the temporary dissonance. This is usually advisable, but at (*c*) we see a corresponding effect

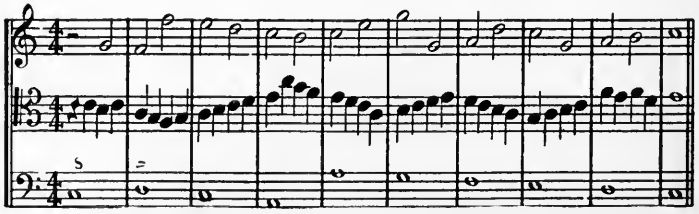
with parallel motion. The combination is justified by the fact that both voices *descend*, and that the second harmony in the measure is a chord of the sixth.



In this example the two adjacent sevenths are of good effect, as the c is accounted for as an auxiliary note, and the b as an accented passing note. The student will readily see that the harmony outlined is a chord of the second between two chords of the sixth. In the following measure from Bach's first Trio Sonata for Organ is a good illustration of freedom in the use of dissonant passing notes:

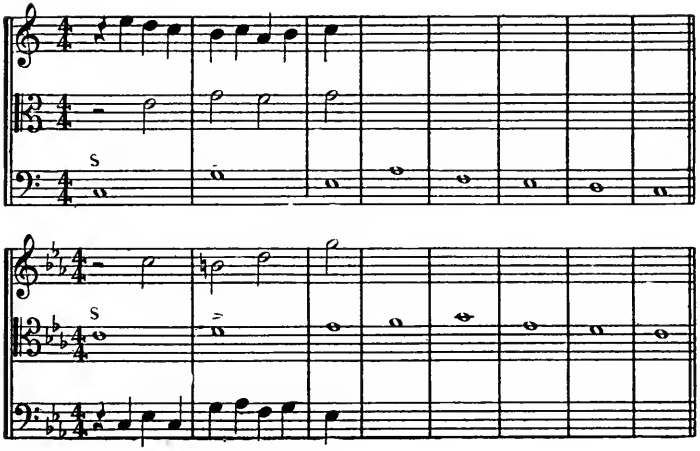


The student will find many analogous passages in the same sonata. We give one last interesting example quoted from Dubois:

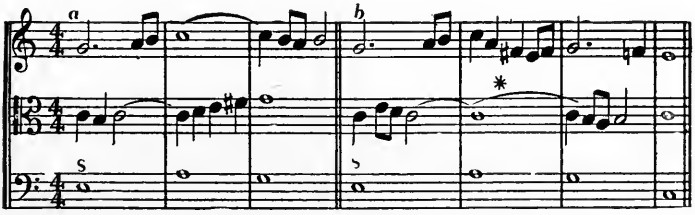


Two short exercises are given for the student to complete: *

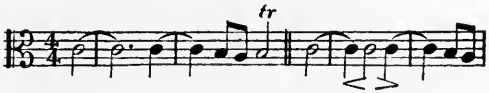
* It is left for the teacher to decide how much practice the individual student needs in these strict combinations.



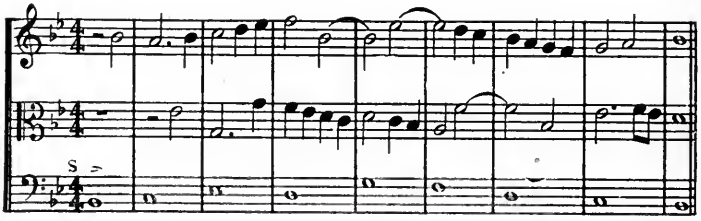
§101. A few examples are now submitted of three-part counterpoint in which one or both of the accompanying voices is in the florid style. In this kind of writing the student must practise reserve in the use of eighth notes. Seldom more than two in a group are to be used. The motion must not be kept for long exclusively in one voice; on the other hand, we should strive for contrast and balance of rhythm between the contrapuntal voices. The general style will be somewhat as follows:



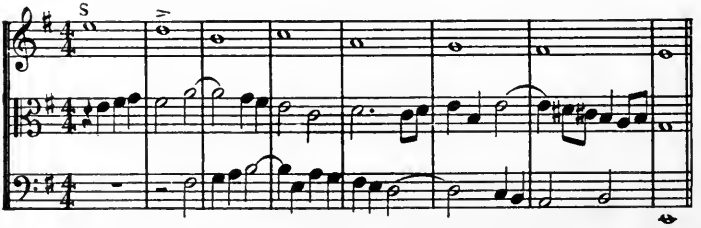
Of these examples (*a*) is somewhat better than (*b*) in which at (*) the inner voice lacks rhythm for rather too long a time. Often a monotonous holding note may be avoided, without any alteration in the harmony, by some such rhythmic device as this:



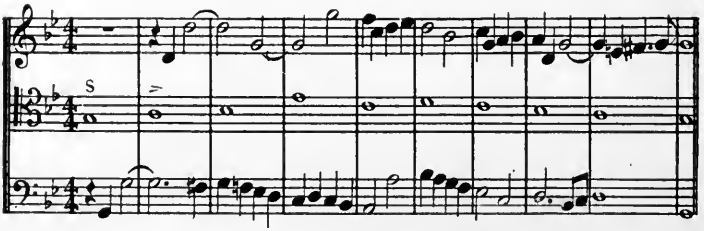
Note that when two voices are in florid style, *dotted notes* play an important part in securing variety of rhythm. When they are introduced, care must be taken to keep up vigorous motion in the neighboring voice. A few short subjects are now worked out for analysis. This style of writing will furnish the student the most valuable practice he has had thus far. Nothing will help so much toward his command of free, flowing part-writing as the ingenuity and facility derived from the careful study of these exercises:



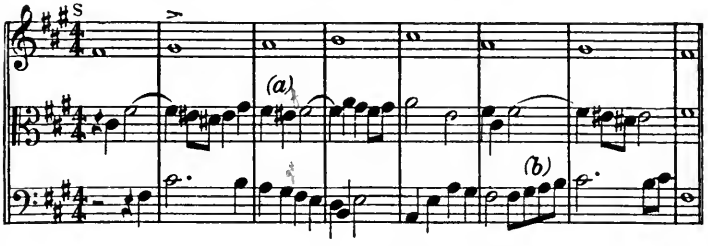
It is well to individualize the accompanying voices by letting them enter at different parts of the first measure, or even sometimes, as in the example just given, at entirely different measures.



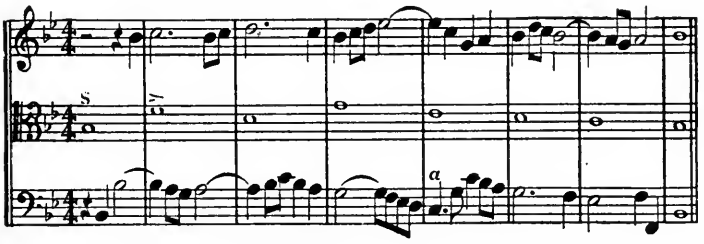
In the above example note carefully the balance of rhythm between the two lower voices.



At the beginning the octave-leaps in the outer voices answer each other effectively. Notice the flowing, melodious character of the bass part throughout its range.



At (*a*) is a good example of a passing dissonance formed by an auxiliary note in the alto against a passing note in the bass. Effects like this prevent the counterpoint from becoming dull and uninteresting. At (*b*) a group of four quarter notes is introduced in the latter part of the measure. Such groups must not be used often, as they tend to give an undue restlessness to the rhythm. The student is urged to pay particular attention to those exercises which have the subject in the inner voice, as in them he may practise at the same time the formation of a good bass and a good melody. A short example follows.

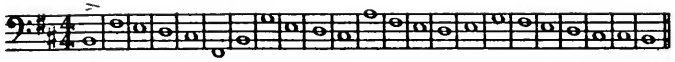


At (*a*) we meet for the first time with a dotted quarter note. They are useful occasionally for variety of rhythm, provided the motion is kept up in another voice.

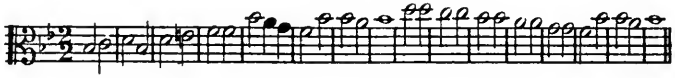
Exercises

1. 

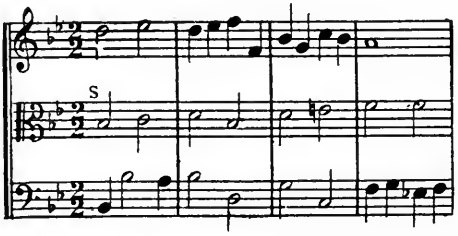
To this subject write two lower voices in florid counterpoint.

2. 

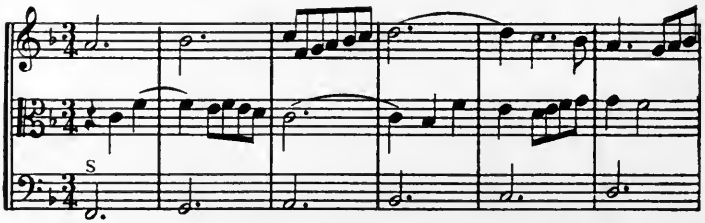
Two upper voices in florid counterpoint:

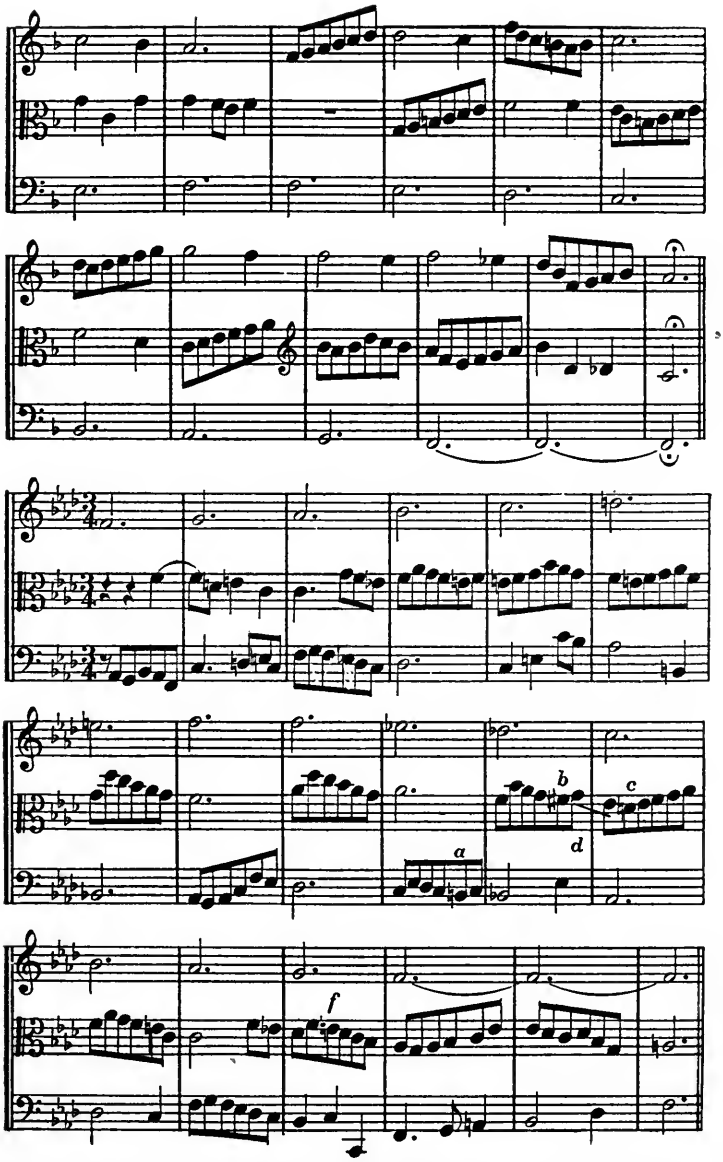
3. 

To this choral melody in the alto a bass and soprano are to be written; the rhythm of two quarters against each half is to be kept up in one or other of the voices. A possible beginning would be the following:



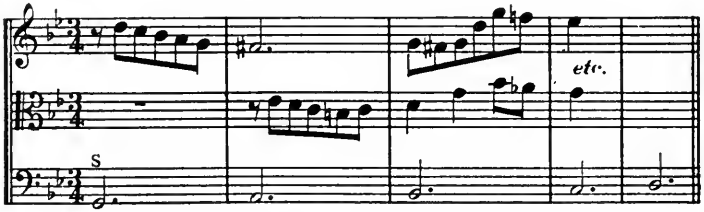
§102. The student who has worked intelligently and faithfully at the somewhat formal and gymnastic exercises of the foregoing chapter may now attempt some work of a more distinctly artistic nature. Very useful and interesting practice is afforded by the composition of short trios for organ or for strings, either with a choral melody as a basis or with all three voices entirely original. Good examples of this style of writing for organ may be found in Merkel, Op. 39, and in Rheinberger, Op. 49. Quite pleasing short pieces may be composed with either the major or minor scale as the chief melody in any one of the voices. Two examples follow,— first, the major scale as subject in the bass:



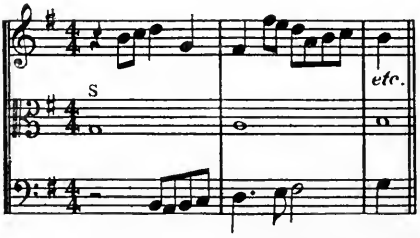


In the above example note how the contrapuntal phrases in the two lower voices answer and balance each other.

As the scale is the chief melody, of course the melodic form is used. At (*a*), (*b*) and (*c*) we see the introduction of chromatic auxiliary notes. At (*d*) the leading tone in the inner part *descends* in order to gain a complete chord on the first beat of the measure. At (*f*) the augmented second is used in a descending passage to give character and variety. This interval is easy of execution on strings if the tempo be not too rapid. The student may now write two flowing melodious voices above the minor scale in the bass. A good beginning would be as follows:



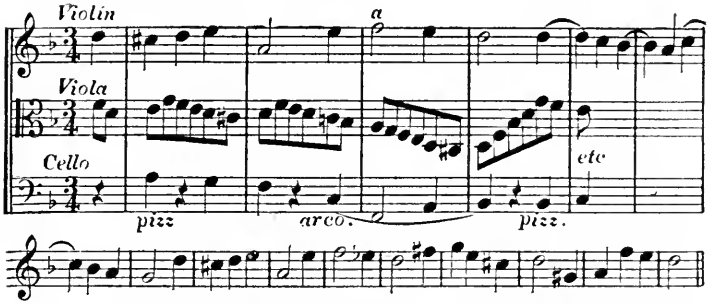
Several trios should now be written, both in major and minor, in quadruple as well as triple rhythm, with the scale as subject, in each of the three voices in turn. Those which have the scale in the *inner voice* afford particularly good practice. A trio with the major scale in the inner voice might begin as follows:



These two exercises may be extended at will to the compass of small pieces by means of several measures of introduction in two parts, before the scale melody enters, and by the addition of a free coda.

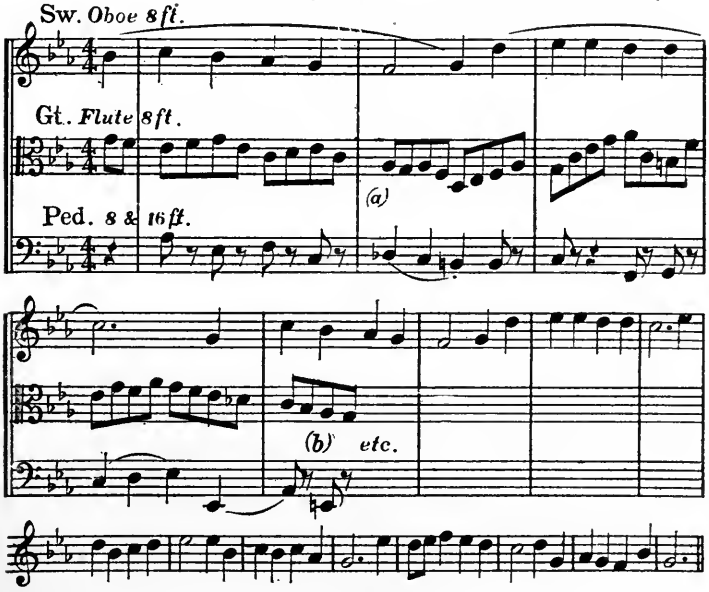
§103. We may now attempt some three-part counterpoint in free style for strings and for the organ, using as subjects chorals and various periodic melodies. In these the bass part may be treated with freedom, and not sounded on every beat. A judicious introduction of rests will give lightness and variety to the lower voice. One or two exercises are begun as models of style, and then some

melodies are given at which the student unassisted may try his own hand:



In connection with this exercise observe the effective use to be made of pizzicato and arco phrases in the 'cello part. The light bass makes the flowing inner part stand out with greater prominence. Where the voices are rather more widely separated than would ordinarily be the case, as at (*a*), it is well to have the bass sostenuto, that is, coll' arco,* to give more support to the upper voices.

§104. As three-part contrapuntal writing is particularly effective upon the organ, we may now begin a simple trio for that instrument, using a well-known choral melody:

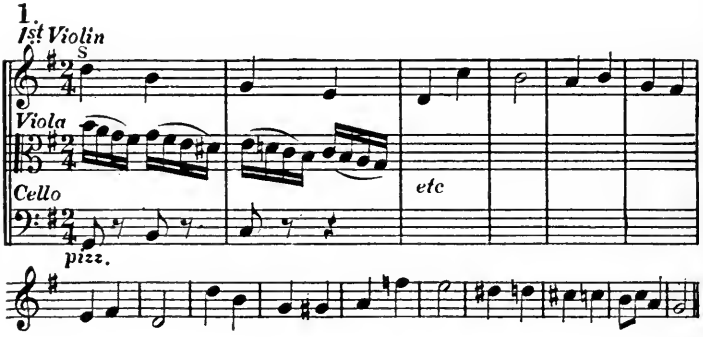


* Coll' arco = with the bow.

At (*a*) note the chromatically altered triad, from which the so-called Neapolitan sixth chord is derived, in the *fundamental* position. At (*b*) is an effective *accented* passing note.

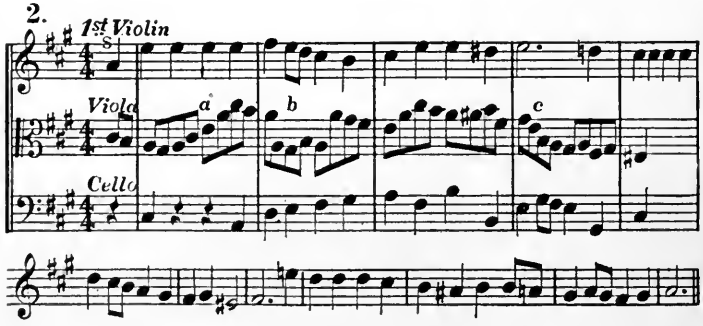
EXERCISES

1.



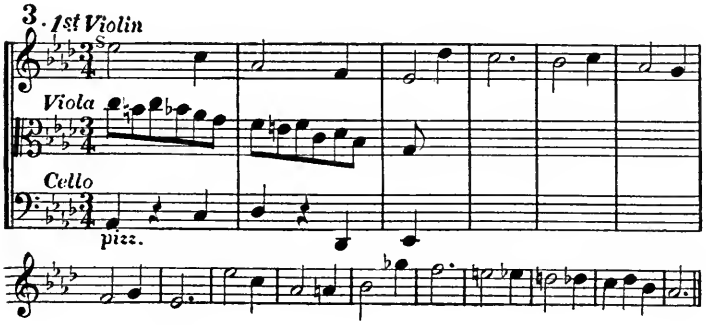
Here the sequence would seem to justify the use of the same figure for successive groups in the counterpoint.

2.

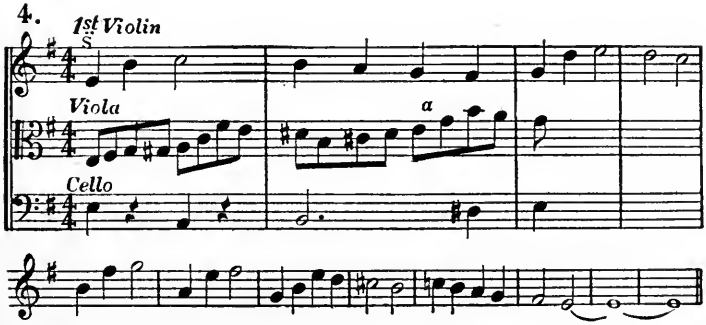


At (*a*) and at (*c*) we have the arpeggio of the tonic and dominant chords. In all writing for strings arpeggi may be freely used. They serve not only to define the harmony clearly, but also to give a more extended range to the counterpoint. At (*b*) the octave-skips are melodically characteristic and help to avoid the constant repetition of notes

in the same register. In contrapuntal writing, — in fact, to a greater or less extent in all melody formation, — the student should not forget to look along the whole range of the melody, and to avoid rigorously all aimless wandering back and forth over a limited compass of notes. In general, the broader sweep a melody has, the more characteristic and interesting it will be.

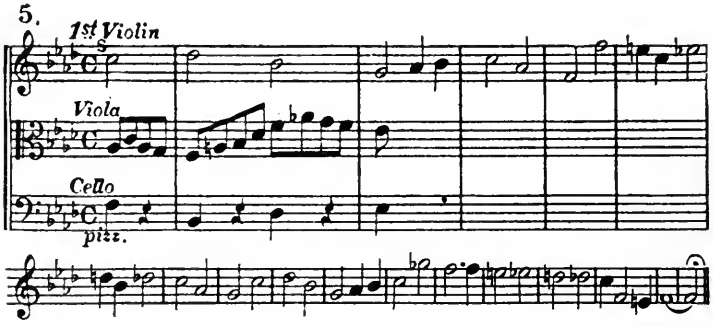


After working out the above exercise it will prove of value for the student to compare its harmonic basis with that of No. 1. He will see that the melodic intervals are identical in both exercises, the only changes being those of key and rhythm.

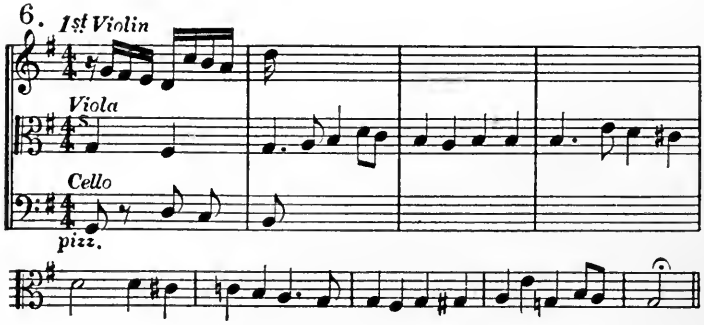


At (*a*) the inner voice is crossed above the melody. Henceforth this effect may occasionally be introduced to broaden the range of the counterpoint. In free writing for strings,

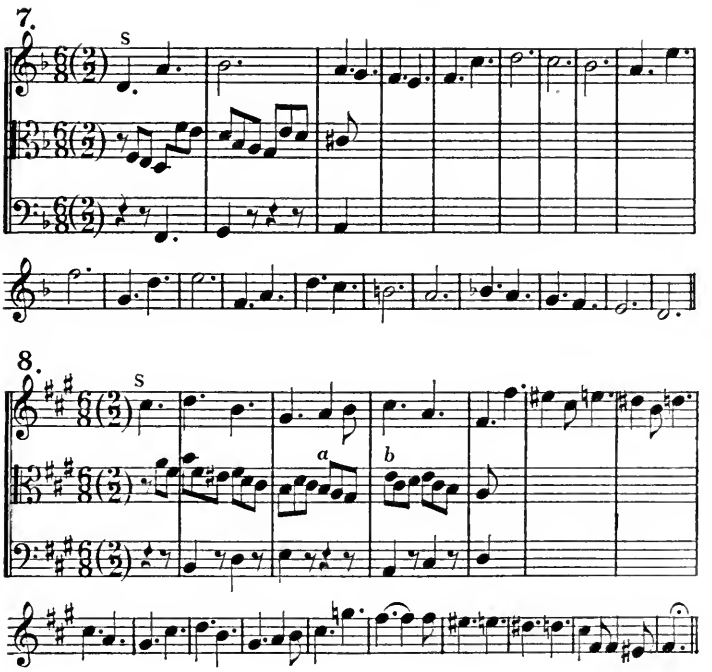
that is, in the string quartets of Haydn, Mozart and Beethoven, the two upper voices move about, one above the other, with the greatest freedom.



The student may now try a well-known melody from Beethoven in the inner voice, with a flowing counter-melody above and a light bass:



§105. Valuable practice in counterpoint of three notes against one may be secured by taking exercises Nos. 4 and 5 and altering the time so that the melodies will stand as follows. These exercises are difficult, but the student is urged to work at them steadily. They practically exemplify a motion in triplets which is often found very useful in free composition (see, for example, the Finale of Brahms' Sonata in F minor for pianoforte).

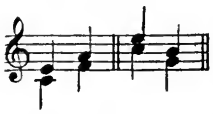


Before working out Exercises 7 and 8, the student should carefully analyze the composition of the three-note groups in the counterpoint of the opening measures. In general, in counterpoint of three against one, arpeggi must be freely used for a part of the group at least. It is seldom that a diatonic phrase can be continued for any length. Often an accented passing note will be found useful for the introduction of a short run as at (*a*). Let the student ask himself why the leading tone is resolved as at (*b*).

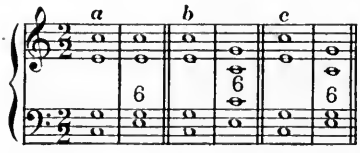
CHAPTER VIII

Four-Part Writing

§106. We shall now begin writing in four parts; at first in very simple style for voices, and later, in freer style and at greater length, for strings and for organ. The fourth voice, though it adds much to the completeness of the harmony, increases but little, if in any way, the difficulty of the task. The student who has mastered the principles set forth in the chapters on two- and three-part writing will need few preliminary recommendations before he works in four parts. He must continually bear in mind, however, that even in the simplest note-against-note writing for voices, it is never enough to have the harmony correct and the progressions valid. The melodic interest of each voice, individually and in relation to the others, is the point for which he must strive. To secure this end, the voices may sometimes be crossed, especially the two inner voices (even the alto is now and then taken above the soprano for a note or two, although the bass is very rarely crossed above the tenor). Occasionally two adjoining voices may overlap; that is,



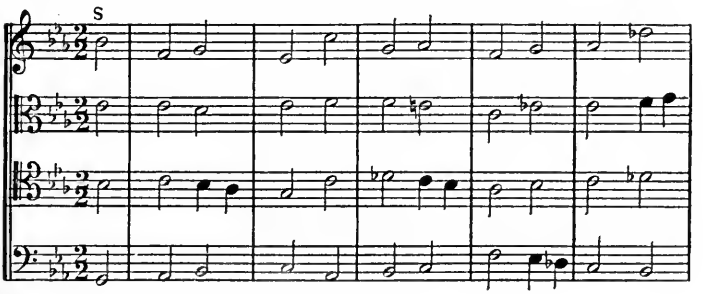
As to repeated notes, the harmonic considerations regarding the advisability of retaining in the same voice the common note of consecutive chords do not apply here, because

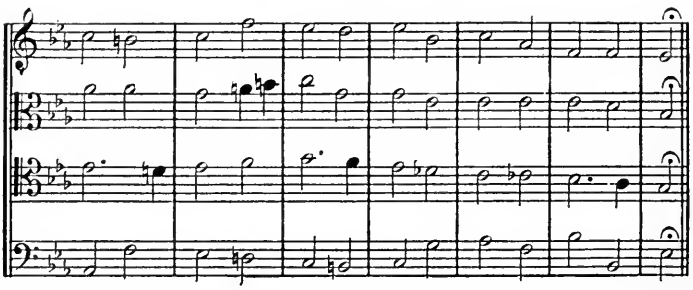


in contrapuntal writing repeated notes in general make for monotony rather than for melodic life and interest. For example, the combinations at (*b*) and (*c*) are better contrapuntally than that at (*a*) on account of the freedom

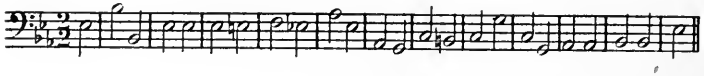
of movement of each voice. Only at (*c*) is there a repeated note in the tenor. We must distinguish carefully between outer and inner voices. Repeated notes in the inner voices are often necessary and even *effective* in contrast to the more animated outer voices. In the soprano, however, there should rarely be more than one repeated note, and in the bass, with very few exceptions, repetition should be avoided altogether. A stationary bass instantly destroys the melodic flow and life of this most important of the parts. The student is cautioned, nevertheless, in his early attempts at four-part writing not to try to make *all* the voices equally melodious *at the same time*. Even if this were possible, it would be hardly desirable, for as counterpoint is essentially a matter of *contrast*, a particularly melodious voice is invariably felt to be so in comparison with other less melodious adjoining voices, or possibly with those voices which are melodious in some different way; as, for example, where a slow sostenuto melody in one voice is contrasted with one of bolder intervals and of more animated rhythm in another voice. Only in the most elaborate " a capella " works of Bach, for instance, or in the complex tissue of modern orchestral writing are all the parts of equal melodic importance for any length of time. The student must cultivate the power to look along the whole length of a part, and must see to it that somewhere in its course it shall arise and " utter some glorious thing."

§107. We now give a few illustrations. Though the first exercises are for voices, so far as style is concerned, no attempt is made as yet to use actual words. Words of corresponding metrical rhythm can easily be imagined, however, in connection with all these vocal exercises, and *in no case* should the student fail to sing over each one of the parts. The naturalness of the intervals and the melodic life of the part are best proved by *actual singing*.

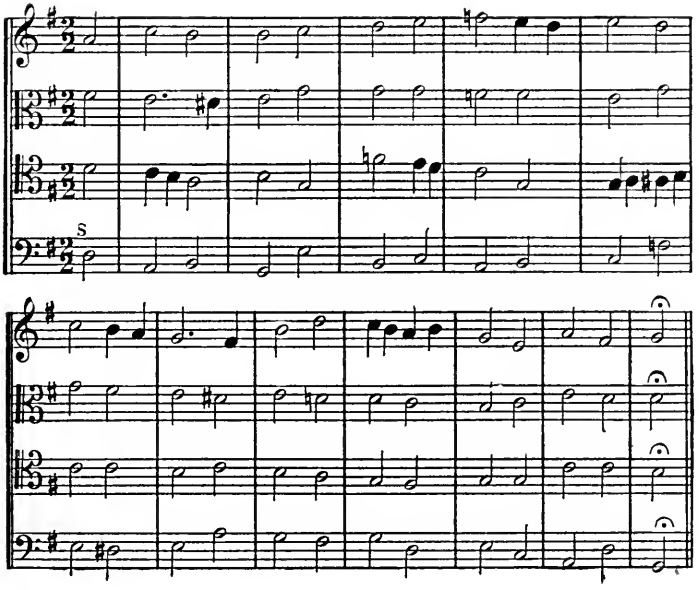




Though these exercises at first are to be mainly note against note, passing notes may be used occasionally for the formation of flowing melodious phrases in the several voices. Upon examination of each of the three lower voices in the above exercise, we find first a good though simple bass, that is there are no repeated notes, a very ample range is secured, the part is an effective combination of diatonic phrases and natural leaps, and lastly, the part when sung is felt to have an onward sweep from beginning to end.



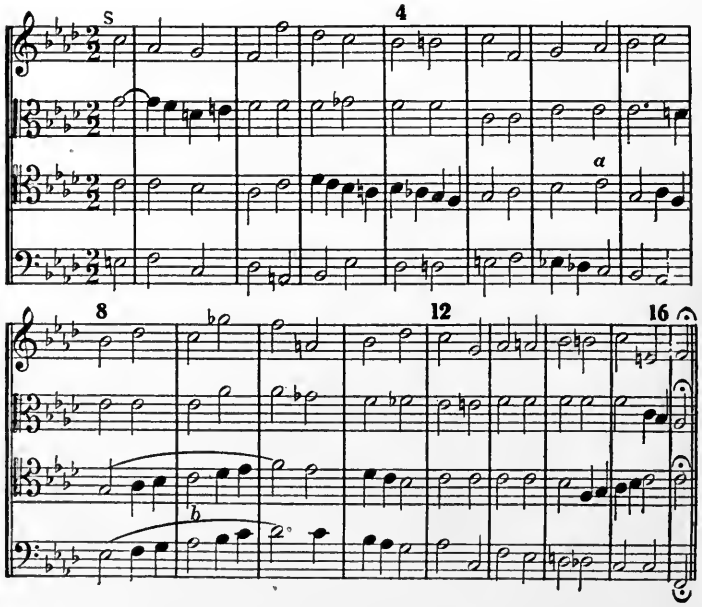
The writer has actually known this bass to be written to the above melody, and if harmonic correctness were the only consideration, it would be a perfectly possible lower part. But when examined as a professed melodious outer part, it is seen to be decidedly inferior throughout its course, for it either weakly repeats itself or leaps aimlessly about. In the two inner voices we find as usual repeated notes, but the alto from the fifth to the tenth measure has a melodious phrase, while the tenor has an unusual amount of range and variety. In this case the tenor is a better inner voice than the alto. In simple writing for voices we shall seldom be able to make the alto and tenor voices equally good. We now transpose the same subject into G major and place it in the bass, with one altered note at the end to secure a better cadence. Our aim must now be to compose a good counter-melody in the soprano and to make the inner voices as varied as the simple style will allow.



In this setting also the tenor is a rather more melodious voice than the alto.

§108. At the discretion of the teacher, this melody and the subsequent ones may now be placed in the alto and tenor voices. It is freely acknowledged that these exercises, even when in simple style, are difficult. Nevertheless the good results coming from an intelligent and methodical practice upon them are so lasting and so evident that the student is urged to persevere. In this subject, as in others, there is no short and easy road to the summit of Parnassus. Nothing but the most conscientious work will ever equip a man with the facile ingenuity and the sure judgment which are the most valued characteristics of the cultivated musician. We must always remember, moreover, that there is no glory in counterpoint exercises *per se;* they are not an end in themselves, but a means to an end, namely, — the power of free part-writing. So at this point in his studies, continuing at the same time his strict practice, the student may well refresh his mind along various side lines. First, he should try his own hand at *original composition*, that is, short four-part songs and hymn tunes, at first in

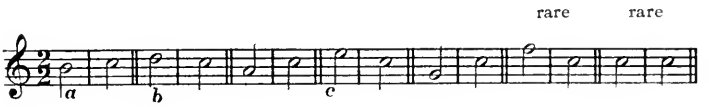
" a capella " style, and later with simple accompaniment. If the student has any genuine aptitude for musical composition, and if the study of counterpoint is to mean anything more to him than a general mental training, he must have often felt the instinct to utter some musical thoughts of his own. This feeling he should from now on sedulously cultivate. In fact, counterpoint as a living study is of little value except as it trains us to express our own thoughts with greater ease and certainty. The musical imagination, like anything else, grows stronger under regular practice. Secondly, he should analyze the most noteworthy chorals of Bach, Mendelssohn and others, with reference both to their harmonic and their contrapuntal aspects. This work will be found to be most interesting and stimulating. Works which contain particularly beautiful chorals are the " Passion Music according to St. Matthew," of Bach; the " Christmas Oratorio " of the same composer; the " St. Paul," and " Elijah " of Mendelssohn, and Bach's Cantatas.



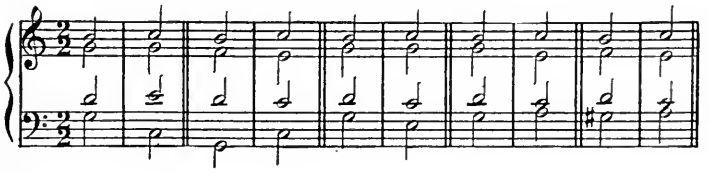
In this exercise we have a periodic melody of sixteen measures, consisting of two sentences of eight measures

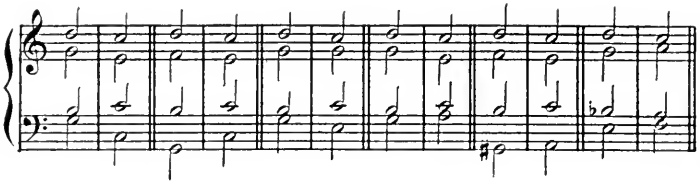
each. Each sentence is divided into two four-bar phrases which in turn may be subdivided into sections of two measures each. By a still finer subdivision we reach the motive, which in this case is an accented note preceded by one unaccented.

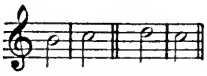
§109. Henceforth, before beginning the harmonization of given melodies, the student should sing and play through the entire melody, and count the number of measures. Most melodies contain an even number, that is, eight, twelve, sixteen, etc., and these will subdivide naturally into phrases of two or four measures in length. Although the student who has been well grounded in harmony will be familiar with the usual types of cadence, authentic, plagal, half cadence, deceptive, etc., he should now strive for familiarity with all the cadential possibilities for the ends of phrases. A phrase may finish on any degree of the scale, and this in turn may be approached from any degree. It is very valuable practice to make out, under the guidance of the teacher, a table of all the possible cadences for the several scale degrees. For instance, a phrase ending on the tonic will have one of the following progressions:

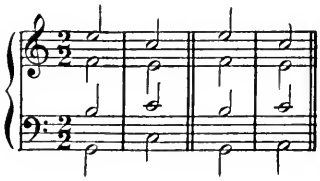


A little thought will show that each of these groups may have several different harmonizations which in turn may be used according as they occur in the course of a melody or at the end of the last phrase. (*a*) and (*b*) allow the following different treatments:

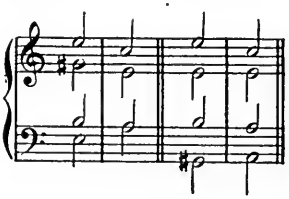




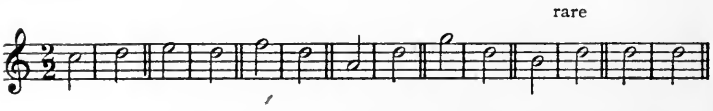
It is obvious that the notes  can be found also in C minor and will allow an equally varied harmonization in that key. (*c*) will give us either



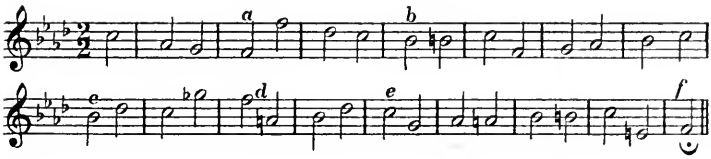
or will imply a modulation to the key of A minor.



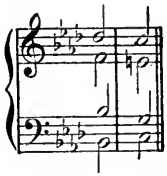
In like manner the student should make out a chart for phrases ending on the supertonic, that is, for the following groups:



and so on, with all the scale degrees. Now to return to the melody in F minor given on p. 158, the student will see, on counting the measures, that the chief cadences occur at (*a*), (*b*), (*c*), (*d*), (*e*) and (*f*),

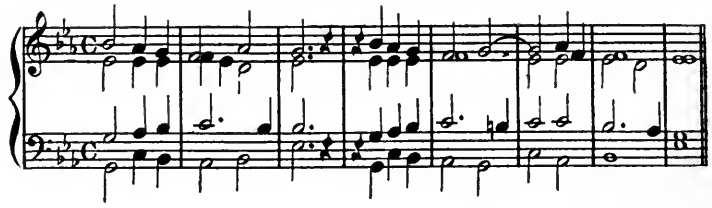


although each group of two notes has a more or less definite cadential effect. At (*a*) we have used a deceptive cadence to avoid any effect of finality at the very outset. At (*b*), where a diminished seventh chord is resolved into its own tonic, both chords are in inverted positions in order to keep up the feeling of progress. At (*c*) we have a cadence in the dominant of the relative major, and at (*d*) a perfect cadence in the related key of D♭ major (a modulation being demanded by the g♭ in the melody itself). At (*e*) instead of the cadence used there might have been a half close in F minor; that is,

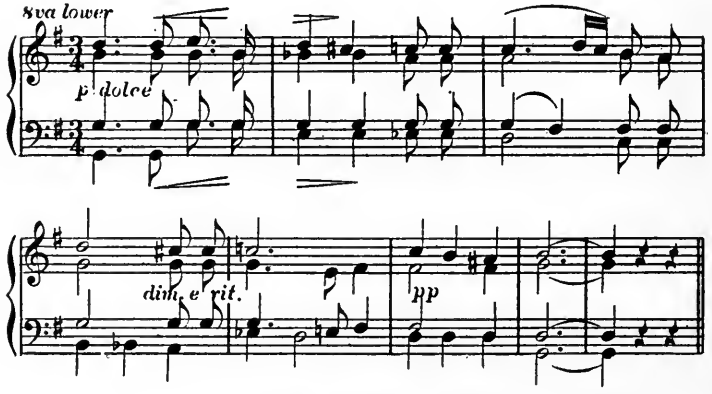


but as the melody must soon end in that key, more variety is obtained by holding off from it as long as possible. If the student will now play through the above exercise, he will observe that each cadence is different from any one of the others. This matter of *variety of cadence* is one of the most important points that have been so far discussed. There is hardly any more practical or interesting way to develop musicianship than in trying to obtain characteristic and varied cadences. The same cadence should seldom be used twice in a melody, and it is *never* good to repeat the same cadence for consecutive phrases. In the middle of a melody a perfect cadence in the tonic key should be avoided as far as possible. From now on the student should carefully analyze the cadences in whatever music he plays or hears. The works of Schumann are particularly rich in daring and individual cadence-effects. Some interesting examples are herewith cited from various composers.

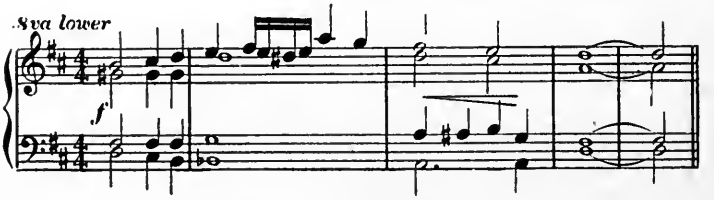
MENDELSSOHN. "St. Paul," No. 11



PAINE. "Œdipus," No. 2

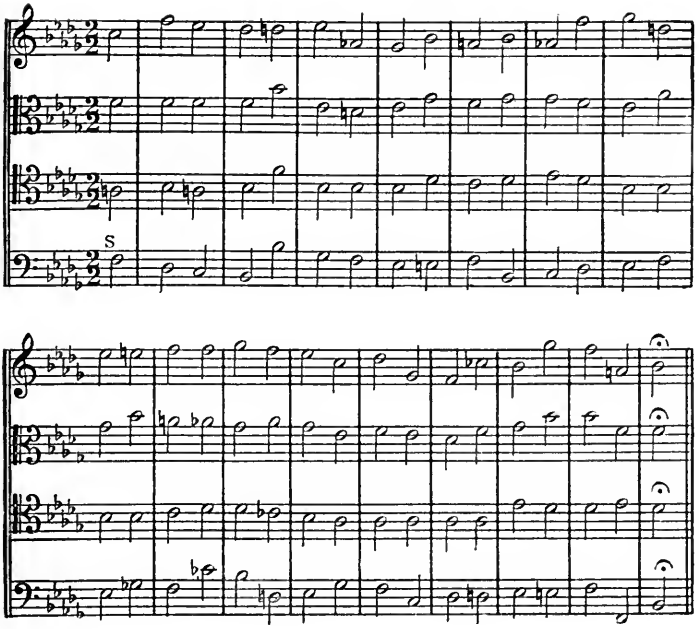


PAINE. "Birds of Aristophanes," No. 2

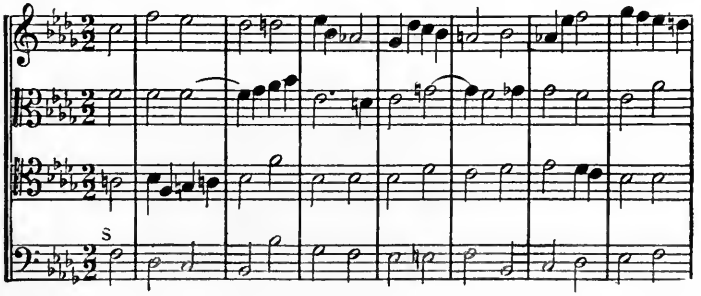


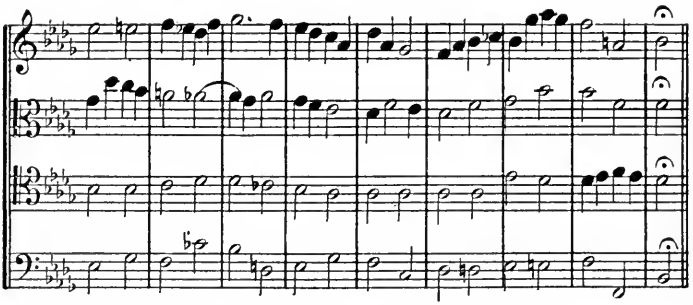
Let us return for a moment to the version with the melody in the soprano. At (*a*) the third is doubled in the tenor to gain a fresh note at the end of the ascending phrase, the skip downward from c to g being also effective. It is seldom good to have the tenor and bass move so long in parallel thirds as at (*b*); in this case, however, they are justified by the sequence in the melody, the usual weak effect of continuous thirds being removed by the fact that the first notes in each group of quarters are accented passing notes and form a characteristic dissonance with the upper voice.

§110. The same melody is now transposed into B♭ minor and placed in the bass.



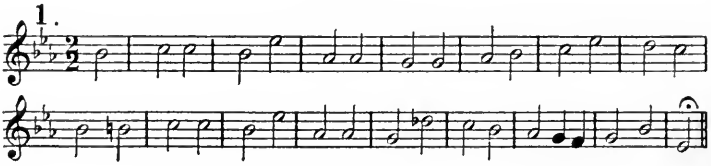
This exercise has been purposely harmonized in simple style, note against note. We now take the same bass melody and, preserving the former harmonic basis, construct short melodious phrases in the different voices. This procedure has been adopted as a model for the student in his treatment of subsequent exercises, and until he can rely upon his harmonic instinct, working *subconsciously*, so to speak, it will be found a very helpful method, though it must not be allowed to degenerate into a mere mechanical formula.



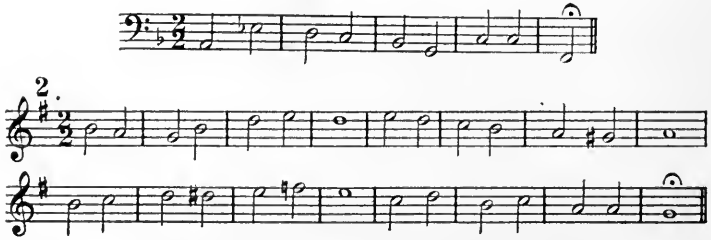


The above exercise is by no means put forth as perfect counterpoint. The tenor is rather monotonous for a good independent melody, and the other voices, as the student doubtless sees for himself, are constrained and awkward in places. It is simply an example of possibilities in a rather limited field. At the discretion of the teacher the same melody may be treated in the alto voice in the key of B minor, and in the tenor in the key of E minor.

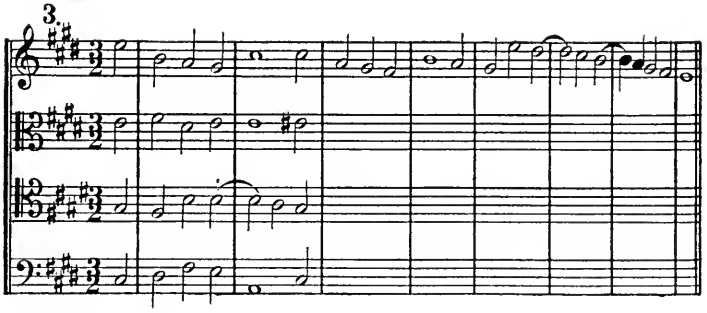
Exercises



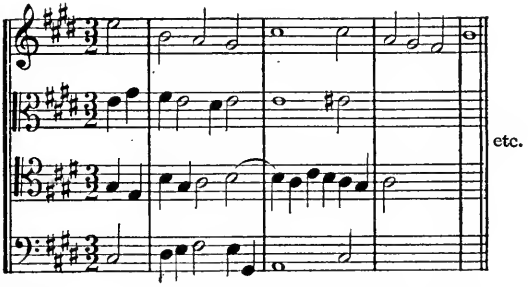
The same melody to be placed in the bass in the key of F major, in the tenor in E major, and in the alto in A♭ major. For the version in the bass, in order to allow a better cadence, the last few measures may be altered as follows:



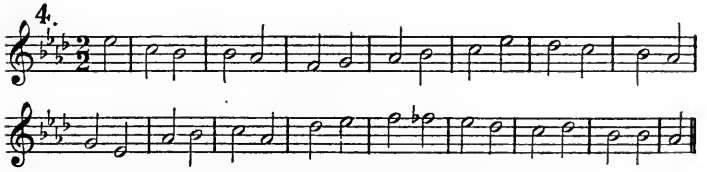
This melody may be treated in turn, in the bass, key of A major; tenor in E major, and alto key of B♭ major.



Same melody with motion of quarter notes in the different voices:

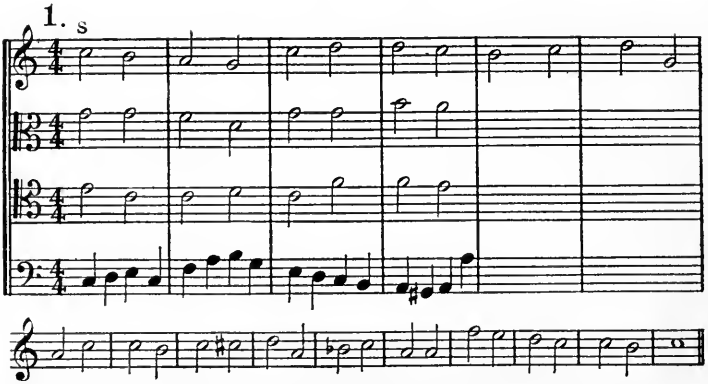


The same melody to be treated in like manner in the three other voices,— that is, first in simple style, then with mixed counterpoint of two notes against one in the accompanying parts. Choice of key is left to the discretion of the student.



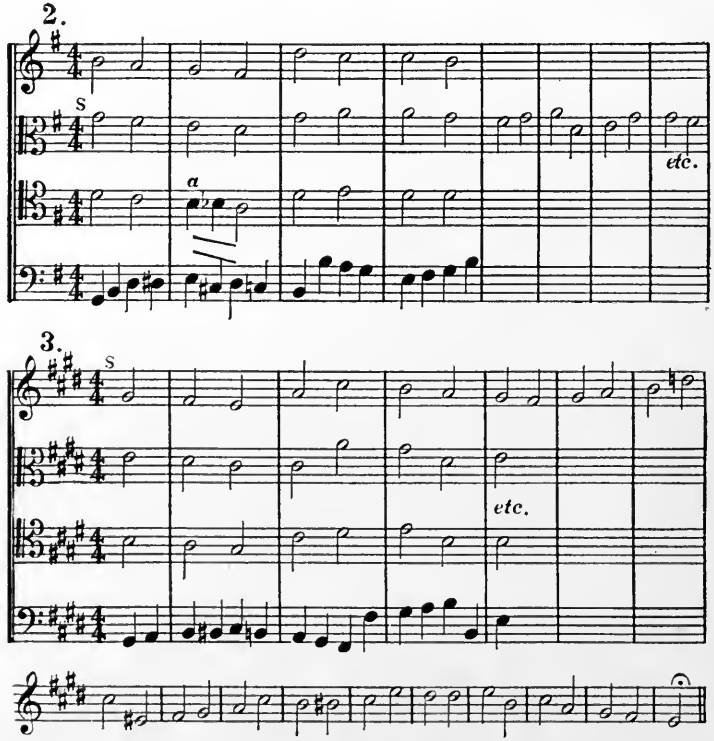
In the harmonization of this melody suitable keys for the different voices are B♭ major for the bass, D major for the alto and A major for the tenor.

§111. Very valuable practice is afforded in the formation of a flowing contrapuntal voice by writing a bass part of two notes against one with the melody in any one of the upper voices. Three examples of this kind follow.



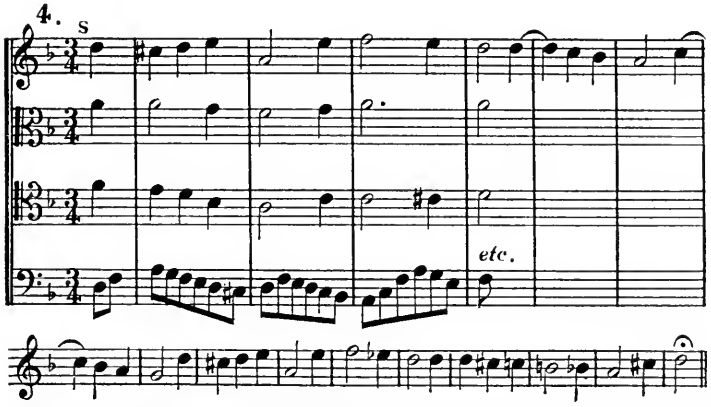
No. 2 is the same melody in the alto with a like treatment in the bass. At (*a*) the fifths between tenor and bass are saved by the exceptional change of harmony on the second beat, which sufficiently diverts the attention:

transposed from above

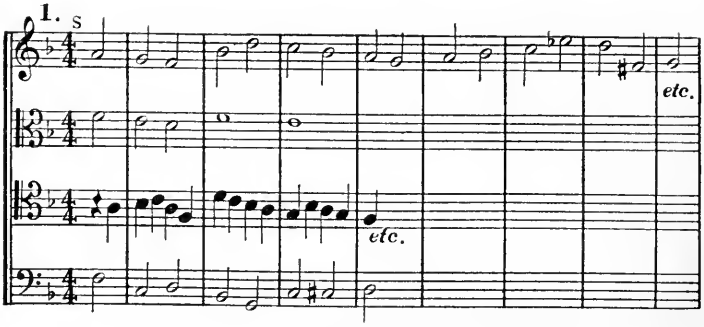


While working on the above exercises the student is advised to look up as models of style for this kind of writing, Choral No. 164 in Bach's "371 Four-voiced Chorals," and also the second chorus in Mendelssohn's "Athalie." A more elaborate example of a "basso continuo" may be found in the wonderful "Credo" of Bach's Mass in B minor, and also in the final elaborate treatment of the theme in the Tannhaüser March, Act II, Scene 4. These and analogous examples which the student should search out for himself will repay careful study. As to the actual rendering of the three exercises given above, we may imagine voices in unison on the melody, and the harmonic accompaniment played on the organ, with the running bass made especially prominent on the pedal.

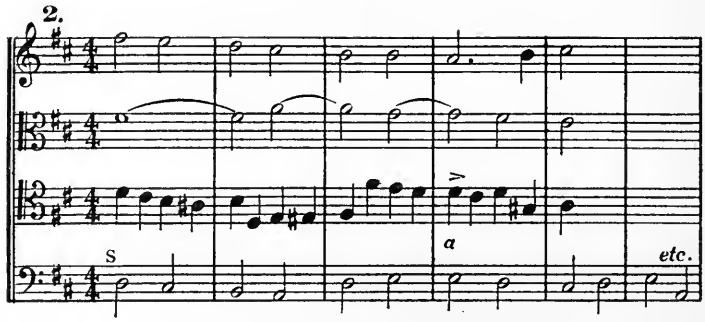
SUPPLEMENTARY EXERCISE



§112. These, and similar melodies should now be worked out with a flowing counterpoint in one of the *inner voices*. It will now be more difficult to compose an interesting and varied counterpoint, on account of the limitations in range incidental to the inner position. Of course when we come to free writing for strings and are composing a flowing part for the second violin for example, we shall often cross it above the first violin or below the 'cello. In these present exercises, however, the student should avail himself of this freedom somewhat rarely, if at all. A most valuable part of the practice in counterpoint exercises consists in the attempt to achieve artistic results with simple material and with certain *self-imposed limitations*. Several exercises are begun, to be completed by the student.

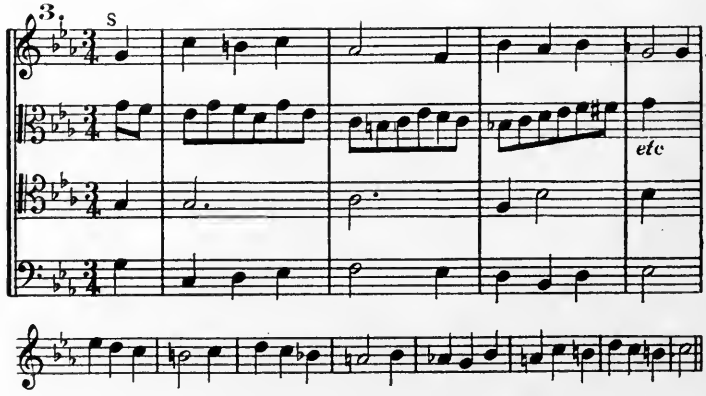


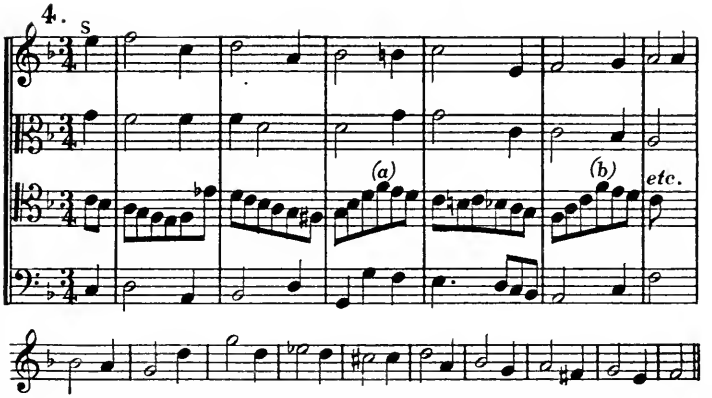
Same melody as No. 3, §111 ; transposed into F major.



Same melody as No. 1, §111; transposed into D major.

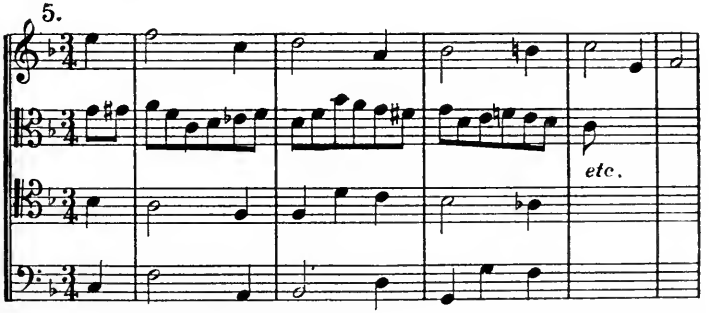
Occasionally a suspended note may be used as at (*a*), but with the note *struck again*, not *tied*, in order that the motion may not be broken.





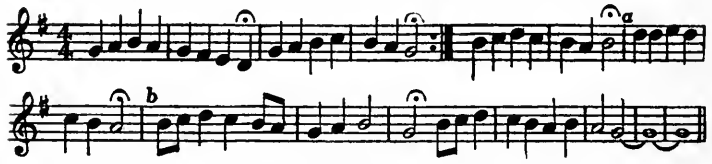
At (*a*) and (*b*) we have purposely crossed the tenor above the alto, to illustrate the actual adoption of this device for extending the range of an inner voice. At both places we are saved from going over again the same notes as in preceding measures. The student may now work out the same melody with a flowing alto voice, which may occasionally cross above the soprano, or drop below the tenor. This should not be done, however, at the first indication of difficulty, but only when distinct advantages in interest and variety are thereby gained for the contrapuntal part. As far as possible one should strive to construct a good alto voice in its normal position. The exercise may begin as follows:

Same melody as above

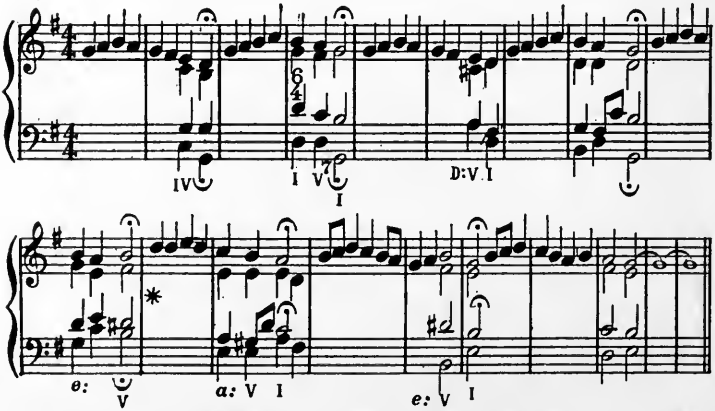


§113. Let us now take up the harmonization of some of the standard choral melodies. In this work, as soon as possible, all the ingenuity and skill of the student should be expended upon the melodic independence of each voice. At first, however, as he will doubtless have to pay considerable attention to the harmonic basis, he should con-

tent himself with plain chords and occasional passing notes. The chief aim should be to secure firmly moving progressions in the bass, and in the early stages of the work there should be no attempt to make the inner voices elaborate. To illustrate the general style of treatment, we now harmonize a choral. The one selected is the German choral "Freue dich, O meine Seele":

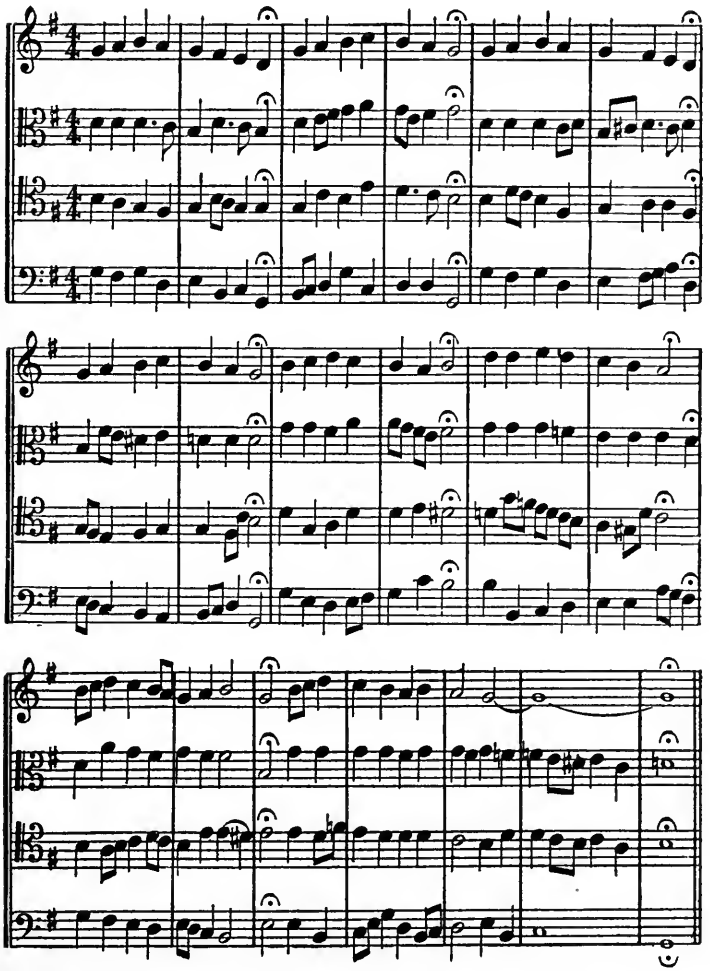


The cadences are plainly indicated by the holds, and it is always best for the student to sketch these in first. When the first line is repeated, as is often the case, the repetition should be written out and new effects of cadence and of modulation introduced. It is seldom good in any form of composition to repeat a phrase or period literally; the attention and interest of the hearer should always be preserved by some change of harmony or some new touch of rhythm. At the end of the first phrase it is obvious that there may be either a plagal cadence in the key or an authentic cadence in the key of the dominant. As the latter is the more varied, we save it for the repetition. Note that in general the mediant in the melody will demand *tonic* harmony. At (*a*), however, variety is gained by a modulation to the dominant of the relative minor. The other cadences need no explanation save the one at (*b*). Here, after the modulation into a minor, we have somewhat exceptionally used the last beat of the measure for a return to the main key. The cadences selected are written out in close score.



*The natural hiatus between the phrases removes all bad effect from the cross-relation.

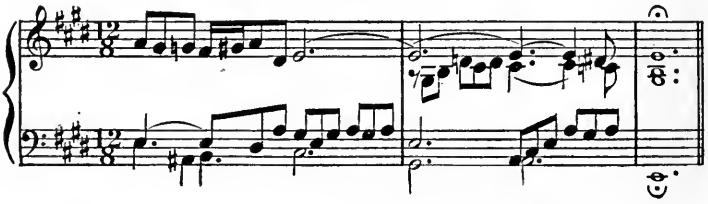
The student will readily understand the following simple version without any comments.



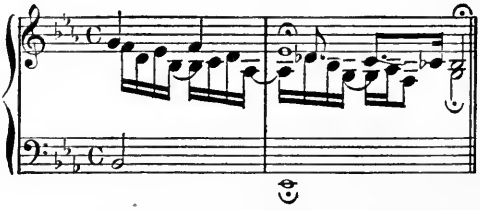
Observe that the last note of the melody is lengthened and a free ending added. This is often done by Bach, Mendelssohn and others in their treatment of choral melodies, and the practice may be adopted by the student, as he will thereby be afforded a valuable opportunity for the exercise not only of his fancy but of his good taste. An instructive example of this form of ending may be found

in the choral "Sleepers, Wake," from Mendelssohn's "St. Paul." These extended endings (almost invariably with a pedal point in one voice or in several at once) are by no means limited to vocal music. Very interesting examples of their use may be found in the following preludes and fugues from the "Well-Tempered Clavichord":

Prelude No. IX, Book I

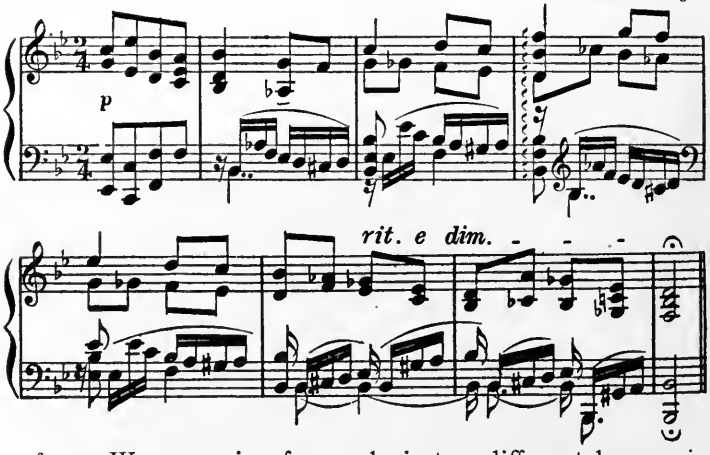


Fugue No. VII, Book I



For a more elaborate modern example see the following passage in Brahms' variations for orchestra on a choral theme by Haydn:

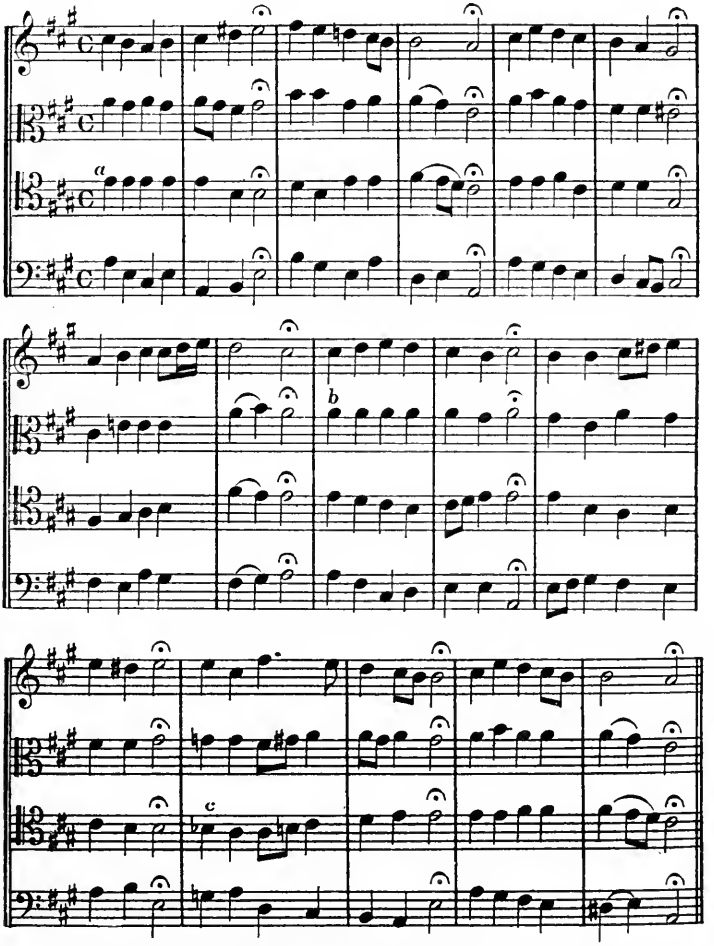
Variation No. 3



§114. We now give for analysis two different harmonizations of the same choral taken from the works of Bach.

The first, composed of simple chords, is largely *harmonic* in style, though the inner voices are by no means devoid of interest. The second, with its wonderful florid part-writing, may be considered as the style towards which, in general, the student's work should tend. For some time, however, his attempts will look far more like the former example, and rightly so.

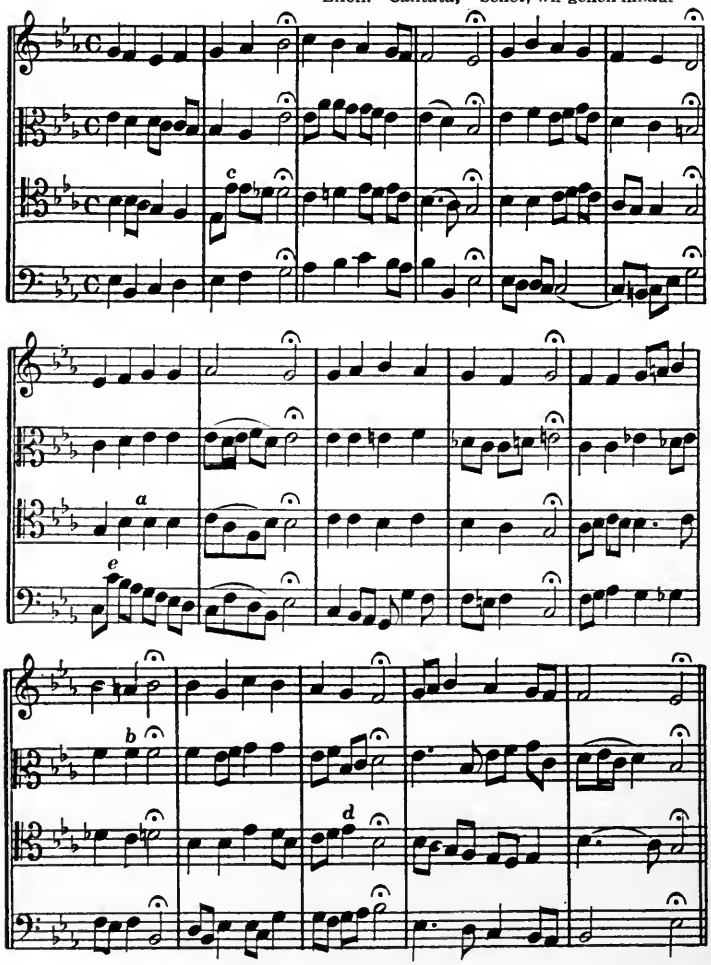
BACH. "Johannes Passion"



In this version the following points are especially worthy of notice: The varied range and sturdy swing of the bass; the repeated notes in the tenor at (*a*), which would seem

to justify its derivation (*teneo*, I hold); likewise the sustained alto part at (*b*); and, lastly, the rather unusual modulation into the subdominant at (*c*).

BACH. Cantata, "Sehet, wir gehen hinauf"



In this example the student should play through each of the four voices by itself and observe their extraordinary variety and range of movement. The choral is a combination of four separate melodious parts, in which there are hardly any repeated notes; only once in the tenor at

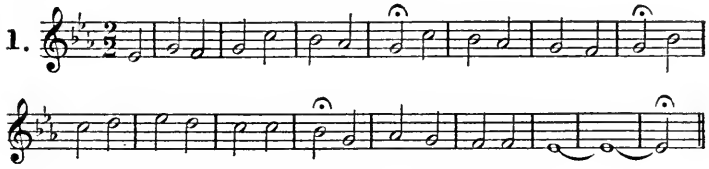
(*a*) and once in the alto at (*b*). Note that at two places, (*c*) and (*d*), the range of the inner voice has been widened by crossing. Even the bass is once for a moment crossed above the tenor at (*e*). The use of anticipations in the bass shown at (*f*) is rather rare, though common in an upper part. Among manifold points of melodic interest in this beautiful choral which the student may discover for himself, the majestic sweep of the bass in the ascending diatonic passage of the opening measures is especially noteworthy.

Exercises

Chorals to be harmonized.

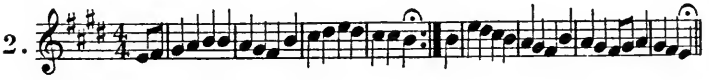
"Christus der ist mein Leben."

1.



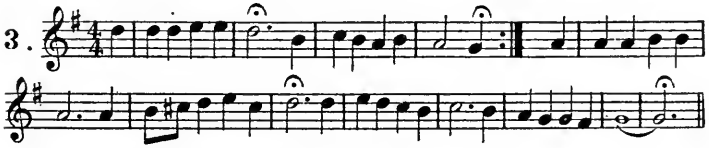
"Mach's mit mir Gott, nach deiner gut."

2.



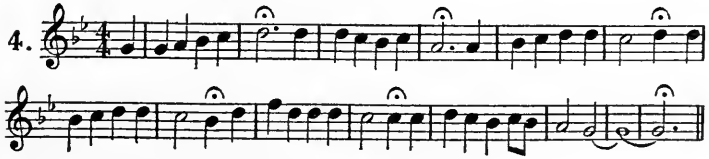
"Nun danket alle Gott."

3.



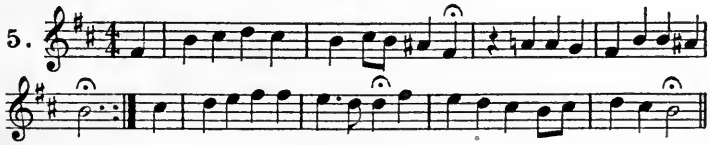
"Auf meinem lieben Gott."

4.



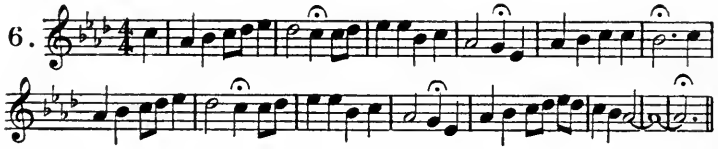
"Wer nur den lieben Gott lässt walten."

5.



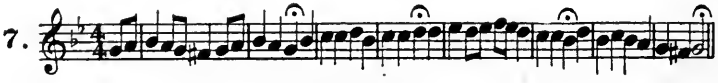
"Nun ruhen alle Waldern."

6.



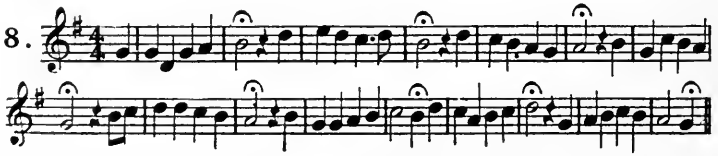
"Erhalt uns, Herr, bei deinem Wort."

7.



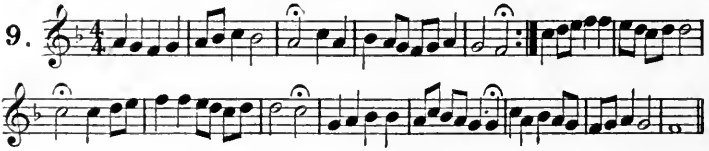
"Mein Augen schliess' Ich jetz."

8.



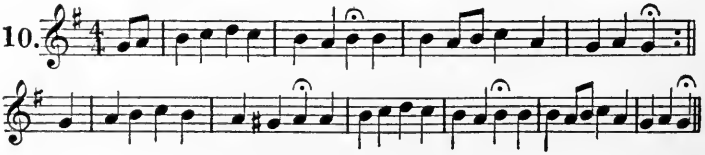
"Schmücke dich, O liebe Seele."

9.



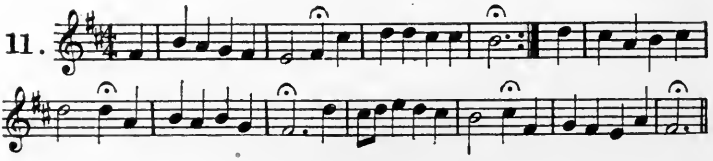
"Allein Gott in der Höh', sei Ehr."

10.



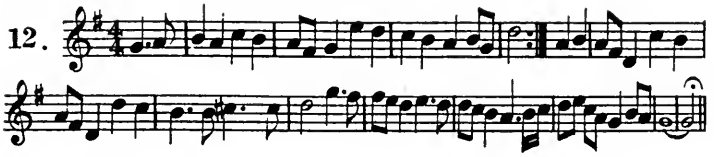
"O Haupt voll Blut und Wunden."

11.



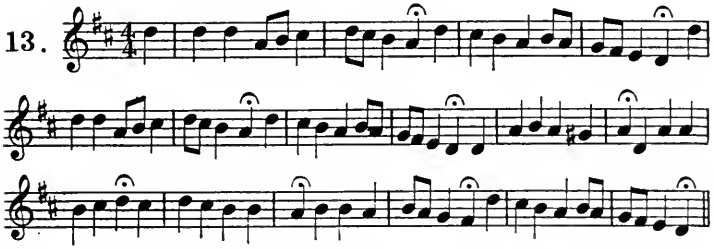
"Gott erhalte Franz den Kaiser."

12.



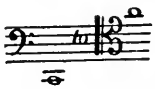
"Ein feste Burg ist unser Gott."

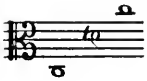
13.



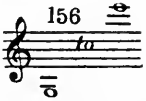
§115. We now give some short and simple melodies to be harmonized in contrapuntal style for four stringed instruments, — first and second violin, viola and 'cello. Although we shall not expect these exercises to exemplify all the subtle points of detail in effective writing for strings (for this it will be necessary to wait until we come to speak of homophonic style and its relation to writing for string quartet), still it is well for the student thus early to do some simple four-part writing with strings in his mind as the means of performance. The chief method of learning how to write for strings is to practise writing for them. Even in the simplest style we are freed from certain limitations of vocal writing, and we gain many advantages. The fact that there need be no consideration of words enables us at once to make the rhythm of the parts much more varied and contrasted. In music written to words it is necessary, in general, that all the voices should sing the same word or syllable at the same time, though often one voice may sing a word to a note of a certain length, while other voices have flowing parts of two, three or four notes to the same word. This, however, can only be done with certain words. Only in the most florid, fugal style of Bach are all the voices singing in different rhythms for a long time, and if this style were attempted by a novice, a mere jumble of syllables and notes would be sure to result. But in writing for strings the utmost freedom and contrast in rhythm is possible. In fact, our aim should be to give each part, as far as possible, a distinct rhythm of its own

and at the same time to keep the writing natural. Good writing is never labored or constrained. Likewise we need not consider the breathing; a stringed instrument can sustain a note as long as it is desirable for it to be heard. Again, the range of strings is far greater than that of voices. At first, however, the student is advised in this respect to treat his instruments like "idealized" human voices, and not to write at length, either in the highest or lowest part of the compass. For practical purposes the

range of the 'cello may be said to be from 

of the viola, from 

of the second violin, from 

and of the first violin, from 

Strings can also move at a far greater speed than voices, hampered as the latter are by the fact that the words must be distinctly pronounced. Bolder leaps may also be taken by strings and more chromatic intervals used, though at first the student is earnestly cautioned against the use of strange, unmelodic intervals until he has acquired the cultivated judgment to know just when some special effect is worth while. He is by no means expected to introduce at once all the complicated chromatic chords he may know. Only little by little will his work for strings look very different from that for voices. From the very outset, however, his eye must be trained to read that form of open score peculiar to writing for strings. The 'cello which

plays the bass, is written either on the F clef 

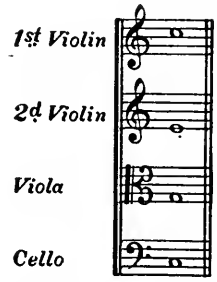
or that which has middle C here, 

according as the position is low or high; the viola, which

plays the tenor, is written on the clef which has middle C on the third line; that is 

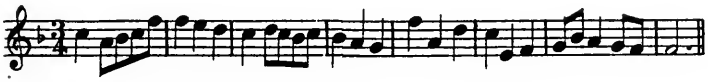
while both the second violin and the first violin, which play the alto and soprano parts, respectively, are written on the G or so-called violin clef; that is, 

The chord of C major written in open position will now look like this:

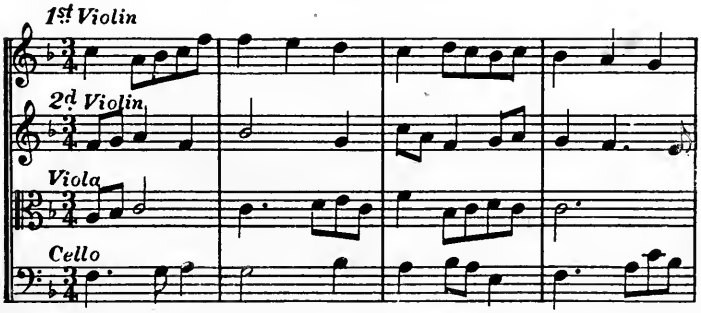


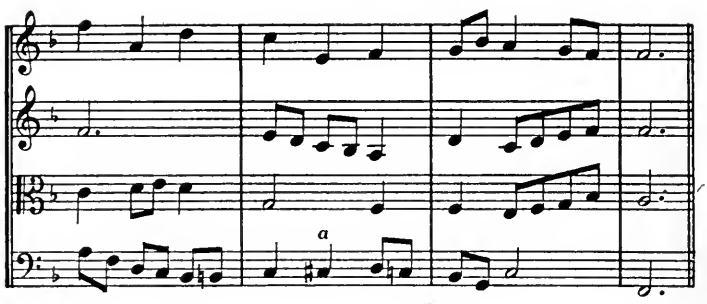
§116. We now take the following short melody from Gluck and harmonize it for strings:

GLUCK



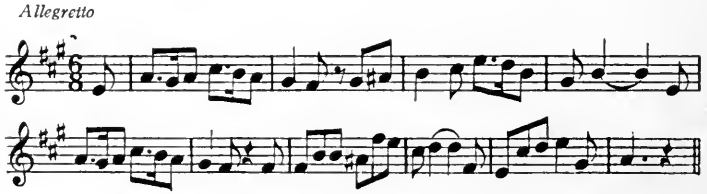
It is obvious that the simplicity of the theme will demand a simple style of treatment, and we shall use nothing but the harmonies inherently implied by the melody itself. At the same time we shall try to make all the parts as interesting as possible, and strive particularly for variety of rhythm.





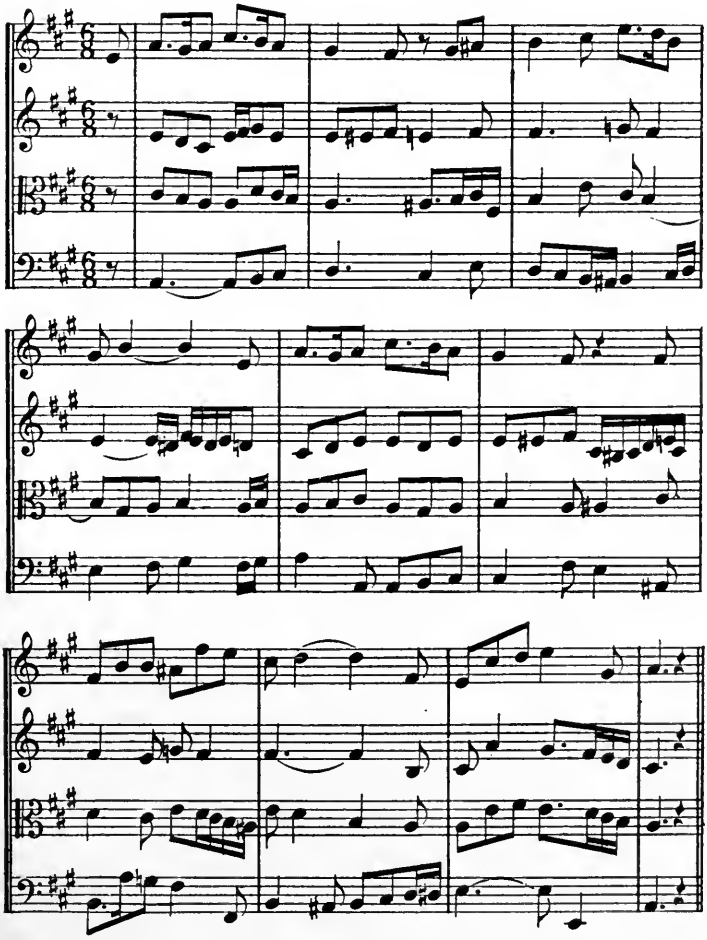
In this example, simple as it is, the student, by playing over the several parts, will see that each one has a distinct rhythm of its own which, as far as possible, is made to contrast with that of any one of the three other voices in a given measure. In fact, in only three places do *two* voices have the same rhythm. In the second measure the alto and bass are alike; in the third, the soprano and tenor, and in the next to the last the two inner voices. In the fourth and fifth measures notice how effective are the sustained notes in the tenor and alto. At (*a*) mark the pleasing effect of dissonance caused by the accented passing note c in the alto heard against the c♯ in the bass.

§117. We now treat in like manner the following melody from Schubert:



As the melody in itself is more varied rhythmically than the preceding, we shall use a more florid style. The melody is also periodic, as the student will see on playing it over and counting the measures. It is an eight-bar sentence expanded into ten. As the student who has studied "musical form" will know, one of the very best ways of marking the subdivisions of a musical sentence is by modulations into related keys. So at the fourth measure, as the melody allows it, we shall make the time-honored modulation into the dominant; and at measures 2 and 7, the a♯'s in connection with the d's following will naturally

lead us into the related and yet contrasting key of B minor. Although these exercises are written for strings, nothing as yet has been said about "bowing" and the special marks of phrasing which are always indicated in writing for stringed instruments. It has been thought best to reserve this important feature for a later chapter, in which the more intricate points in writing for strings will be explained. For the present it is understood that all the parts are to be played legato, with the natural phrasing any violinist would instinctively use, except where the special effects of staccato or of pizzicato are marked. The professional musician will readily condone this omission.

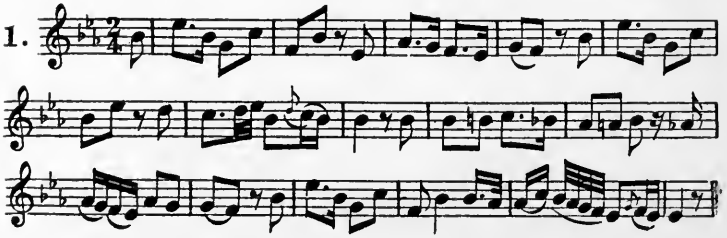


After an analysis of this illustration, which, indeed, is distinctly vocal in the smooth, melodic flow of the parts, the student will understand more clearly the meaning of the statement that in general it is possible to make the rhythm freer and more varied in writing strings than for voices. If the above melody were to sung by voices, the exigencies of the words would b such that only in a very florid style could we have the c rasts we have made. In the eighth measure, for instance, the second violin holds a note for five beats, while each of the other parts has a different rhythm.

Exercises

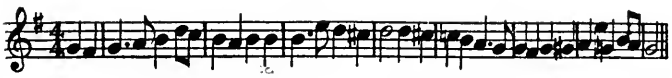
§118. Whenever the following exercis character and have notes of different len before working them out should play each through carefully, and as far as possible decide ehand just which notes he will treat as harmony notes, and which as passing notes (both unaccented and accented), or as auxiliary notes. In this matter it is impossible to state any hard-and-fast rule as to which notes should be treated so as to outline the harmony. In general, those notes should be selected which give the strongest harmonic progressions, and *very seldom* should each note of the melody be harmonized with a different chord. Much depends, of course, upon the speed of the music. At a rapid tempo the harmonic changes need not be, in fact ought not to be, so frequent as at a slow tempo, when it is generally very weak and monotonous to continue the same chord or relat l chords through many notes of the melody. In this imp tant particular the student must strive to cultivate true harmonic instinct, and must follow carefully the cri cisms and recommendations of his teacher.

Larghetto MOZART



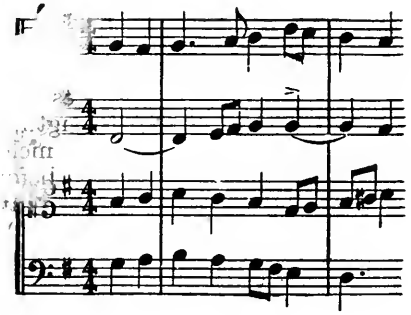
Andante BEETHOVEN

2.



The student will find valuable practice to treat the above melody twice. First in simple style, in which case the first phrase might be somewhat as follows:

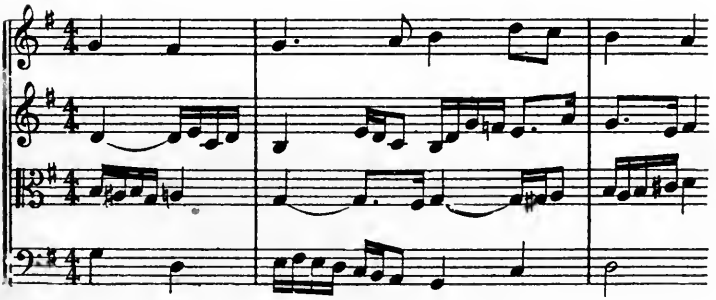
Andante con moto



Afterwards a more florid version may be made, in which the motion of four sixteenths to a beat is to be kept up in some one of the parts. The last note of the melody may be prolonged, and the student may try his hand at an elaborate ending.

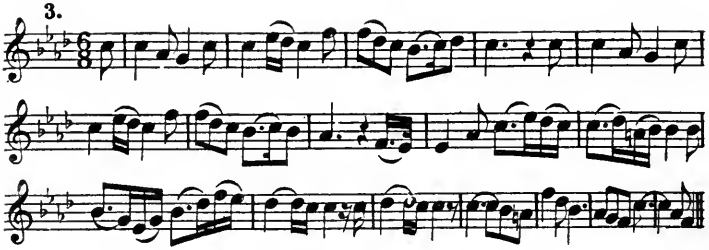
The following measures will indicate the general style of his setting:

Andante



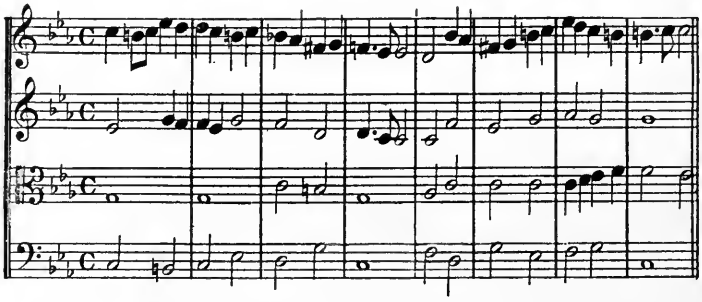
Larghetto SCHUBERT

3.



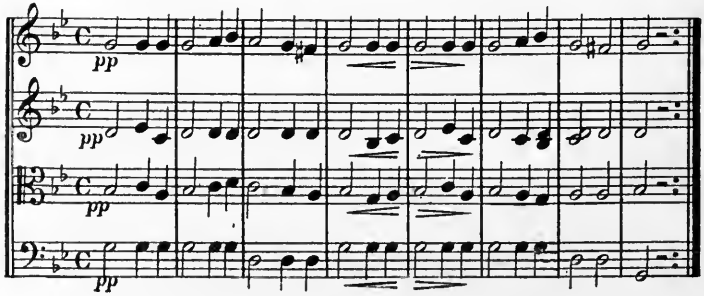
In working out these exercises the student should constantly strive to secure freedom and individuality by the use of accented passing notes, suspensions, appoggiaturas, etc., and especially should he kindle his enthusiasm and improve his style by looking up examples of free writing for strings in the works of the great composers. A few illustrations are cited.

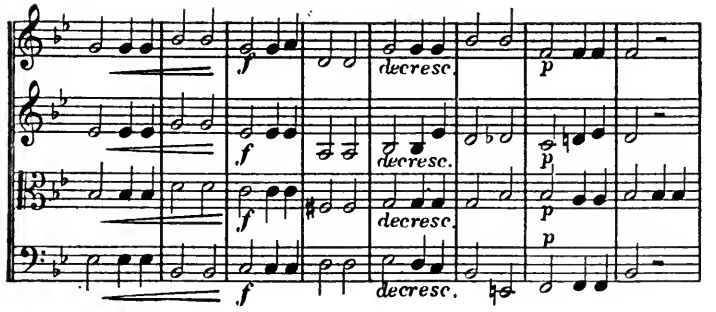
Adapted from Chadwick's "Harmony"

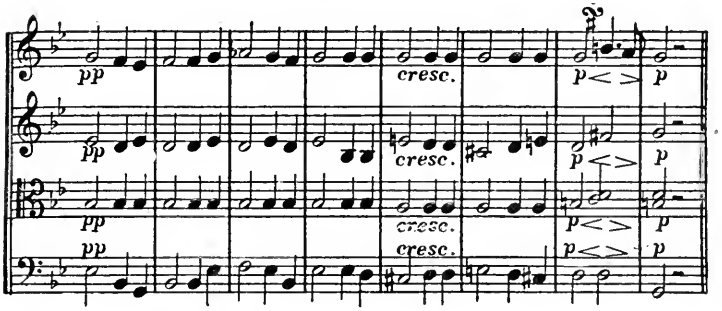


From Schubert's Quartet in D minor.

Andante con moto

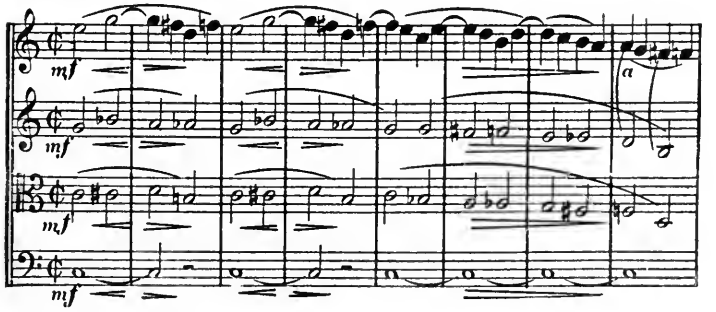


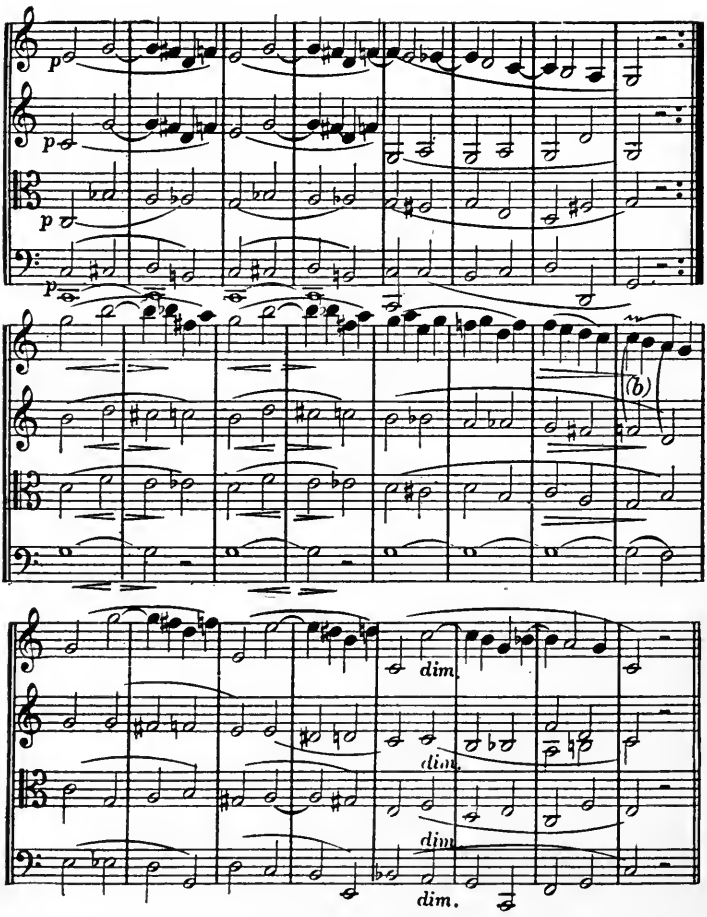




This wonderful example of writing for strings should be carefully studied and each voice sung throughout. Although it is entirely without variety of rhythm, yet the chords are grouped so artistically that the effect is one of perfect beauty.

Intermezzo





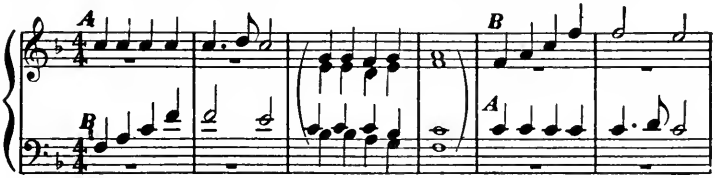
This beautiful movement from Schumann's String Quartet in A minor, quite apart from æsthetic considerations, affords a most inspiring model of style for the student, for it abounds in suspensions, syncopations, accented passing notes and subtle chromatic effects.

*At (*a*) and (*b*) let the parallel fifths be accounted for.

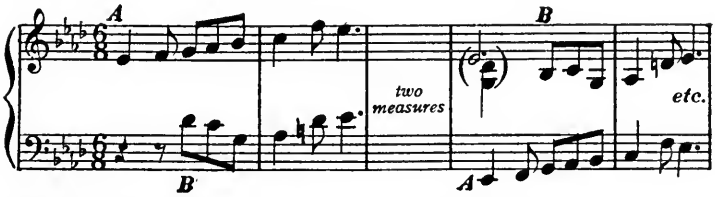
CHAPTER IX

Double Counterpoint

§119. It is necessary now to learn something of that form of counterpoint known as "double counterpoint," not only because its practice affords valuable mental training, but because it is an integral part of the structure of such common forms of composition as the pianoforte invention, the fugue, and in most cases of the sonata and of the symphony.* Furthermore, a free and incidental use of double counterpoint is often made where the average listener would not recognize it as such, although he might be aware of some carefully planned design in the harmonic structure. In Sullivan's well-known hymn tune, "Onward, Christian Soldiers," for instance, the sopranos and the tenors answer each other in double counterpoint.



Likewise in the opening measures of Chopin's Ballade in A♭ major there is free double counterpoint between two of the voices; for example,



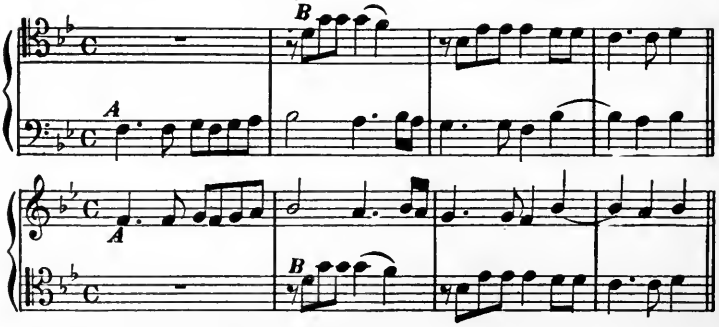
§120. By double counterpoint, therefore, we mean "invertible counterpoint"; that is, when two melodies, written to be played or sung together, are capable of inversion, either being above or below the other, they are said to be

* In almost any symphony may be found interesting examples of double counterpoint. The first movement of Tschaikowski's Sixth Symphony is suggested as a movement likely to inspire the student. The first and second movements of Brahms' Second Symphony are also rich in examples.

in double counterpoint. The inversion may take place at any interval, but the two kinds which are most used, and are of the greatest practical advantage to the student, are double counterpoint at the octave and at the fifteenth. Double counterpoint is also triple or quadruple, according as we have a combination of three or four melodies, any one of which may be the highest, the lowest, or an inner part. In this brief manual we shall treat only of double counterpoint at the octave and the fifteenth, for two or for three voices. Those who are interested in double counterpoint at the less usual intervals are referred to the exhaustive treatises of Dubois, Prout and Bridge.

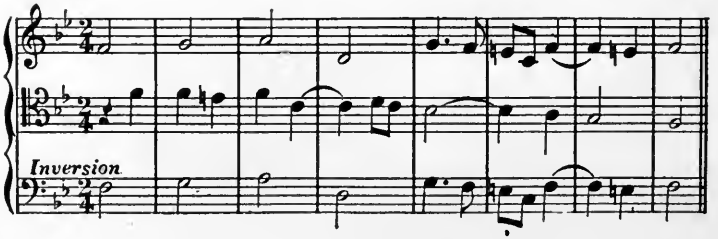
§121. Double counterpoint at the octave and at the fifteenth are virtually identical as far as harmonic considerations are concerned, the only practical difference being one of position; that is, in double counterpoint at the *octave* the two melodies in their first grouping are not to be more than an *octave apart*, and the inversion is made by placing the original lower voice up an octave, or the original higher *down* an octave, while in either case one voice remains as it is: for example,

HAYDN. "Creation"

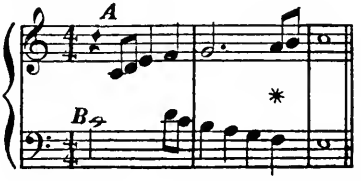


In this example the inversion is made by placing the original melody *up* an octave, while the contrapuntal voice retains its original position.

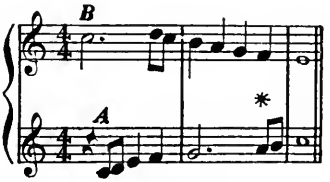
Subject HANDEL. Te Deum in B♭



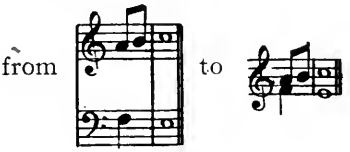
In the above example, on the other hand, the *upper* voice is placed an octave *below*. Observe in both these examples that the distance of an *octave* between the subject and the counterpoint is never *exceeded*. In double counterpoint at the *octave*, whenever the two voices in the original grouping are more than an octave apart, no *real inversion* can take place by the change of only one of the voices, but merely a contraction; for example, suppose that we wish to invert the following phrase



by placing the lower voice an octave higher. As the voices at * exceed the interval of an octave, it is evident that here no inversion can be made; for example,



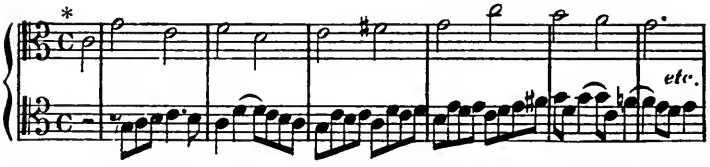
Here the latter part of voice A is still above voice B, although the distance between the voices is contracted



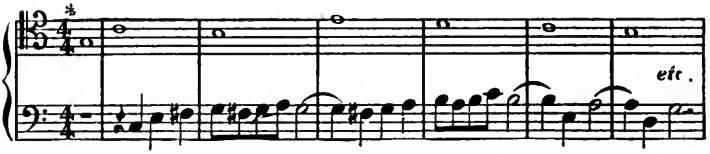
The objection is sometimes made to double counterpoint at the *octave* that the limitation of range hampers effective writing, — that the necessity for not exceeding the distance of an octave between the parts is fatal to freedom of movement. Doubtless this is true to some extent, yet as Handel in the chorus, "We worship God," in "Judas Maccabæus," did not seem to be fettered by the limitation,

or Mozart in his Mass in C minor, it will be well for the student in early exercises to cultivate his ingenuity by the formation of a melodious counterpoint without exceeding the limit of an octave.

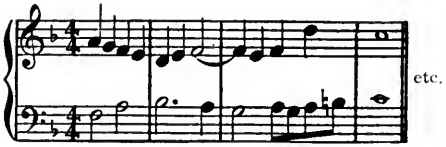
HANDEL. "Judas Maccabæus"



MOZART. Mass in C minor

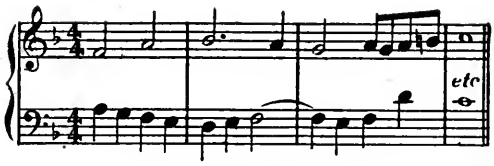


§122. In double counterpoint at the fifteenth (double octave), the inversion is ordinarily made by *raising* the lower voice an octave and at the same time *lowering* the upper an octave. As a result, the position of the voices is often much better than if only one had been changed, and in the original grouping the limit of an octave need not be preserved; for example, in the following phrase,



as the two voices are sometimes more than an octave apart, it is clear that no continuous inversion can be made by lowering the upper voice an octave or by raising the lower. If the upper voice is lowered two octaves, the register is too low, while if the lower is raised two octaves, it is too high. By moving each voice an octave, however, and in opposite directions, a perfect inversion is secured and both voices are in a convenient position; for example,

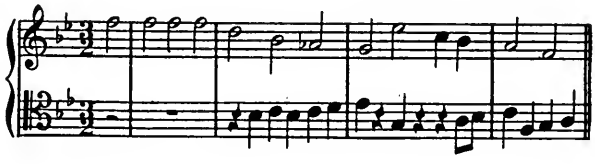
* Let the student write out the inverison for each of these examples.



Some examples are now cited of phrases in double counterpoint at the fifteenth.

BEETHOVEN. Mass in D

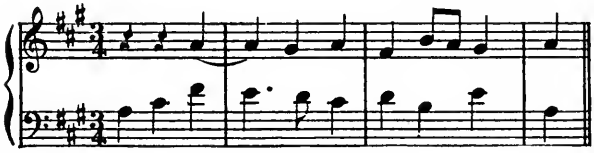
1.



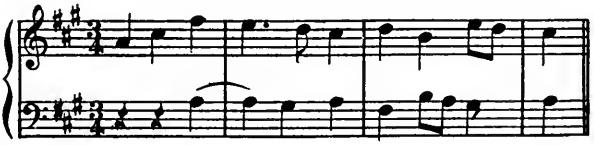
Inversion

ALBRECHTSBERGER

2.



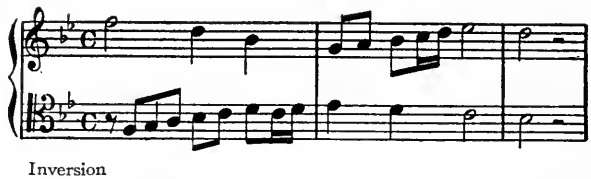
Inversion



In the above example observe that, although the two voices are within the range of an octave, the inversion is made by transposing *each* voice, just as if the original grouping had been made with reference to double counterpoint at the *fifteenth*. This plan is often adopted.

HAYDN

3.



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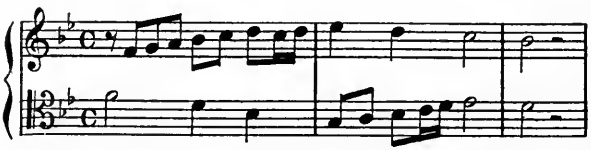
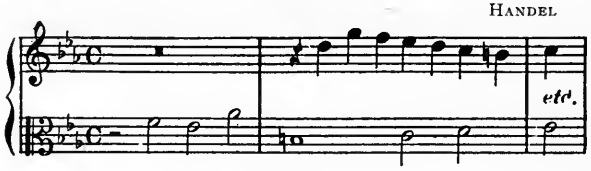


HANDEL

4.



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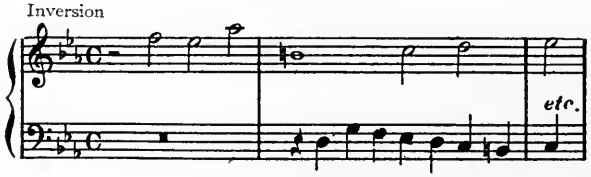
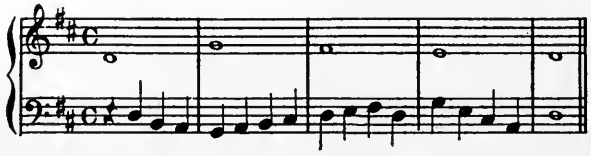


N. B. — In the above example (No. 4), to gain a special vocal effect, the upper voice is lowered two octaves.

MOZART. Fugue for Orchestra

5.



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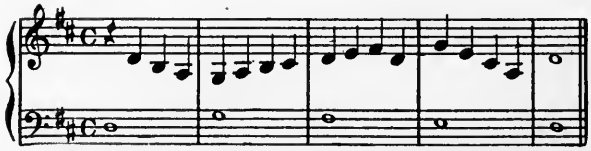
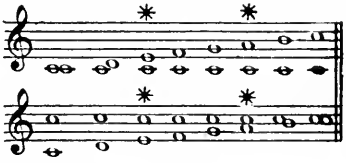


§123. When the above examples have been analyzed it will be evident that they greatly resemble in general

appearance the previous exercises in simple, two-part counterpoint. The student is far too likely to think of double counterpoint as something recondite or almost cabalistic. This is by no means the case. Very often counterpoint written with no reference to the rules of double counterpoint is yet perfectly capable of inversion. This statement may be verified by referring back to examples in Chapter IV. In fact, the arbitrary restrictions to be observed in writing double counterpoint are few and simple, and we shall see clearly just what these limitations are if we compare all the intervals within the octave with their inversions.

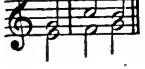
Intervals: 1, 2, 3 (4, 5), 6, 7, 8.

Inversions: 8, 7, 6 (5, 4), 3, 2, 1.

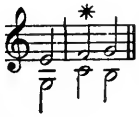


It is evident, on examination of this chart, that thirds and sixths invert in a satisfactory manner. Likewise the unison and the octave, although they should not be employed often in two-part writing, except on the first and last notes of an exercise. As the intervals seconds and sevenths are of no harmonic significance in two-part writing, they may be left out of consideration. Our attention, therefore, is centered upon fifths and fourths, and these intervals chiefly require the student's care.

§124. Consecutive perfect fifths are, of course, forbidden, and consecutive *perfect fourths* are equally objectionable, as upon inversion they become perfect fifths. Even a single interval of a perfect fifth is practically never used in double counterpoint except on the accented beats as a dissonance regularly prepared and resolved, or on the weak beats as a passing note; for example, not

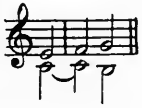


in the inversion of which the empty fourth

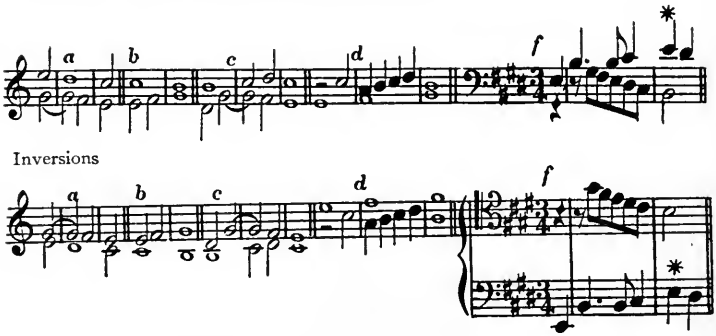


with a leap in the lower voice is too prominent, but

which inverts smoothly into

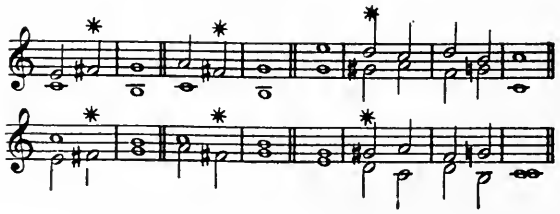


The following chart illustrates other correct and effective uses of the fifth and of the fourth.

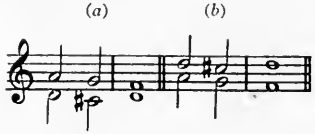


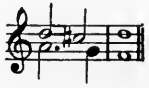
Of these examples, (*a*), (*b*) and (*c*) are self-explanatory. At (*d*) we see a fifth used as an accented passing note, and at (*f*) a fourth is introduced even on an accented beat, where it is clearly an unessential note — an *appoggiatura*.

§125. The *augmented* fourth, however, and its inversion, the diminished fifth, may be freely used on accented or unaccented beats; for example,

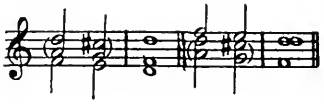


A perfect fifth followed by a diminished fifth, resulting when inverted in a perfect fourth followed by an augmented fourth, should not be used in double counterpoint in *two* voices. The empty intervals are too prominent in the *outer* voices; for example,

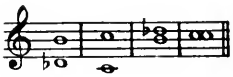


Neither (*a*) nor (*b*) is good in two-part writing; (*b*) might be altered into 

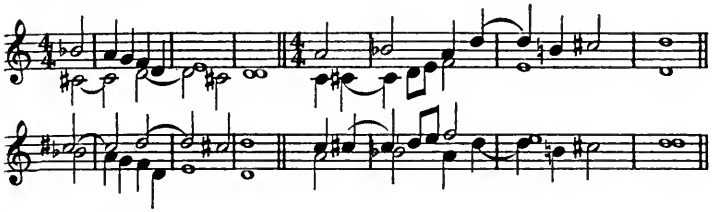
In this case, the g being a passing note, the grammar is perfectly correct. In three-part writing, however, when the objectionable intervals are between an *inner* and an outer voice, these fourths and fifths may be freely introduced: for example,



§126. The augmented sixth is not available for double counterpoint in two parts on account of the unsatisfactory effect of its inversion, the diminished third: for example,

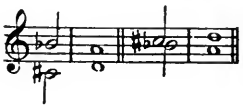


§127. The diminished seventh, however, may be used if care be taken in the resolution; that is, if one of the notes which form the interval be resolved before the other: for example,



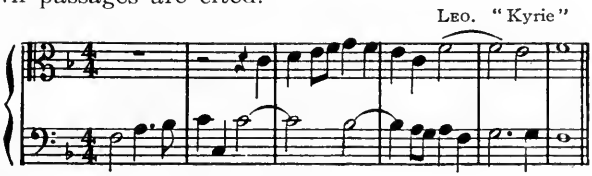
The diminished seventh must not be resolved to a fifth upon an accented beat, on account of the fourth resulting from the inversion: for example

Inversion

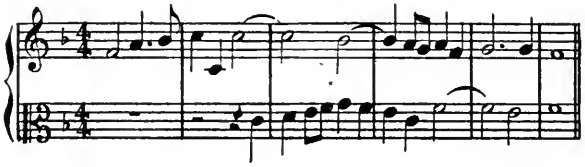


§128. The student should now look up for himself examples of double counterpoint from the works of the great composers. In this way he will form a good style far more quickly than by merely reading the rules. A few well-known passages are cited.

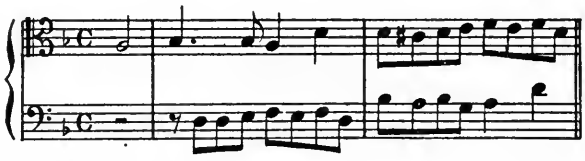
Leo. "Kyrie"



Inversion



HANDEL. "L'Allegro"



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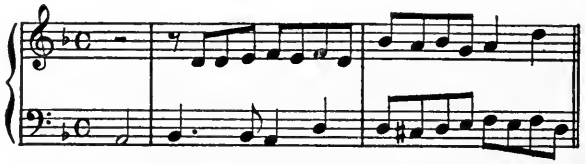
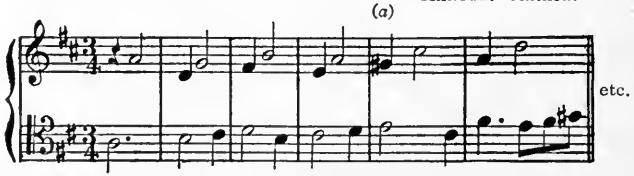


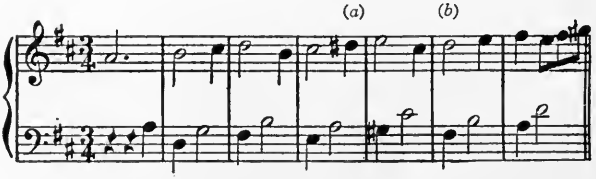
HANDEL. Anthem

(*a*)



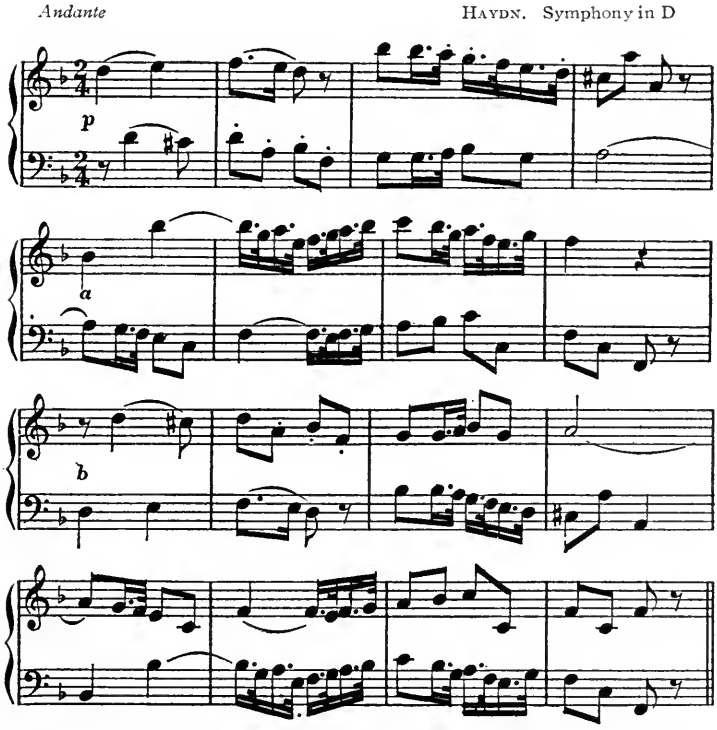
Inversion

(*a*) (*b*)



§129. In the above example there are certain liberties, often to be found in free contrapuntal writing. At (*a*) a passing modulation is introduced, and in the inversion the

passage is lengthened by the insertion of an extra measure (*b*). Observe particularly the contrast in rhythm between the voices.

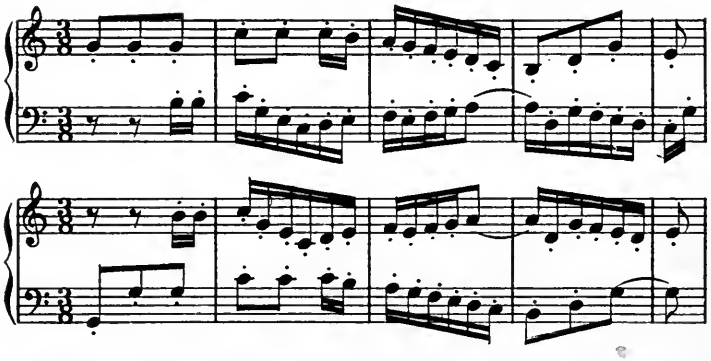


§130. Of this passage the first eight measures are in simple two-part harmony, though in the orchestral score each part is doubled in the octave. At (*b*) the voices are strictly inverted, and inner parts (not quoted) are added to vary and strengthen the effect.

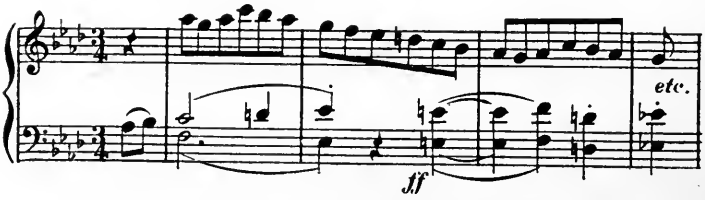
§131. A charming example of double counterpoint may be found in No. VII. of Mozart's Pianoforte Variations on "*Unser dummer Pöbel meint.*" See also the following from Beethoven:

§132.

BEETHOVEN. Quartet in C minor, Op. 18, No. 4



§133. In the scherzo of Beethoven's Pianoforte Sonata, Op. 26, may be found an excellent example of double counterpoint. The student can easily look up the passage for himself. It begins as follows:

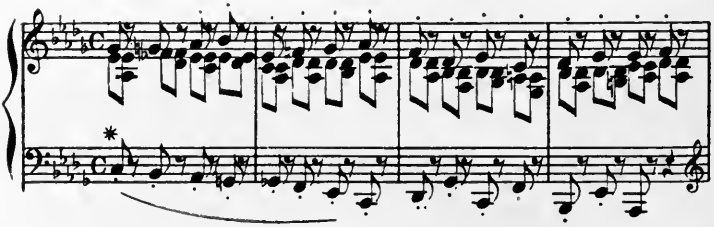


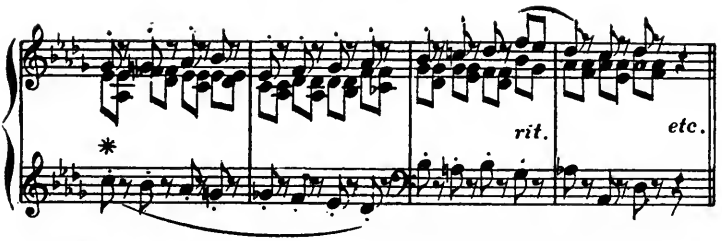
§134. Likewise in the first movement of Beethoven's Sonata in D Minor (Op. 31, No. 2) and in the finale of the Sixth Sonata there may be found most inspiring examples of double counterpoint.

§135. Finally in Bach's Passacaglia in C Minor for the Organ there are most wonderful and elaborate passages in double counterpoint that will repay careful analysis.

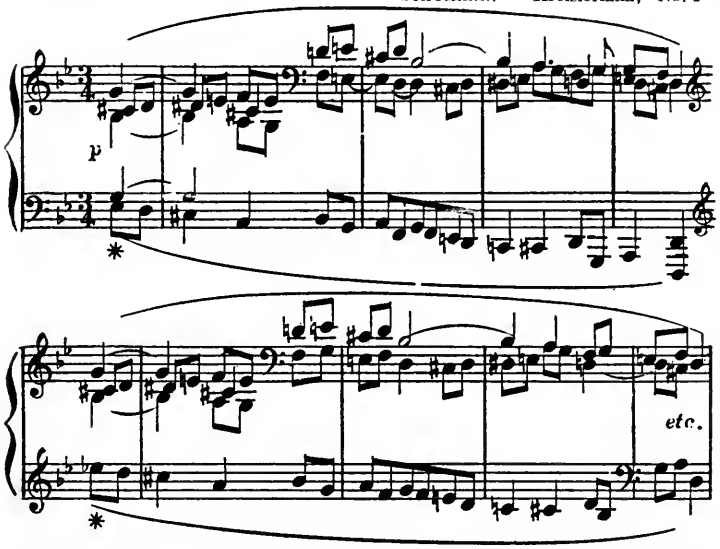
§136. Examples in free pianoforte style:

SCHUMANN. "Nachtstücke," No. 2



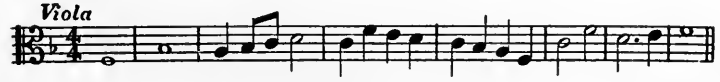


Lento SCHUMANN. "Kreisleriana," No. 2



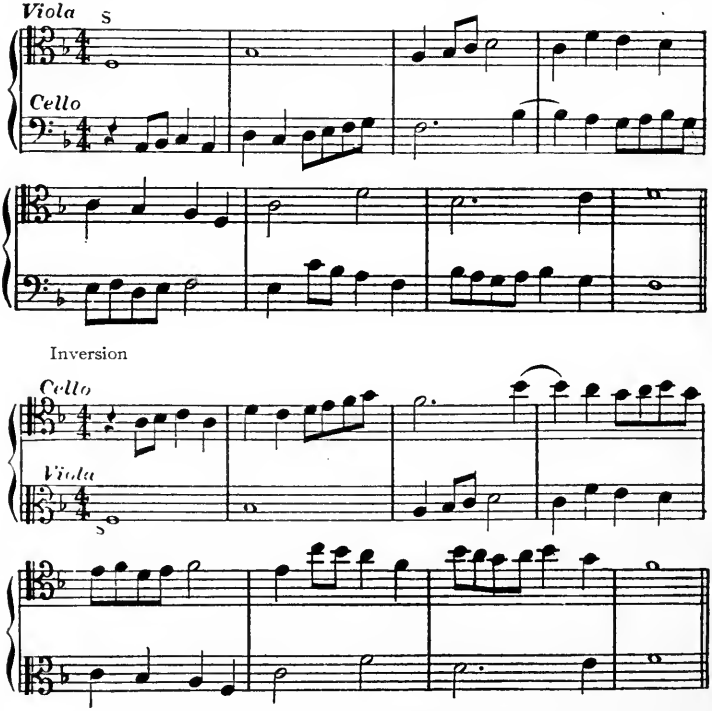
§137. In order to illustrate the suggestions set forth in §§123–127, we now work out a few simple two-part exercises in double counterpoint. Many of these exercises should be thought of as written for different combinations of strings,— violin, viola, and 'cello. Not only do they sound better when played on these instruments rather than on the pianoforte, but valuable practice is gained in the use of the special alto and tenor clefs.

1. To the following subject we are to write *below* a double counterpoint in the octave.



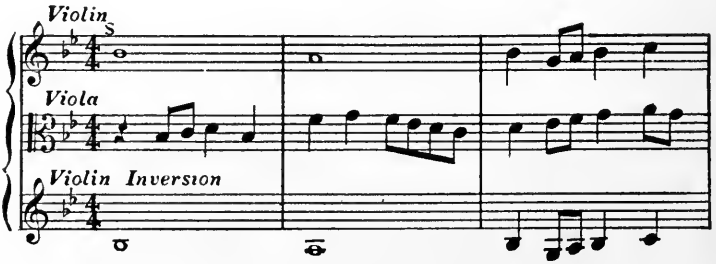
As the inversion is to be in the octave, the counterpoint must never be more than an octave below the subject. The counterpoint must be not only a good bass to the

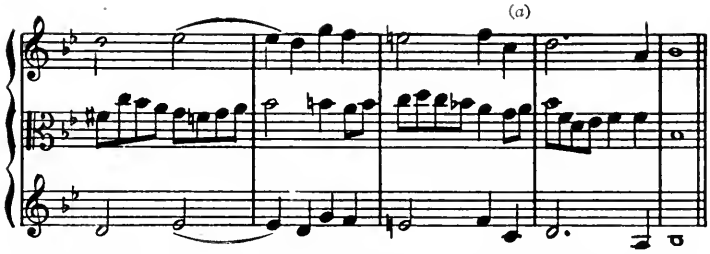
subject, but a melody which will be good when placed *above*. Variety of rhythm between the two voices is especially to be sought, — that is, when the subject has long notes the counter melody must be animated and flowing; on the other hand, when the subject moves along, the counterpoint must either move faster or else be sustained.



Note carefully the contrasts in rhythm that are evident both to the eye and the ear.

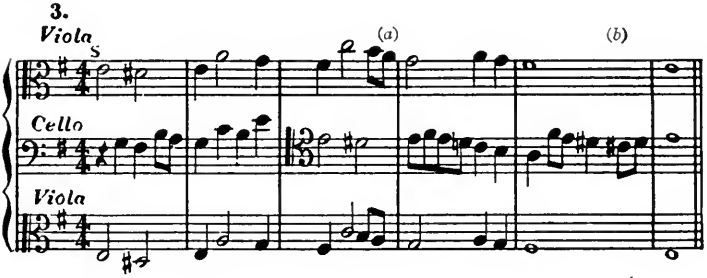
2.





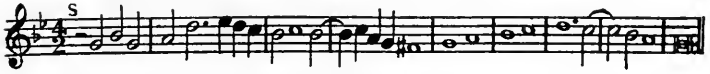
The only special points to be observed in this exercise are the passing modulations into related keys. At (*a*) the accented passing note is effective.

3.

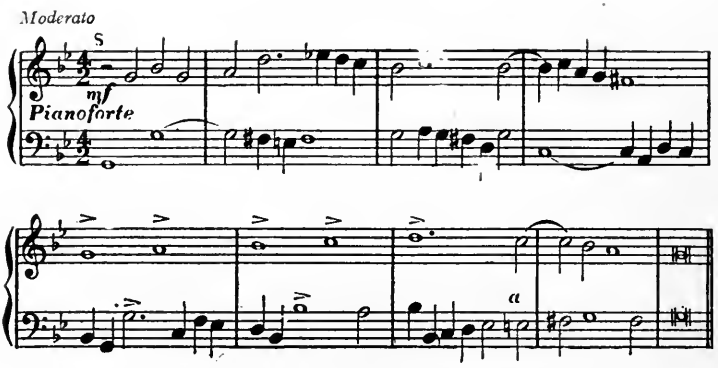


In this example in the minor mode, observe the smooth resolution at (*a*) of the diminished seventh. At (*b*) we use the melodic minor scale.

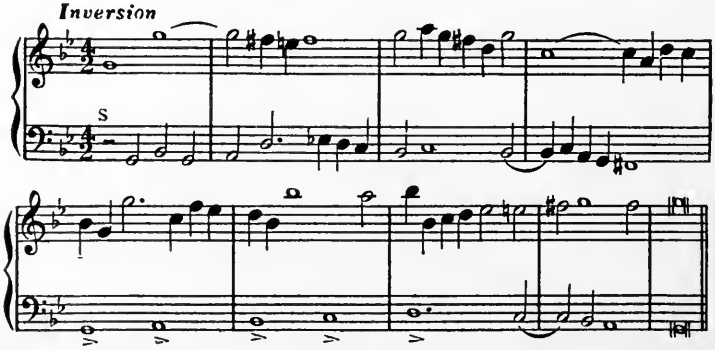
§138. It is by no means advisable to think of all these exercises as if they were for strings. Double counterpoint is extremely useful and effective in compositions for the pianoforte, and some of these melodies should be treated with reference to performance upon that instrument. In two-part writing for the pianoforte it is generally better not to have the voices *near together;* that is, neither both *high* nor both *low*, but to place the voices so that both registers of the instrument are used, the upper for the right hand and the lower for the left. This arrangement makes for a greater sonority of tone. For example, to the following subject:



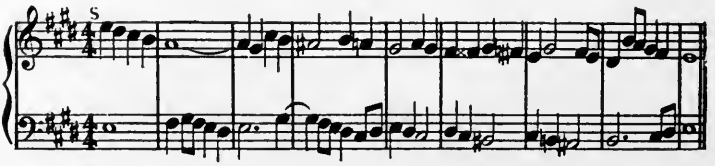
Let us write a counterpoint *two* octaves below, and then make the inversion by altering the position of each voice.



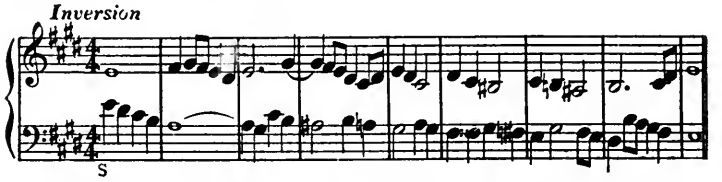
At (*a*) we see an example of a chromatic passage which, in general, is of good effect if introduced with discretion in pianoforte writing. In vocal counterpoint such a passage would be questionable. We now invert by placing the upper voice two octaves below, and the lower the same distance above.



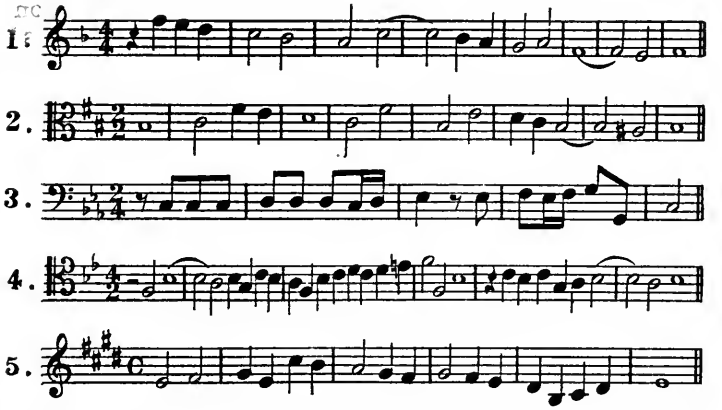
§139. As a last example we give a musical sentence that will illustrate the possibilities of free modulation into neighboring keys.



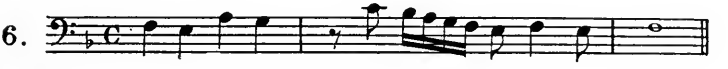
In this case, to show the possibilities of combination and to secure a better effect on the pianoforte, we make the inversion by changing each part only *one* octave.



§140. The student should now write double counterpoint sometimes above, sometimes below, to the following subjects, modeling his style in accordance with the preceding examples.



In No. 5 it is suggested that the counterpoint be written in the rhythm of two eighth notes against each quarter note of the subject.

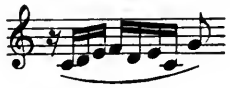


In No. 6 let the counterpoint move in the rhythm of four sixteenths against each quarter note of the subject.

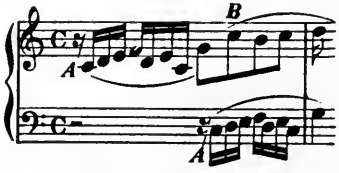
§141. In connection with the above exercises the student should also write short sentences in two-part double counterpoint, in which he himself invents *both* subject and counterpoint. This work will prove to be interesting and

most stimulating to his ingenuity. As soon as a reasonable degree of facility has been acquired, he should begin to analyze the two-part inventions of J. S. Bach.* When the simple principles of form and style have been mastered, he should begin to compose short inventions in two voices. Attempts in this field are always most delightful to the musician with a natural enthusiasm for creative work, and often short pianoforte pieces of permanent artistic worth are the result.

§142. Let us now analyze one of these two-voiced inventions. They are all written in what is known as two-part or binary form, and we see in them the same simple design that runs through all early instrumental compositions, — prelude, allemande, courante, gavotte, sarabande, etc.† In the first invention, for example, we find a short, melodious phrase given out in the upper voice:



This theme which, as we shall see, is the foundation of the entire composition, is at once repeated in the lower voice, while the upper voice continues with an appropriate, contrasting counter melody; that is,

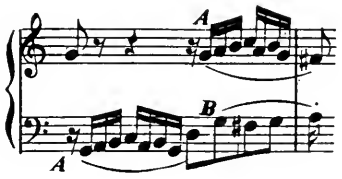


§143. The counter melody, however, may not be written in free style, but is to be planned with reference to inversion; that is, so that it may be used either *above* or *below* the chief theme. It is just here that double counterpoint plays a definite part in the structure, for when we come to what is known as the *second* part of the invention, we always find the theme and the counter subject in an inverted relationship. After the tonality has been established in

* The instructive edition of Busoni, published by Breitkopf and Hærtel, is especially recommended. Compare also that of Boekelman.

† As this is not a book on Musical Form the student is referred, for detailed information, to those most useful treatises of Prout's, — "Musical Form" and "Applied Forms."

the opening measures modulation always begins, and it is generally along the simplest and most natural lines; that is, if the invention is in the major mode, the first modulation is to the dominant; *if in the minor mode either to the relative major or to the dominant minor. For example, in the invention in C major which we are analyzing, when the key of G major (the dominant) has been reached, we find the themes presented in the following inverted relationship, that is, the theme is given out in the *lower* voice, is repeated *above*, and the counter subject appears in the *lower* voice instead of the upper:



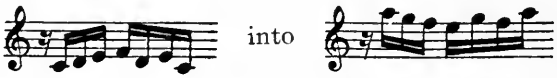
The last part of an invention is rather free, and no fixed rules can be given for its construction. In the return to the original tonic key, passing modulations are always introduced (into related keys), — that is, into the three relative minors and into the subdominant. The structure is always so carefully designed that the second part, as a whole, may be subdivided into two more parts. Thus the composition in the main exhibits strong tendencies, as far as *key relationship* is concerned, toward three-part form; that is,

First Part	*Second Part*	*Third Part*
Tonic (major)	Dominant	Return to original key
,, (minor)	,, (minor)	
	or relative major; related keys	(coda)

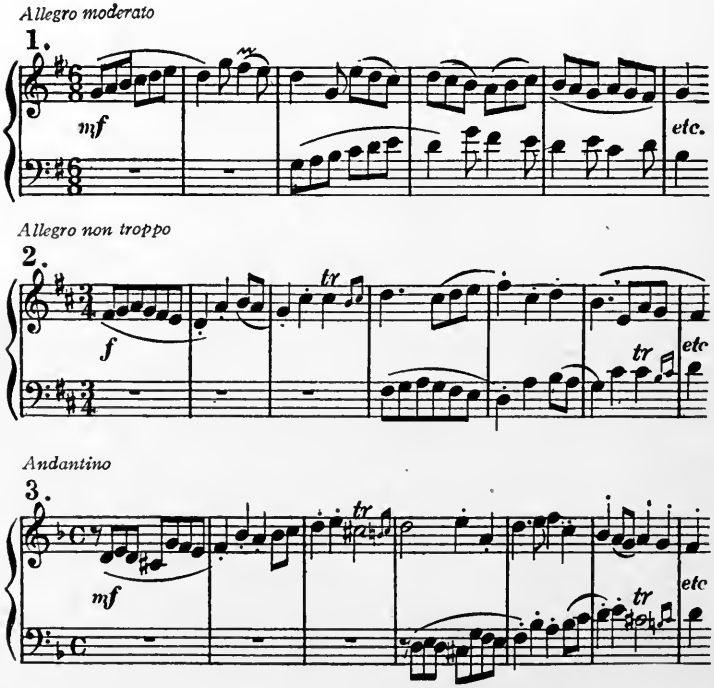
During the modulatory passage at the end of Part I and throughout Part III, the student should strive to avoid all *aimless* wandering about. To this end let him employ sequences and frequent simple imitations between the voices. He should play and carefully analyze inventions Nos. 1, 8, 10, 4, 3, 2 and 5 (to begin with — the freer ones later). The only way to acquire a good style in this form of writing is to observe the varied devices with which Bach

* Rarely to the relative minor; compare, however, the fifth invention.

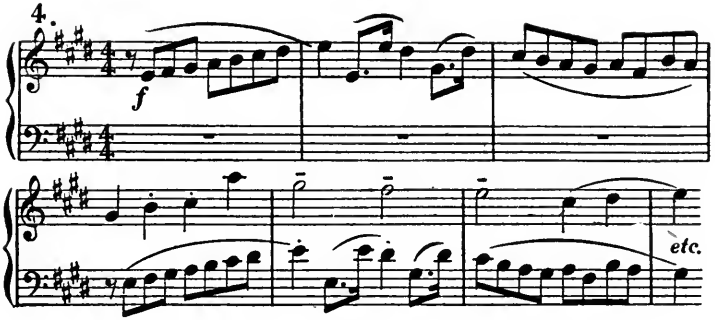
always holds the interest of the hearer. In the first invention, for example, after the related key of A minor has been reached in the fifteenth measure, Bach takes the original motive and transforms it from



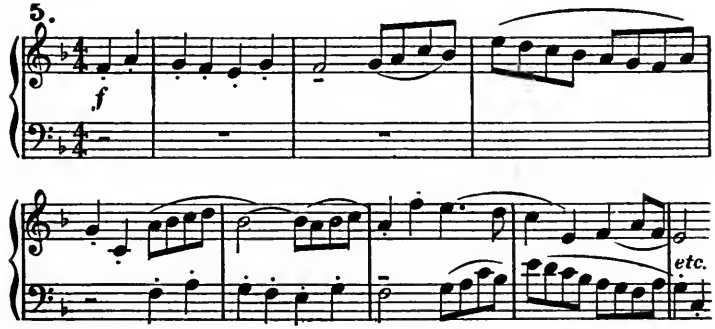
that is, the same phrase in contrary motion, and then, after playing about with simple sequences in the keys of D minor and F major, he works to a strong close in C major with the motive in its original form. We now give a few themes for inventions which should be worked out in accordance with the model from Bach analyzed above. As soon as the form is clearly understood the student should himself invent some motives suitable for treatment.



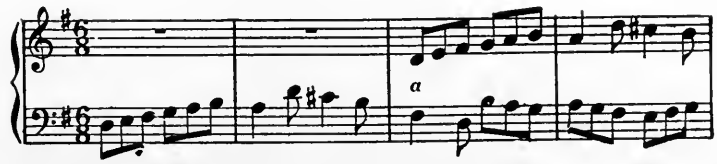
Allegro con spirito



Tempo moderato

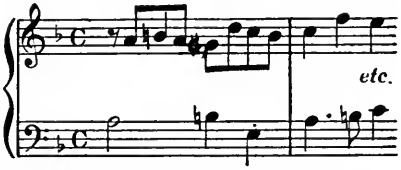


It must be clearly understood that in these exercises the counterpoint is to be written with reference to subsequent inversion. For instance, in No. 1, the first definite modulation will probably be to the dominant, and the second part would begin thus:



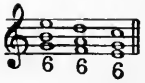
It is evident that this is the same counterpoint *below* (with the exception of one note, to avoid an empty fourth at the beginning of the measure) which was used at the beginning *above* the subject. In working out No. 3 it is suggested that the first modulation be made to the dominant

minor instead of the relative major. This would make the two voices invert as follows:



§144. For the student who has thoroughly grasped the principles of double counterpoint in two voices, triple and quadruple counterpoint will present but few additional difficulties. By these terms we mean three or four independent melodies, so planned that each one is capable of being the highest part, the lowest part, or one of the inner voices. In all the combinations the harmony so formed must be correct. *Three* independent melodies written in double counterpoint are obviously capable of *six* different combinations. It generally happens that certain of these combinations are more effective than others, and it is seldom necessary or advisable to use all six positions. Each one of the three voices, however, should be introduced once in the *bass*. This test will most readily disclose faults, for the only essential way in which triple counterpoint differs from ordinary double counterpoint is in the treatment, in any one of the upper voices, of *the fifth of a chord* (either a triad or a chord of the seventh) with reference to its subsequent appearance in the *bass*. Unless very carefully handled, it will make bad six-four and three-four chords. No definite rules can be laid down in regard to this point without hampering the student more than helping him. He must simply study good models, practise under supervision, and gradually cultivate a reliable judgment. In general, it is better in the upper voice to use the fifth *sparingly*, especially in the secondary triads of the key (II, III, VI), as the second inversions of these weak chords are seldom satisfactory. When the fifth is introduced, it should almost invariably be by *step* and not by *leap*.

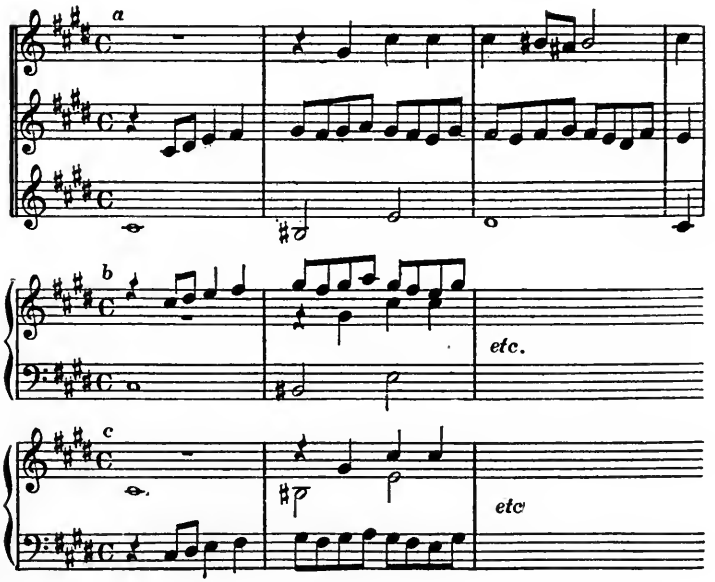
§145. It is evident that consecutive chords of the sixth are not available in triple counterpoint.



as in some of the inversions parallel fifths will necessarily be the result.

§146. Four independent melodies written in double counterpoint will allow twenty-four possible combinations. It is needless to say that all these positions are not used in a single composition. Composers select only those which seem most effective and interesting.

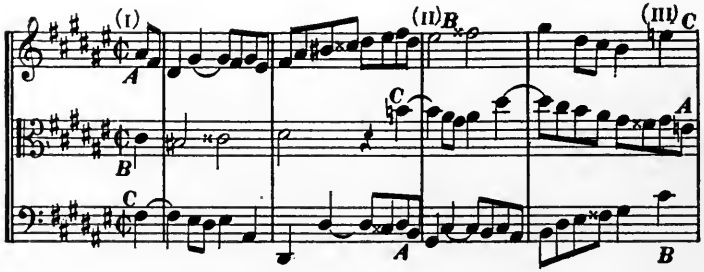
§147. A few original exercises are now given for the student to work out. He will seldom have occasion to use triple and quadruple counterpoint except in advanced fugal and symphonic writing. By that time, wherever double counterpoint would increase the organic structure of a composition or add to the vital interest, there will be little trouble in using it properly. Double counterpoint, introduced *merely for its own sake*, always sounds labored and pedantic. For the present, the student's time will be much better employed in analyzing and copying well-selected examples of double counterpoint from the works of great contrapuntal writers: Bach, Handel, Mozart, etc. In the fourth fugue of the first book of "The Well-Tempered Clavichord," we find three melodies treated in double counterpoint.



The six possible combinations of these voices are all satisfactory, and are actually used in the course of the fugue, though sometimes in related keys. It simplifies matters, however, to retain one key, and it will be well for the student to complete (*b*) and (*c*) and to write out the other three combinations.

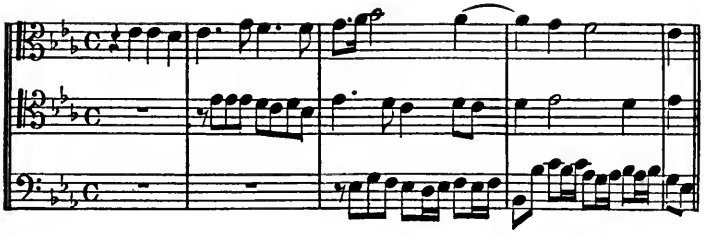
§148. Other beautiful and instructive examples of triple counterpoint from the forty-eight Preludes and Fugues are the following: Prelude in A major, No. 19, Book 1 (four of the six possible combinations are used); Fugue in C♯ major, No. 3, Book 1. The Fugue in B♭ major, No. 21, Book 1, with the exception of two episodes, is written throughout in triple counterpoint, and will furnish a most stimulating model for the student. The three-part Fugue in F♯ major, No. 13 of Book 2, is particularly valuable as an illustration from the fact that *all six* possible inversions are used. We give the first appearance of the three contrasted melodies, written out in open score, that the melodic line of each part may be more easily followed. We strongly advise the student to adopt this method in analyzing the various examples in triple and quadruple counterpoint. Not only do the individual melodies stand out more clearly, but most valuable practice is afforded the eye with reference to subsequent reading of orchestral scores. In this a wide and accurate range of vision is absolutely indispensable.

Measure 12

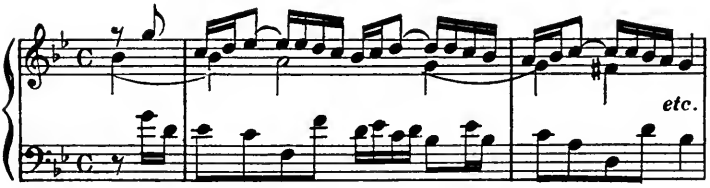


Let the student write out the other three positions for himself, beginning at measure forty-four. In the following example taken from a chorus in Handel's opera, "Hercules,"

Moderato

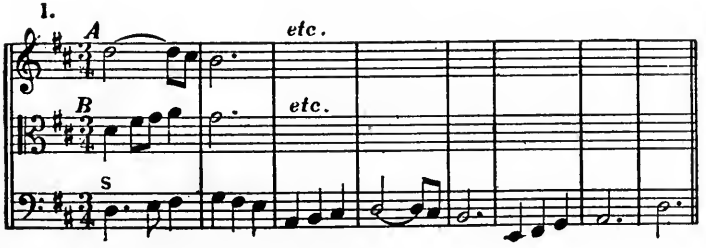


all six positions are effective and should be written out, though in the actual score the composer uses but four. As a last illustration let the student look up the magnificent examples of triple counterpoint found in Bach's well-known organ Fugue in G minor.

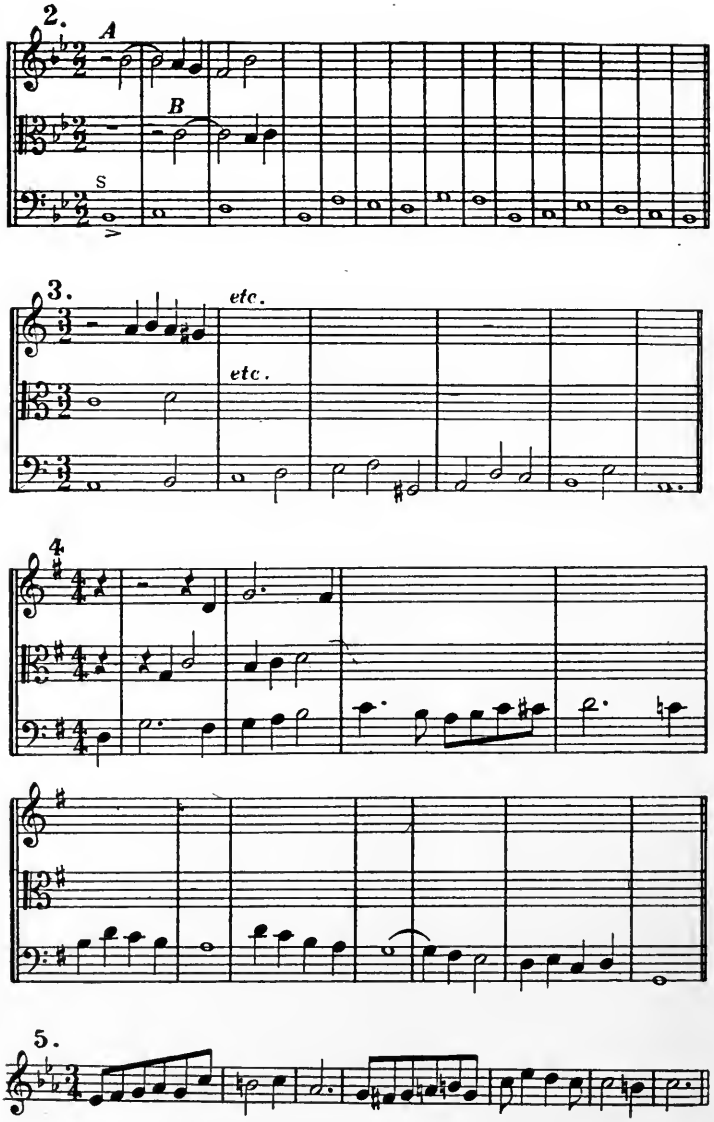


All six positions of these wonderfully contrasted voices are used in the course of the fugue.

EXERCISES



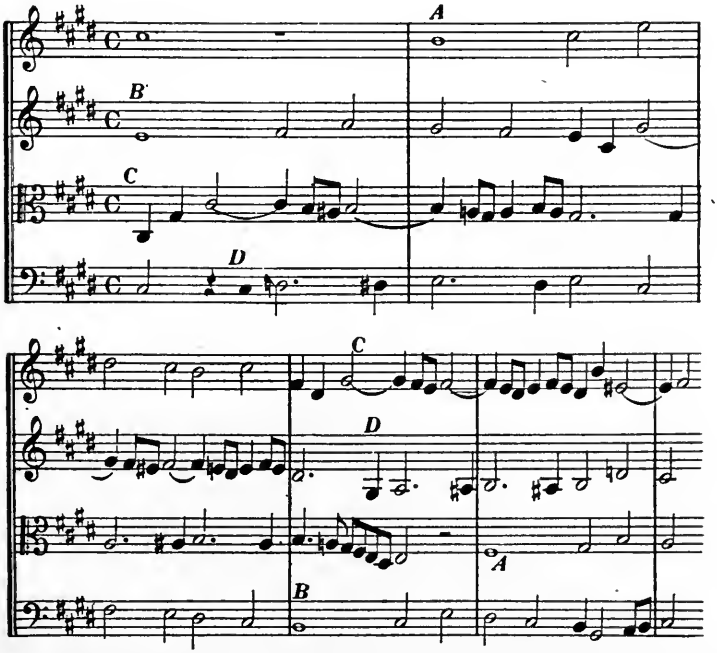
While he is completing voices A and B, let the student bear in mind their subsequent use as a bass. They should, therefore, be kept simple. All six inversions are satisfactory.



In working out the above exercises let the student bear in mind that it frequently happens that certain positions of triple counterpoint sound more satisfactory than others.

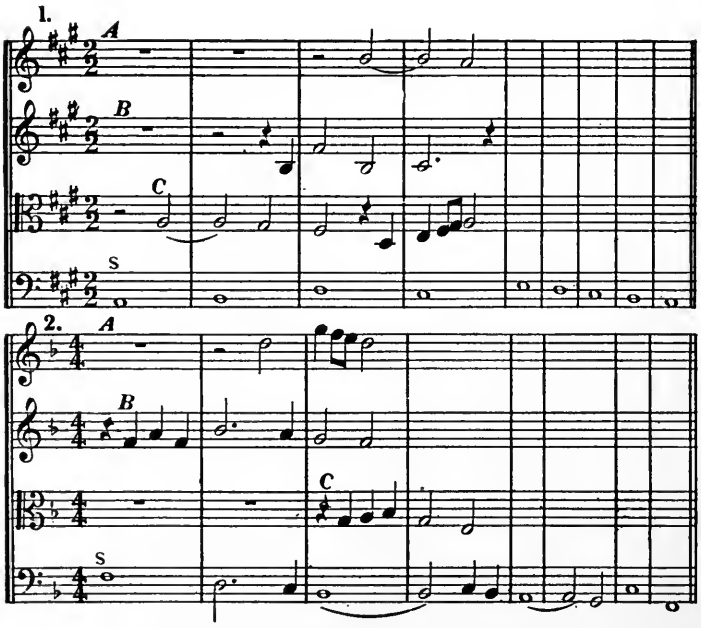
In regard to the fifth, of course it is not to be avoided altogether; the chief point is to introduce it with thoroughly good results.

§149. When four voices are so written that any one may be used in any position we have quadruple counterpoint. If all the inversions are made, there are twenty-four possible combinations. It is needless to say that out of this number only the most interesting ones are selected. For this kind of counterpoint no new rules are necessary; the fifth of a chord always needs special care, and the student should endeavor to make each voice distinct in character from the others. It is always of good effect to have the voices enter in succession, and it is never *necessary* to have all the voices moving at the same time. Rests properly introduced afford great contrast and variety. As quadruple counterpoint from its complexity is much less common than double or triple, a few examples and exercises will suffice. One of the most comprehensive and interesting illustrations may be found in the four-voiced Fugue in E major (No. 9 of the second book of the "Forty-Eight"), beginning at the sixteenth measure. The passage has been written out in open score, as if for string quartet, in order that the melodic course of each voice may be more readily followed.



In the Fugue in F minor (No. 12 of the first book) there may also be found an instructive passage in quadruple counterpoint at the thirteenth measure. The inversion takes place at measure twenty-seven. Lastly, a most wonderful example (both in its complexity and yet in its perfect freedom) may be found in the finale of Haydn's Quartet in C major, Op. 20, No. 2, which is a fugue on four subjects. The student can hardly do better than to look up this movement and copy out the various positions.

§150. Complete the following exercises in quadruple counterpoint, and write out at least three inversions; that is, test the voices by using each one in the bass.



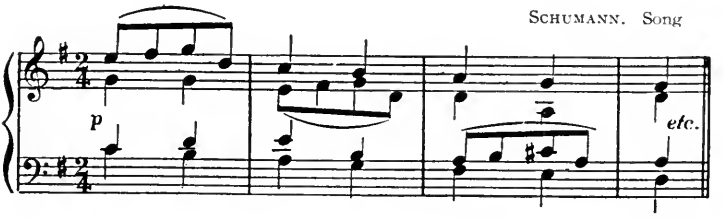
§151. For a marvelous example of quintuple counterpoint let the student study the finale to Mozart's "Jupiter" Symphony, in which five separate subjects are combined in all varieties of inversion and combination.

CHAPTER X

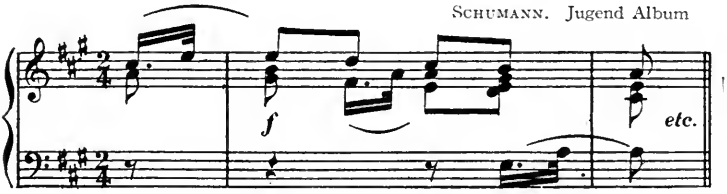
Imitative Counterpoint

§152. The student should now work out some exercises in which the principle of imitation is systematically introduced. Imitation consists in the repetition of the same melodic figure in various voices on different scale degrees and oftentimes in different keys. Every one is aware of the great coherency and interest imparted to music by imitation and of its frequency in the works of all good composers. In all elaborate polyphonic writing (such as canon and fugue) imitation plays an important and essential part, but even in the freest and lightest forms of composition, its subtle use is far more frequent than is generally supposed. The subject is so broad and indefinable that no fixed rules can be given for the use of imitation. Some examples are cited to show the general style, and then several exercises should be worked out.

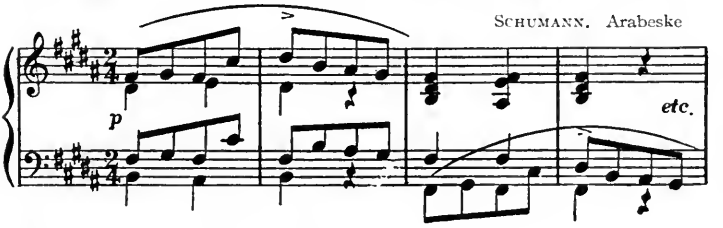
SCHUMANN. Song



SCHUMANN. Jugend Album

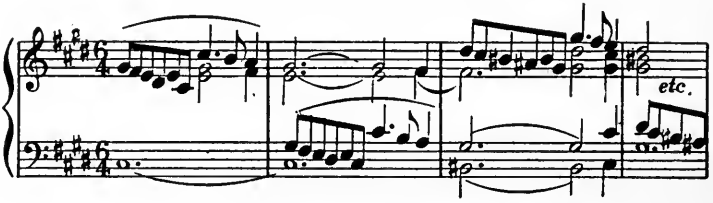


SCHUMANN. Arabeske

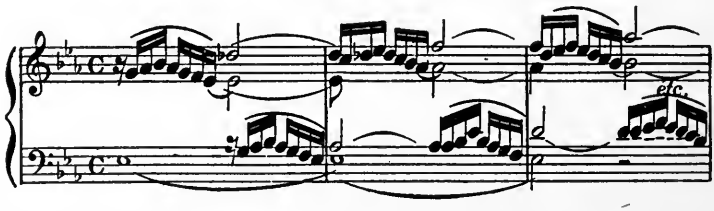


§153. See also the Sixth and Seventh Novelettes, the first intermezzo of the Third Romance, Op. 28, and the last of the Fantasie-stücke, Op. 12, for charming examples of free imitation. Schumann's compositions, in fact, abound in masterly and artistic uses of imitation, and the student is earnestly advised to look up examples for himself. A beautiful example in vocal style may be found in the chorus of "Houris" in the "Paradise and Peri" of the same composer. The older contrapuntists devoted much time and skill to imitation (so much so that at times their work sounds labored and artificial); the compositions of Bach, however, are an inexhaustible mine of instructive examples for the student.

"Well-Tempered Clavichord," Book 1, Prelude IV



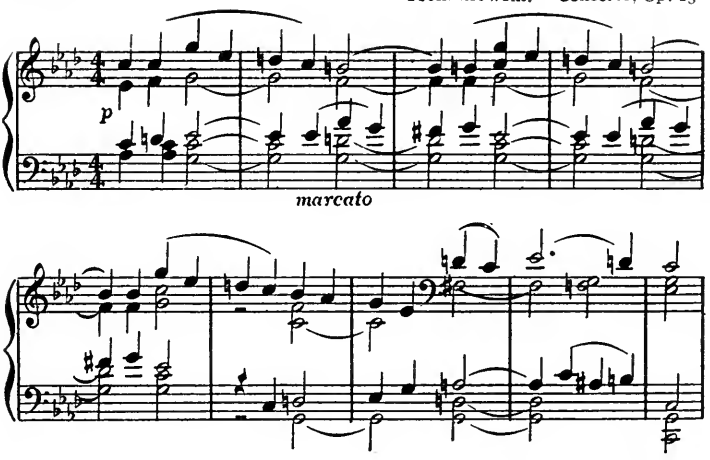
"Well-Tempered Clavichord," Book 1, Prelude VII



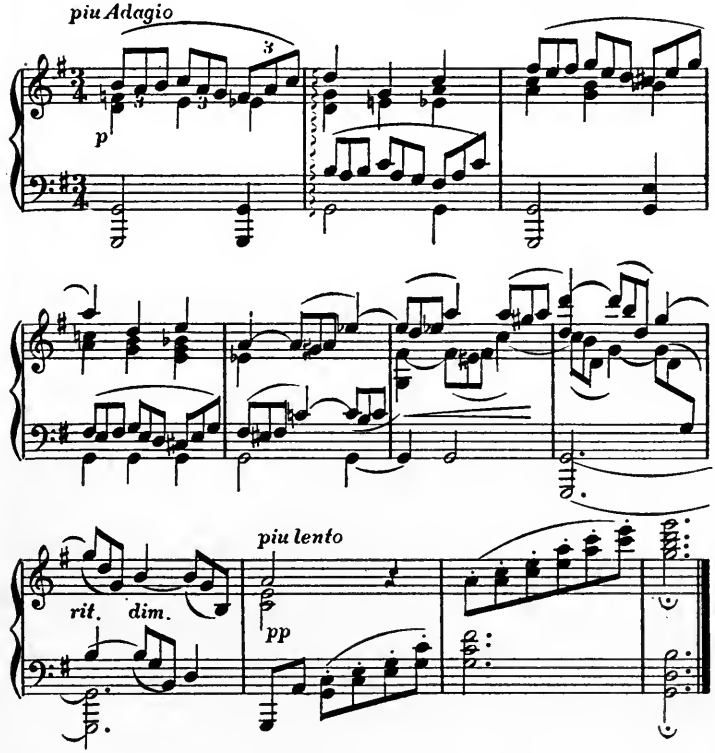
§154. See also Preludes Nos. 9 and 23 of the first book of the "Forty-Eight," and Prelude No. 7 of the second book, for interesting examples of free imitation. Throughout Beethoven's sonatas there are plentiful passages to illustrate this principle. In the finale of Op. 26 the student may see the close relationship between double counterpoint and imitation; in fact, they are very often found together.

§155. That the imitation need not be literal nor too exact in order to produce the delightful effect of answering voices so noticeable in modern composition is shown by the following striking passages:

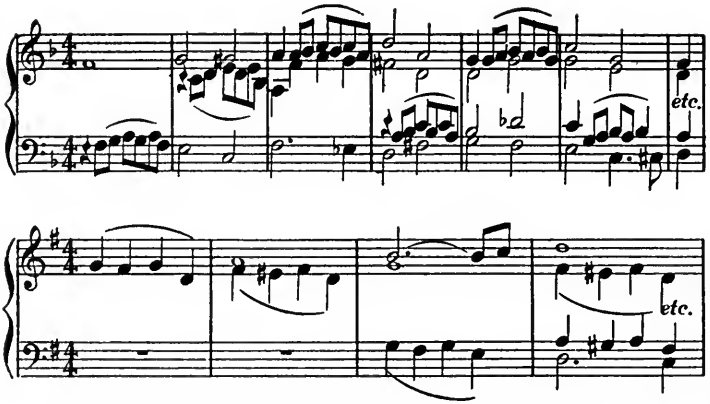
Andante TSCHAIKOWSKI. Concerto, Op. 23



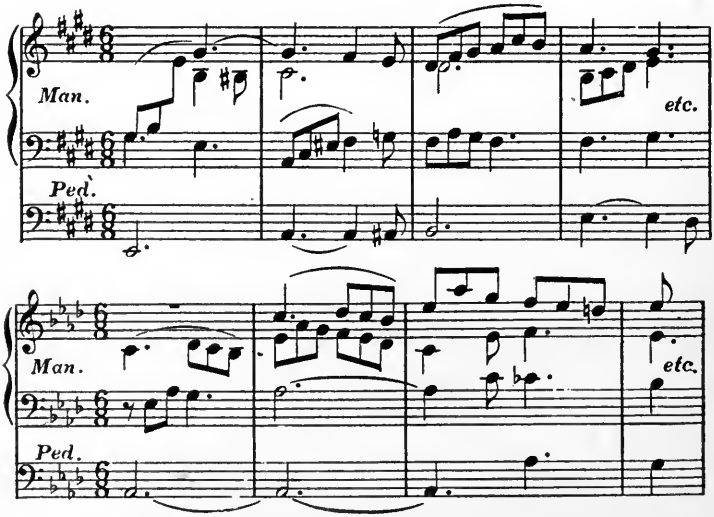
BRAHMS. Vocal Quartet, Op. 64



EXERCISES

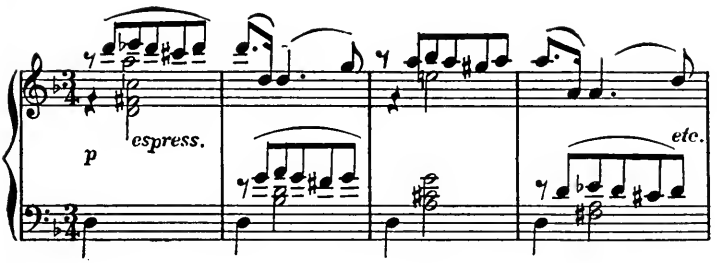


§156. With each of the above motives let the student compose a musical sentence of twelve or of sixteen measures.* Modulation into related keys should be freely used. It is also very interesting and beneficial to improvise at the pianoforte or organ short preludes in which some motive is introduced and developed in the various voices. Two models of style are given for the organ.



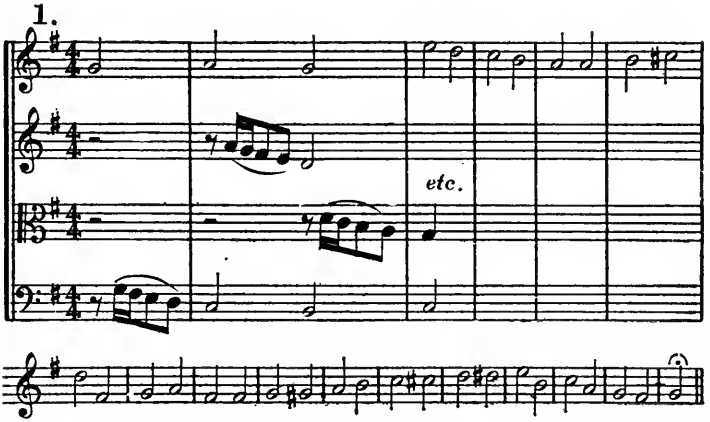
§157. The following prelude from one of Tschaikowski's songs (Op. 28, No. 3) will furnish a beautiful motive for development in free pianoforte style:

* The working out should be in open score.



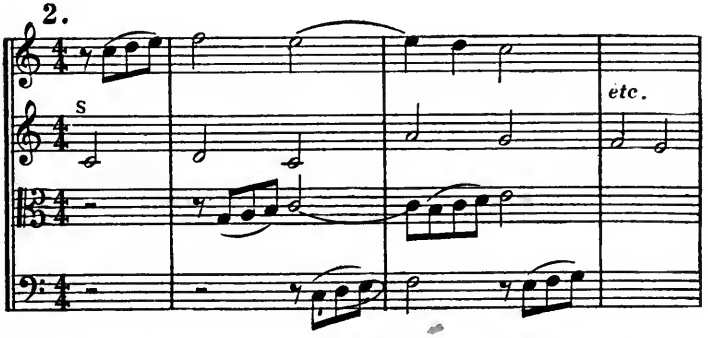
§158. Some longer periodic melodies should now be treated with imitative counterpoint. In each of the following exercises, for instance, continue to introduce in the different voices, as often as it will appear naturally, the short melodic phrase with which the counterpoint begins.

1.

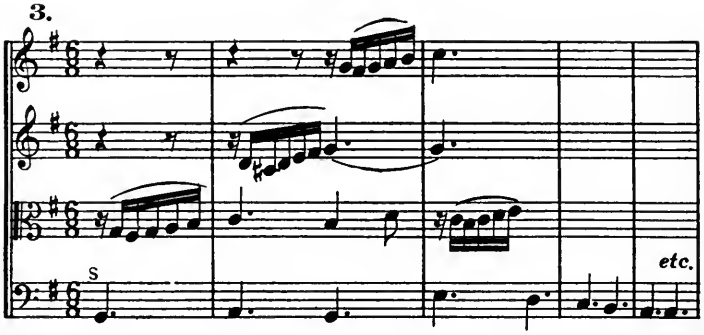


The same melody in the alto with an ascending phrase for the figure.

2.

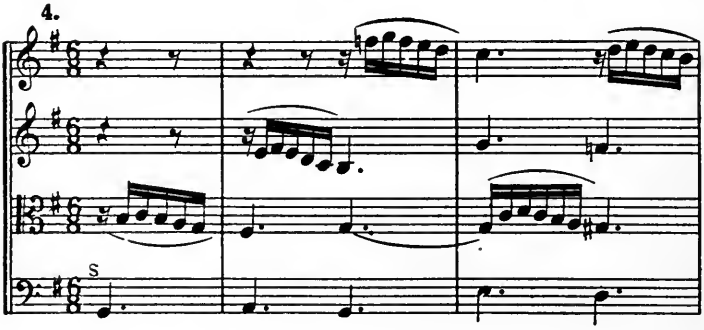


3.

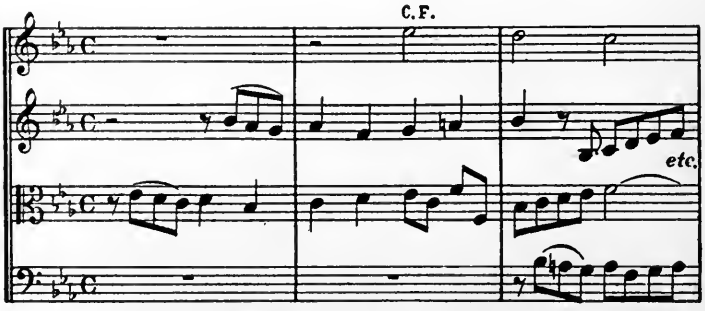


Good practice is also afforded by the treatment of the same bass with a descending figure.

4.



§159. For a beautiful example of the treatment of a choral melody with imitations, see Bach's version of the melody *"Vom Himmel hoch da komm Ich her."* *



* This is to be found in the Appendix to the eleventh volume of the Bach-Gesellschaft edition.

Here the imitating voices which accompany the soprano are derived (by diminution) in the most ingenious way from the melody itself. The whole choral will repay careful analysis.

§160. Henceforth in all his work, especially that for voices or for strings, the student should be on the watch to introduce imitative phrases, not so often, to be sure, as in the above exercises, where the repetition, to secure facility, was somewhat mechanical, but wherever the organic structure of the composition may be strengthened. Only a mature artistic judgment can decide just where and just how often imitation may be introduced with happy and convincing effect. Meanwhile the cultivation of this tendency is a most effective cure for a diffuse and wandering style.

CHAPTER XI

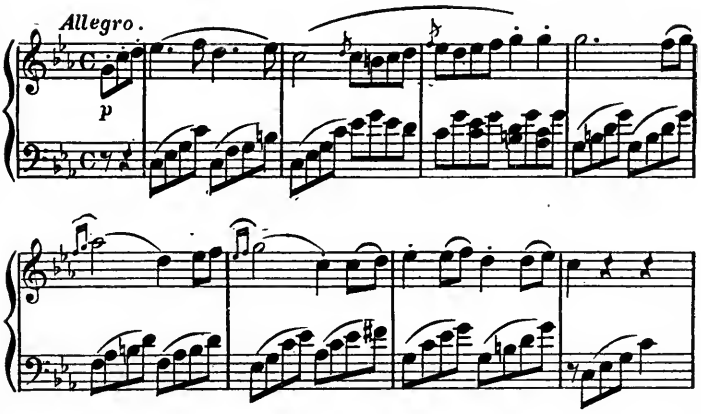
Pianoforte Writing

§161. We shall now give some melodies which are to be harmonized with especial reference to their effectiveness upon the pianoforte. First, however, something must be said of the distinction between homophonic and polyphonic style, for the student has doubtless noticed in compositions for the pianoforte how seldom all the parts are of equal importance, and how free the writing is in regard to the number of voices, range, etc.

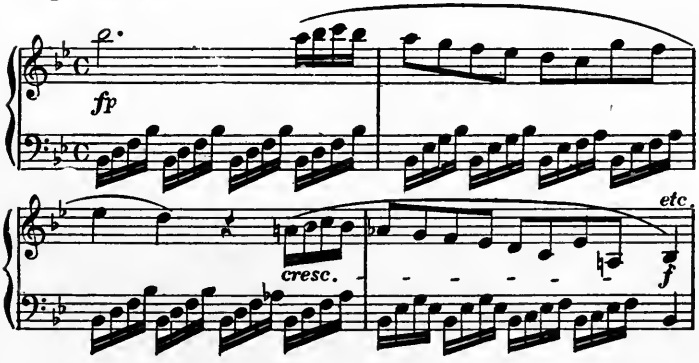
§162. In polyphonic music, as we have seen, all the voices are held to be of equal melodic importance and are treated accordingly, whereas the essential of homophonic music is that there shall be one chief melody (either in an upper, a middle, or a lower voice, as the case may be), while the other parts are kept frankly subordinate and merely furnish a harmonic background, or accompaniment. In most music, however, of any worth, this accompaniment is so contrived that it has some independent rhythmical interest which is secured by the continued use of the same accompaniment figure,— often some characteristic arpeggio or group of iterated chords. In all modern writing for the pianoforte, beginning with Beethoven, this homophonic style predominates, although in compositions of large extent we often find both styles. Composers themselves differ, in that some are more contrapuntal in their tendencies than others. Chopin, for example, writes in many instances in the style of an idealized modernized Bach. Schumann is very polyphonic in much of his pianoforte music. The chief essential in learning to write effectively for the pianoforte is to free ourselves from some of the very tendencies which are so important in compositions for voices or for strings, — that is, a fixed number of parts and a definite, melodic individuality for each voice. The keys of a pianoforte are not personalities like the singers in a chorus or the players in a quartet or orchestra, whose interest has to be kept up by the composer. In writing for the pianoforte it is entirely a matter of artistic judgment whether the number of parts shall be two or ten. In fact, some of the most beautiful compositions known are largely in two-part writing, with an occa-

sional appearance of fuller harmony where effects of forte or of sforzando are required. This is equally true of the works of Beethoven, of Schumann, or of Chopin — three great masters of pianoforte style. In this style of writing, thinness of harmony is avoided by a frequent use of broken chords and arpeggios, and sonority of effect is gained by a free use of the damper pedal. These points are clearly shown in the following illustrations:

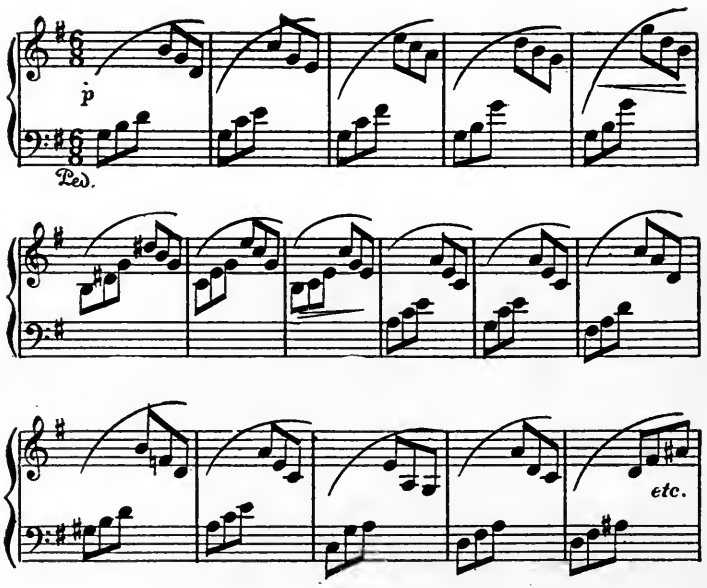
BEETHOVEN. Sonata Pathétique, Rondo



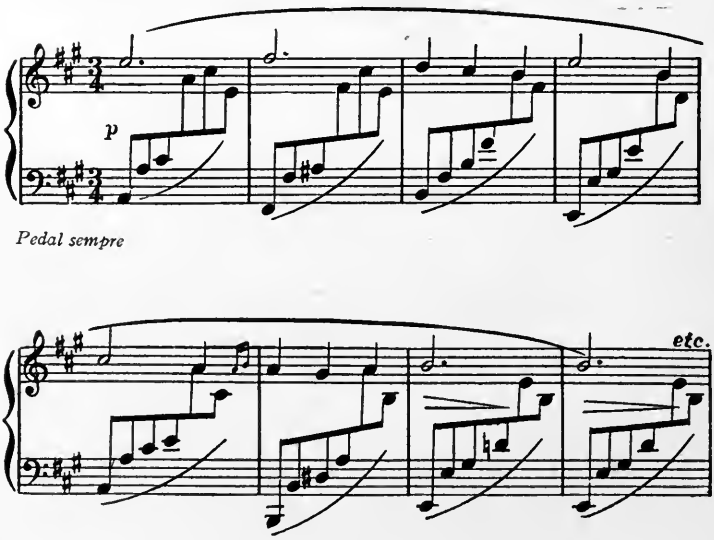
Allegro con brio BEETHOVEN. Sonata, Op. 22



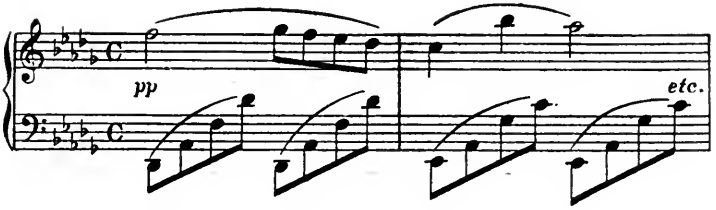
Andantino SCHUMANN. Little Study, Op. 68



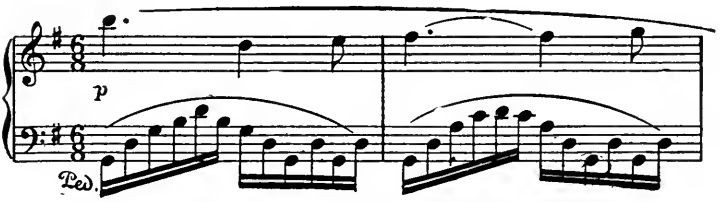
Andante con moto SCHUMANN. 7th Novellette, Trio



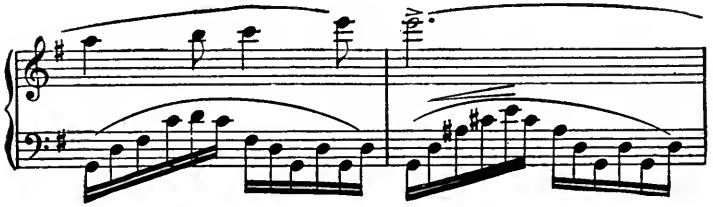
CHOPIN. Funeral March



Andante spianato



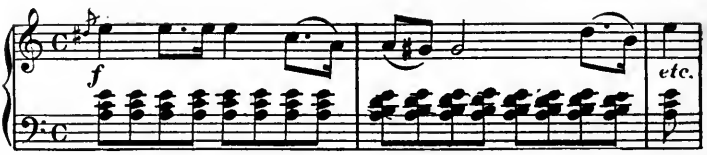
CHOPIN. Op. 22, Polonaise



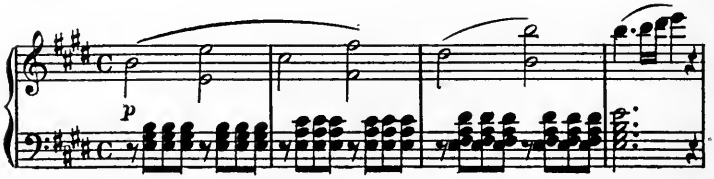
§163. In these beautiful and very instructive examples, observe how distinctly the cantabile melody stands out, while at the same time the harmonic basis outlined by the accompaniment figures is uniformly rich and satisfying. In the selections from Schumann and Chopin observe the *wide extent* of the arpeggios (so characteristic of the modern school) in contrast with the grouping used by Beethoven and the older classic masters, who generally kept arpeggios within the octave.

§164. The accompaniment to a melody may often consist of a series of iterated chords. When this form of accompaniment is used the melody is generally characteristic enough to justify the subordination of the harmonic background. But even in the chords themselves, when the student applies this treatment to his own work, a certain distinction should be sought, for nothing is more monotonous than the endless repetition of a few trite harmonies.

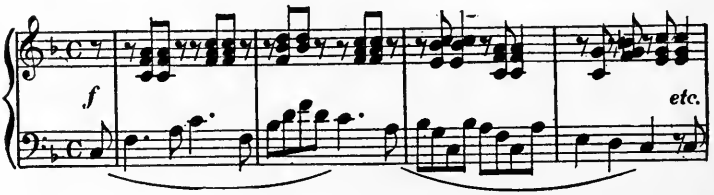
Allegro MOZART. Sonata in A minor



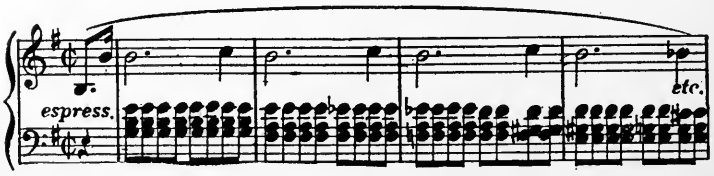
Allegro BEETHOVEN. Sonata, Op. 14, No. 1



Allegro SCHUMANN. Jugend Album, No. 10



Largo CHOPIN. Preludes, No. 4



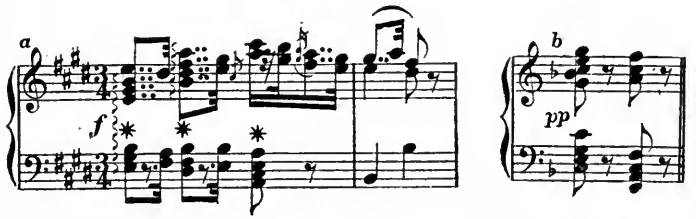
§165. Unfortunately, it is impossible to lay down any fixed rules to teach the student how to write effectively for the pianoforte. His best method of work is to harmonize certain melodies in pianoforte style, as soon as possible to try his own hand at short *original* pieces, and to follow the criticisms and suggestions of his teacher. Above all, let him play and analyze the standard works in pianoforte literature, especially the compositions of Chopin, Schumann, Heller, and Liszt. The pianoforte, as an instrument, has great advantages. Its compass is very large, it is well

suited to the homophonic, and also (with modifications) to the polyphonic style, the uniformity of tone quality throughout its compass is of great practical advantage,* and music written for any other instrument can be suitably transcribed for it. On the other hand, it has certain deficiencies which must be carefully considered; for example, sounds cannot be sustained with uniform strength as with the voice, the organ or violin, or with most orchestral instruments, and of course a crescendo on a held tone is absolutely impossible; — whatever sustaining power the instrument possesses is far greater in the lower and middle registers than in the higher compass. From these inherent characteristics certain deductions can be made which should prove helpful.

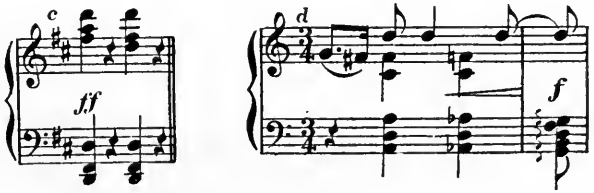
§166. First: In general (especially in early attempts), let the style be light. Two- and three-part writing is always effective on the pianoforte, as the student may see for himself from the numerous examples in the works of Bach, Schumann, Chopin and Mendelssohn; well-grouped arpeggios, sustained by the pedal, may always be counted upon for sufficient sonority.

Second: Avoid thick and muddy chords. In the writings of Haydn, Beethoven and their contemporaries, we often find chords like the following:

Adagio HAYDN. Sonata in E♭ BEETHOVEN. Op. 2, No. 1

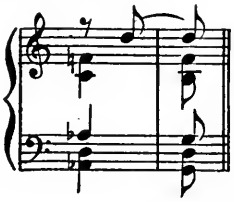


BEETHOVEN. Op. 10, No. 3 BEETHOVEN. Op. 7



* In writing for voices or for orchestral instruments, great attention has to be paid to the different registers, — chest tone, head tone, or grave, medium and acute register of clarinet, flute, etc., and often the composer is seriously hampered by mechanical difficulties.

§167. The reason is not far to seek. The instruments of the latter part of the eighteenth century and the early part of the nineteenth had a rather light thin tone, and composers, in their endeavors to secure richness and brilliancy, often wrote chords which upon our more heavily strung and richer toned pianos sound thick and coarse, and in which the sonority is deadened rather than increased. In general, chords should be so grouped that there are spaces between the factors in which the harmonics may vibrate; if everything is filled in, more *noise* is made, but not more clear, ringing, musical sound. In this connection avoid placing the third or doubling the third in the lower register. Thirds in close position do not sound well in that part of the instrument. For instance, such doubling of thirds and of leading tones as may be found above in example (*a*) is seldom advisable, and the low thirds in example (*b*) and (*c*) have a rather gruff effect. In example (*d*) a modern composer would have undoubtedly resolved the last beat of the measure in this position,—

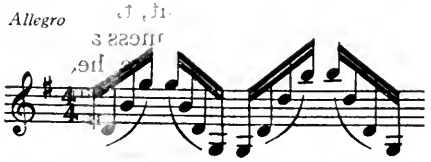


with a great gain in real sonority. This rule about thirds is applicable also to arpeggios. In older compositions we find figures like this:

but since the time of Von Weber and Chopin, who were the pioneers in using widely dispersed positions, it is far more common and better to find the third treated as a tenth and to employ a more open grouping; that is,

Of course care must be taken not to write arpeggios actually beyond the compass of the human hand. Groups like the

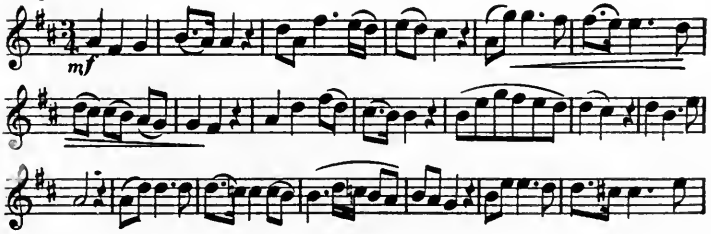
following are entirely impossible on the piano at a high rate of speed,

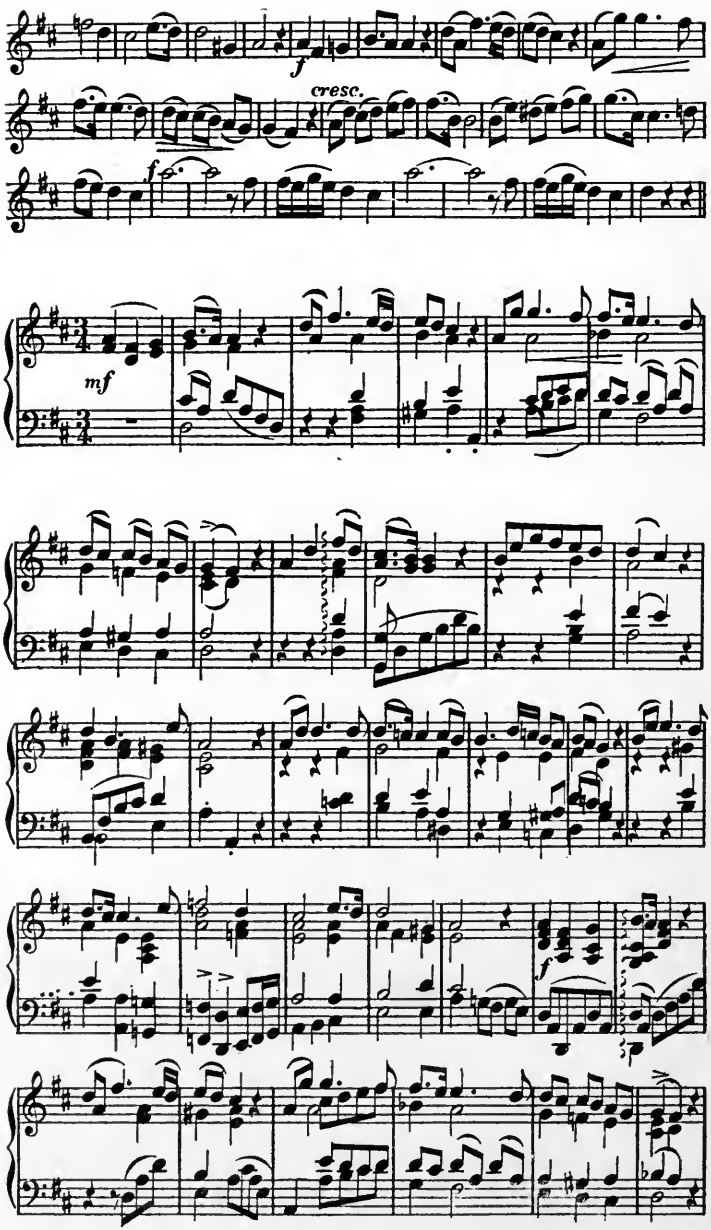


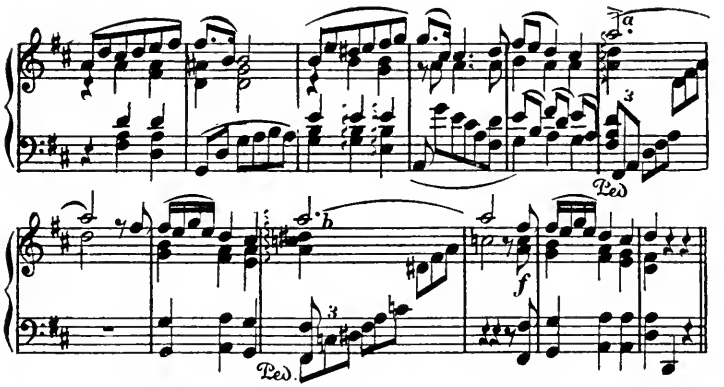
and are really violin figures. Only a mature judgment and an intimate knowledge of pianoforte technique will enable the student to decide in every case just what is practicable, — *klaviermässig*, as the German term is. Hence at the outset let the style be simple and direct. Avoid chords which consist of huge handfuls of notes — especially when they imply rapid change of position — and also fantastic groupings of arpeggios.

§168. Third: When, for variety, the polyphonic style is used, and this is often the case, avoid many complicated, independent parts. Two- and three-part writing will generally suffice; each additional voice not only increases the technical difficulty for the player, but renders the music less easy to be followed clearly by the hearer. In all two-part writing care should be taken not to have the separate voices too *far apart;* when they are so separated there is an effect of thinness and emptiness which, in general, is not desirable. A cantabile melody should practically always be given to the medium part of the instrument, as there the singing power is strongest.

§169. We now take a simple melody by Mozart, and proceed to harmonize it in pianoforte style. It will be advisable for the student to try his own hand at this melody in accordance with the suggestions given above, and then compare it with the version which is submitted as an illustration of the main points in pianoforte style, but not as the only treatment of which the theme is capable.



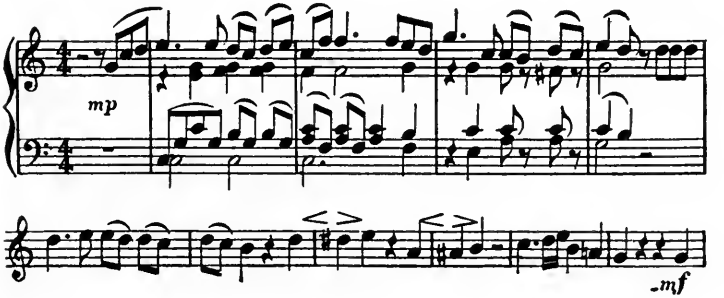

f
cresc.
f
mf
f

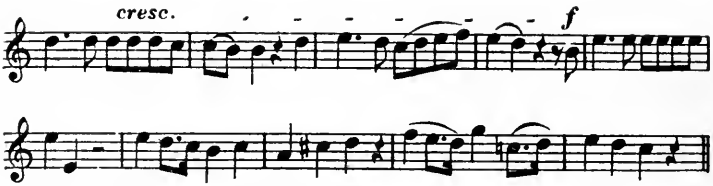


The following points in the above version are to be carefully noticed by the student: The light style of the opening measures, thoroughly in keeping with the simplicity of the melody. Often the theme stands out better if it is entirely without accompaniment for a few notes, as in measures three, five, etc. Observe the freedom from a fixed number of parts; sometimes the chords have two parts, sometimes six. In the last measures animation is gained by changing the eighth-note motion to triplets. Of course at (*a*) and (*b*) sonority is gained by the sustaining pedal.

§170. A set of melodies is now given which the student is to treat himself. Strive for variety and beauty in the accompaniment. Mendelssohn's "Songs without Words" furnish an endless variety of accompaniment figures for lyric melodies, and they may be studied with great profit in connection with the original work.

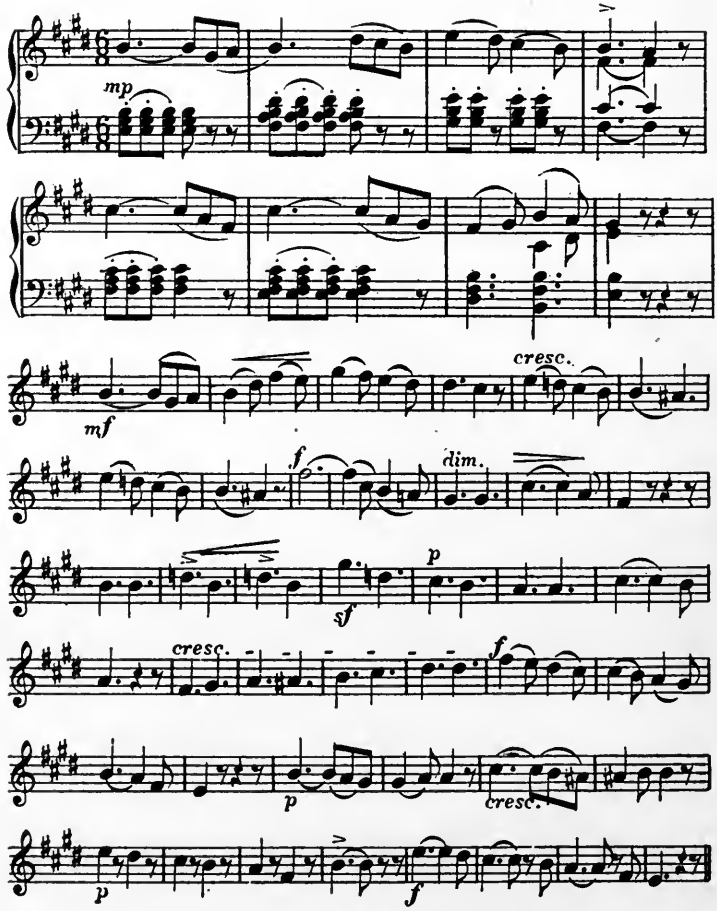
1. *Andante cantabile* MOZART



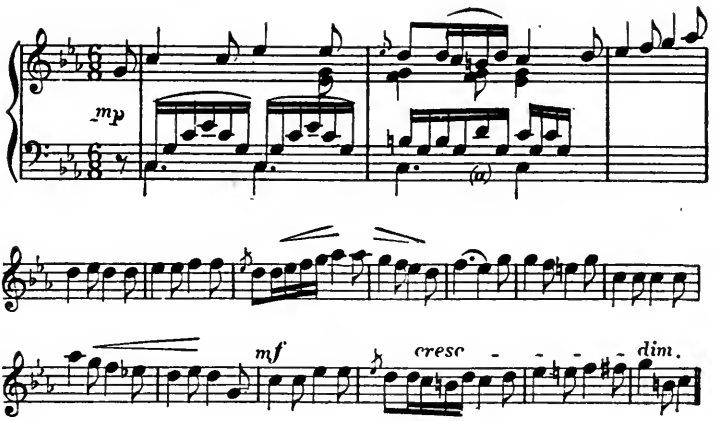


The next melody gives opportunity to use an accompaniment of iterated chords, which may be interchanged in places with other figures.

2. *Presto agitato* MENDELSSOHN

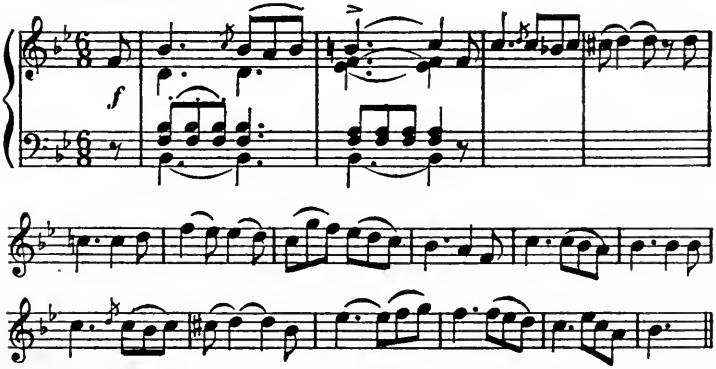


3. *Adagio espressivo* BEETHOVEN

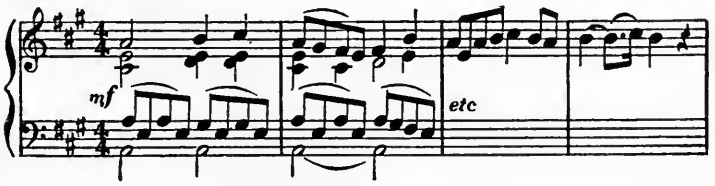


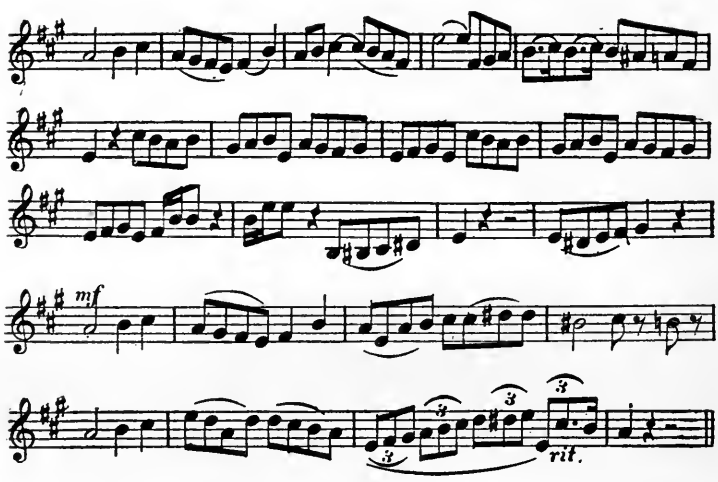
At (*a*) observe the slight change in the figure to avoid the doubling of the leading tone B. Such attention to detail conduces to clearness of style.

4. *Andante vivace* BEETHOVEN

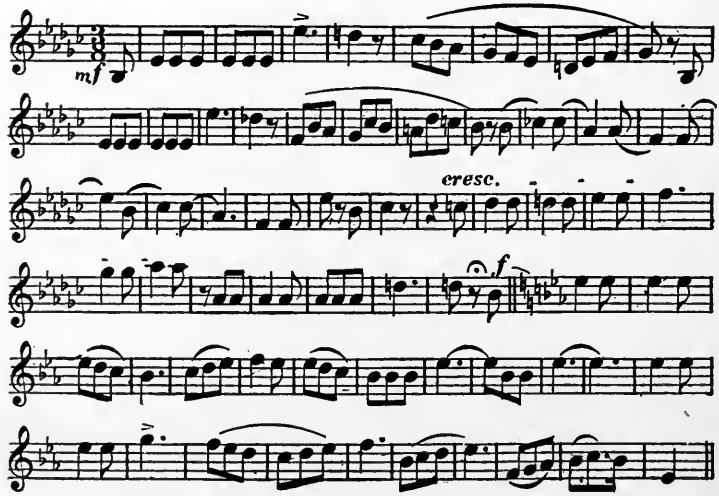


5. *Andantino* AUBER

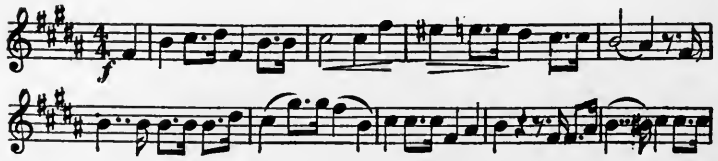


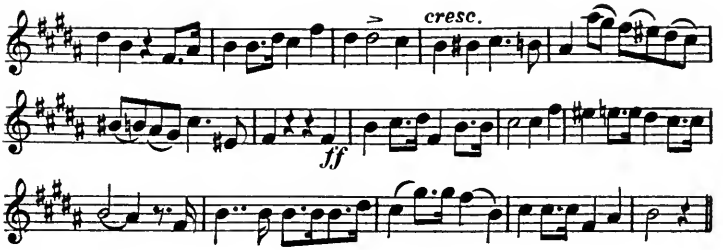


6. *Allegretto* AUBER



7. *Tempo di Marcia* BOIELDIEN





§171. In connection with these exercises the student is strongly urged to begin work entirely *original*. Short pieces should be composed for the piano in some of the dance rhythms,— minuet, gavotte, bourrée, scherzo, — and in two-part or three-part form. A constant effort should be made to stimulate the inventive faculties and to enliven the imagination. Like any other of our powers, the imagination grows strong from practice. Nothing will teach the student so much about pianoforte style as to try his own powers, under competent supervision, in actual original composition. No matter how latent they may seem at first, they will surely gain strength little by little. Facility of expression oftentimes reacts most favorably upon the ability to have something to express.

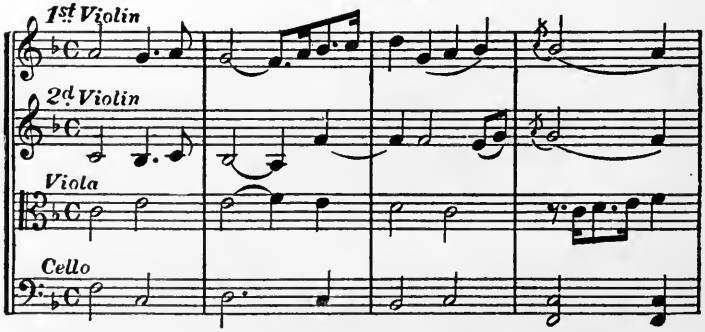
CHAPTER XII

Writing for String Quartet

§172. We now give a set of melodies of varied character, which are to be treated with special reference to effective performance upon a string quartet. Melodies have been selected which call for a free application of the principles of imitation and double counterpoint treated in the foregoing chapters. Likewise the homophonic style may often be applied to writing for strings, though a little more care has to be taken to make the subordinate parts interesting to the players than is the case in the writing of an accompaniment for a keyed instrument. Above all, the student is expected to analyze some of the ever-beautiful quartets of Haydn, Mozart, Beethoven and Schubert. In these days of cheap editions of the classics, there is no reason for not owning and studying thoroughly certain models of style.

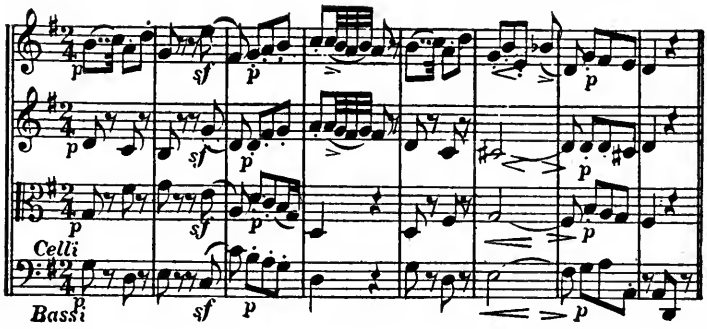
The following are especially recommended: from Haydn, any of the five in Op. 76; from Mozart, of the set dedicated to Haydn, those in C major, A major and D major. From Beethoven, the three in Op. 18 are good ones with which to begin.* In a short, practical book, it is obviously impossible to enter upon all the intricacies of a perfectly free string-style. Perhaps one of the most important points is the freedom with which the inner voices may cross: for example,

Sotto voce MOZART. Religious March from "Idomeneus"

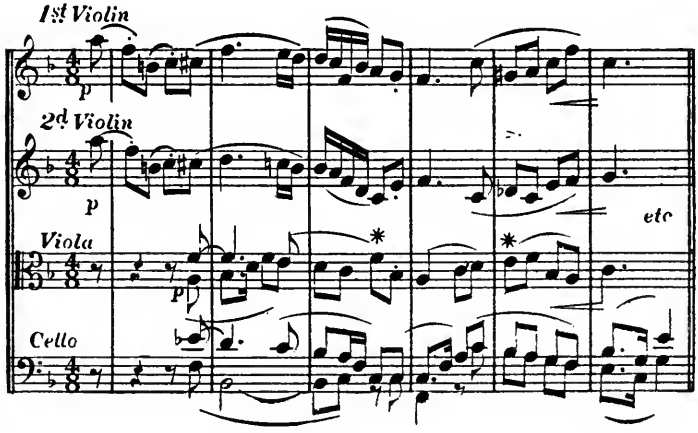


* These may all be procured in the pocket edition, known under the name of "Payne's Kleine Partitur Ausgabe."

Andante HAYDN. Symphony in D

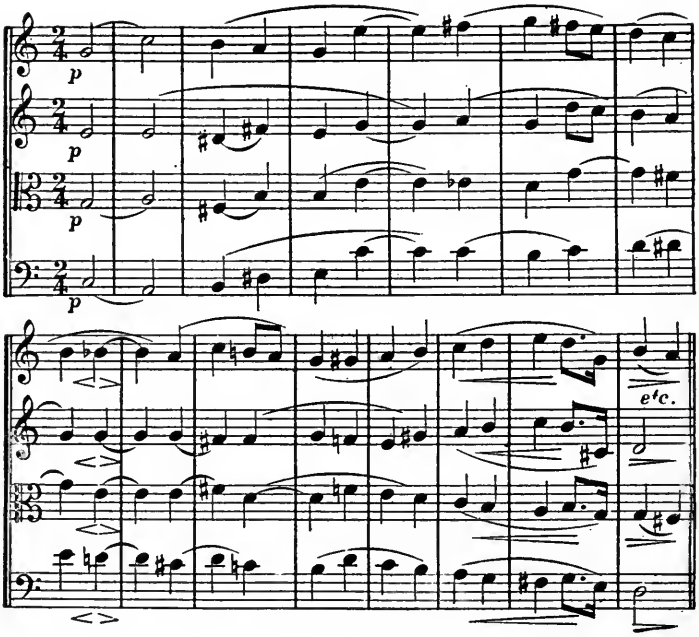


R. STRAUSS. "Till Eulenspiegel"

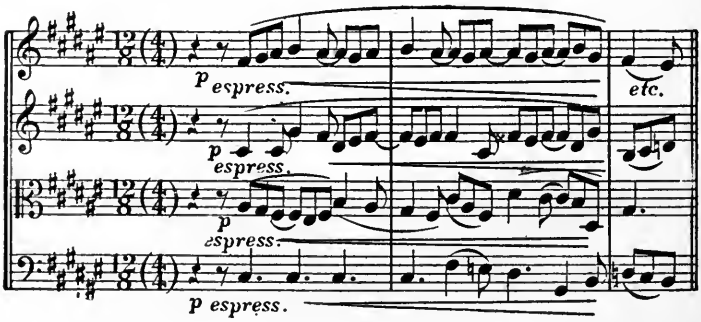


§173. Simple as these passages are, they illustrate quite clearly the freedom with which the inner voices may cross in order to gain variety of melodic outline and to give certain important chord factors to just the most sonorous register of a given instrument. Any one who has ever heard the following passages from the symphonies of Schumann and of Brahms will remember the remarkable richness and sonority gained by careful grouping of the chord factors and by preserving the melodic interest in each voice.

SCHUMANN. 2d Symphony

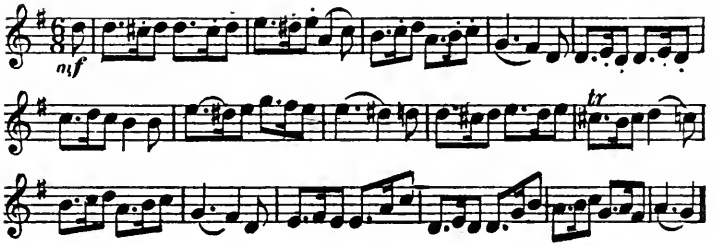


BRAHMS. 2d Symphony



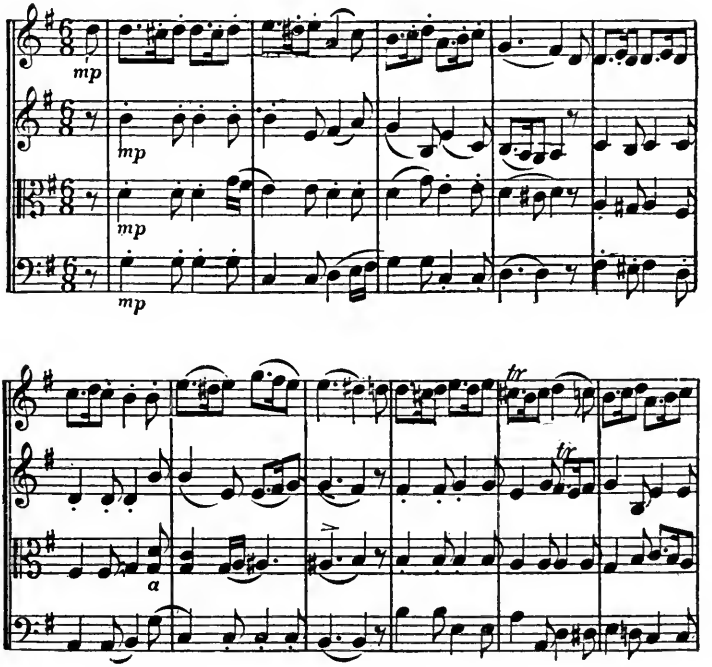
We now attempt a harmonization for string quartet of the following melody:

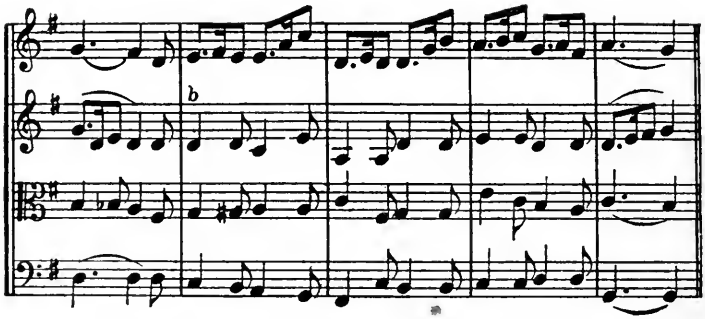
Allegretto HAYDN



As elaborate counterpoint would be entirely foreign to the simplicity and grace of the melody, it is better to treat the three lower parts as an accompaniment and to use chiefly the homophonic style. The harmonies should be simple and natural, so as not to detract from the individuality of the melody, but they need not be grouped in a clumsy or trite fashion; on the other hand, by "crossing," the inner voices may be made quite interesting.

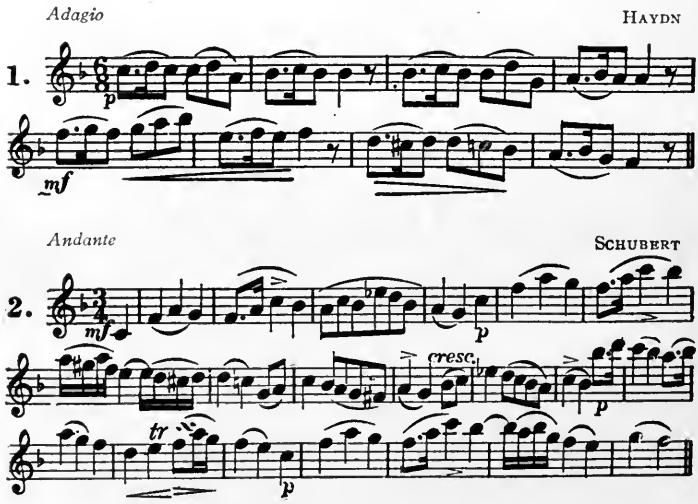
Allegretto



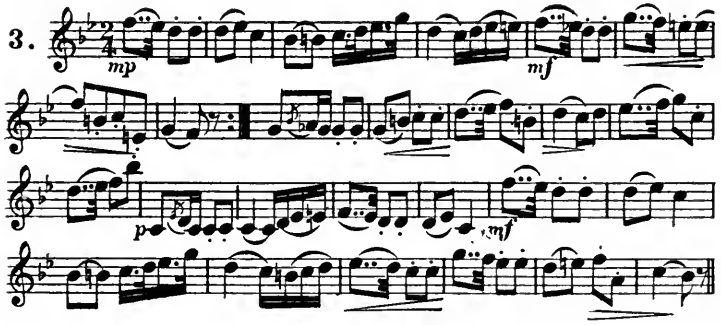


In this version observe the crossing of the second violin and the viola in the third and fourth measures. At (*a*), as the outer voices are separated by a wide range, "double stopping" is used in the viola for two chords. In this way the harmony of the accompanying voices is often enriched. At (*b*) observe how the suspension saves the harmonic progression from being commonplace.

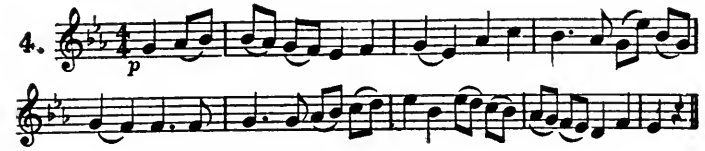
§174. The student should now treat the following melodies in the same general style as the preceding example. In No. 3 the writing at times may be more polyphonic. It is neither necessary, nor in fact desirable, to keep all the parts constantly going. Often certain of the instruments may rest, and two- and three-part writing be employed.



Andante grazioso HAYDN

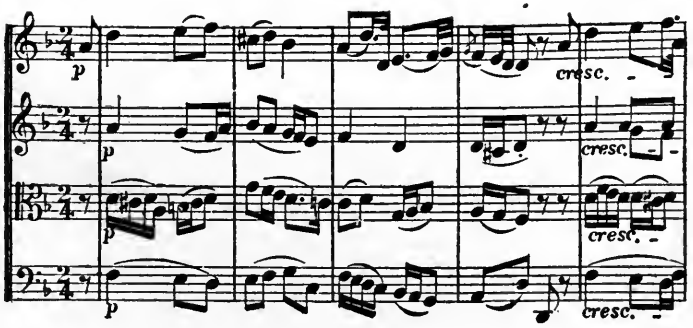


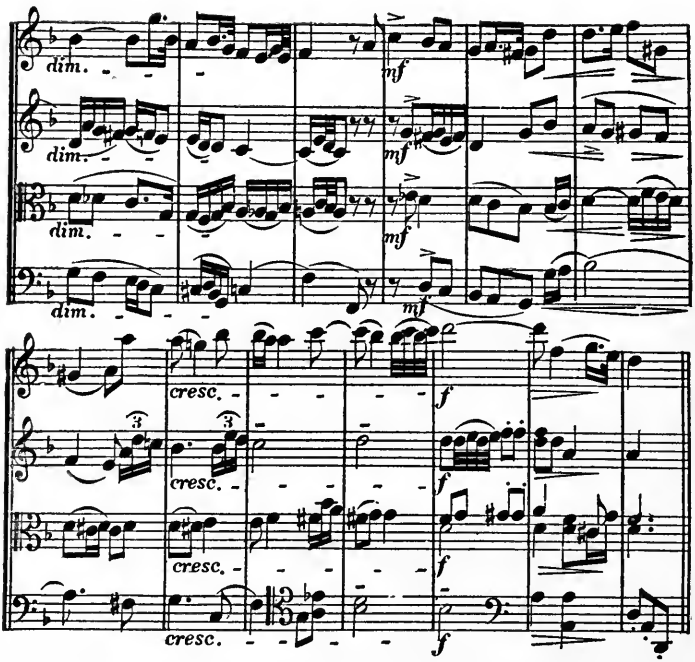
Andantino BEETHOVEN



§175. We now treat a melody for string quartet in the polyphonic style, and then give some longer, more elaborate melodies in which imitation, double counterpoint and other devices may be freely used. The student should also make every endeavor to have his exercises and compositions performed. More is to be learned from the actual hearing of what is written than in any other way.

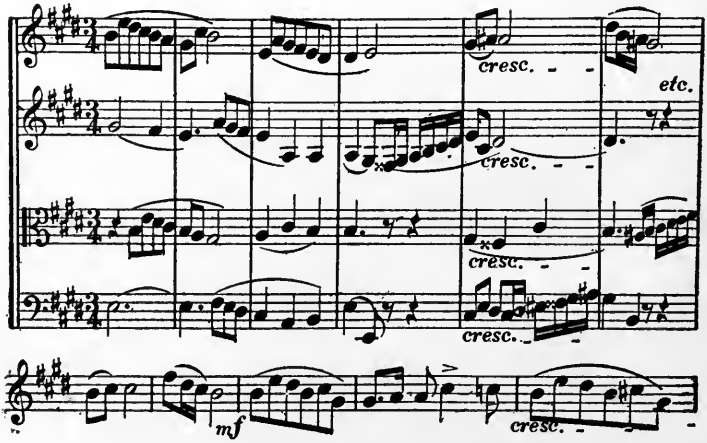
Poco adagio HAYDN

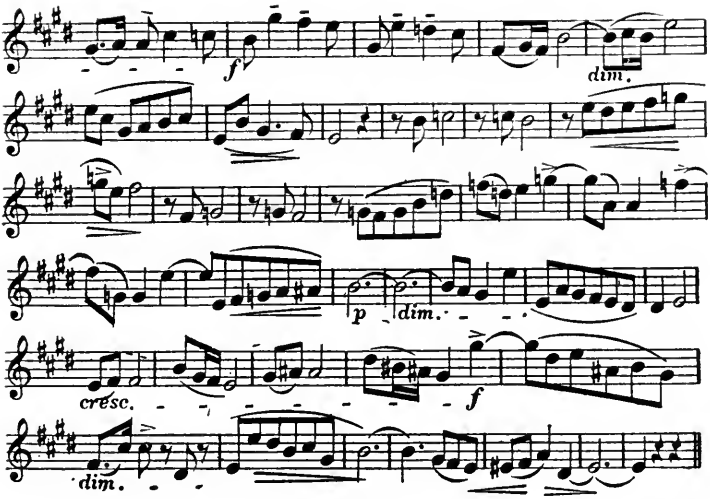




In this version observe the free use of imitation in the last seven measures. In the next exercise also there will be frequent opportunity for the parts to answer each other.

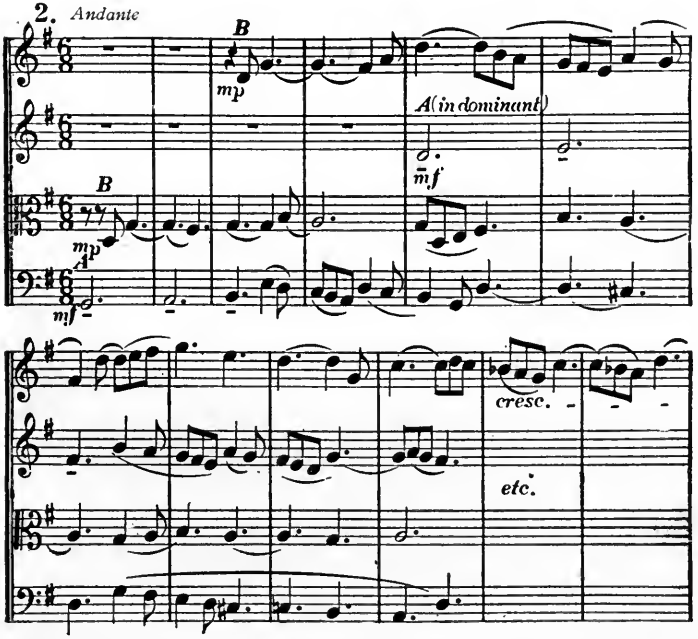
Andante con moto

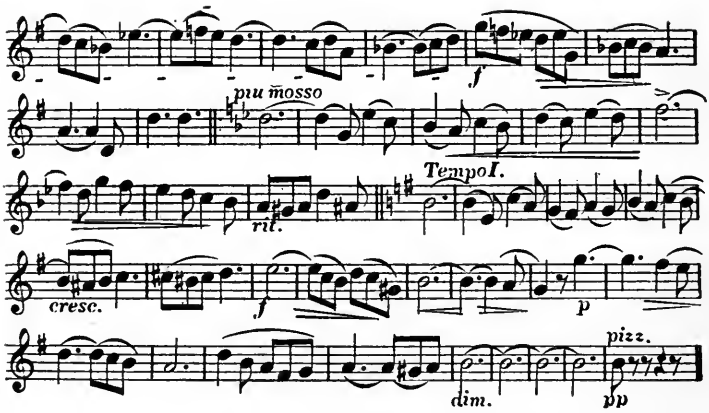




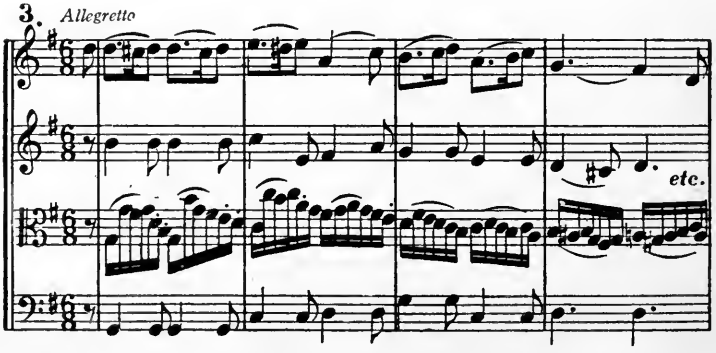
§176. We now give an exercise in which *two* motives are to be worked out simultaneously. Imitative phrases of like melodic design and of corresponding rhythm should be freely introduced.

Adapted from Dubois

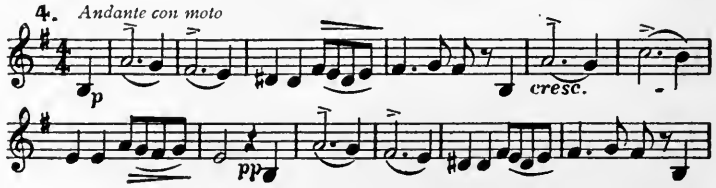


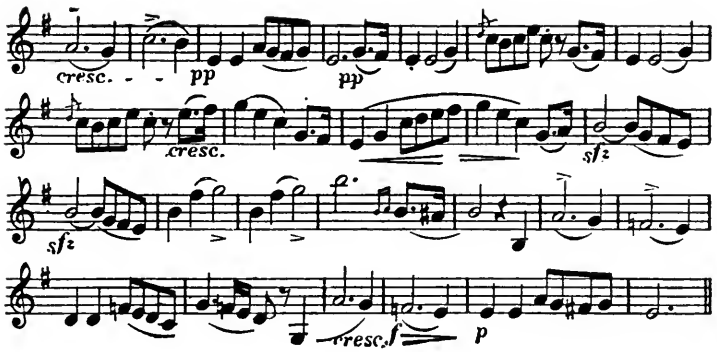


§177. The melody in G major from Haydn, given on p. 239, may also be treated successfully in contrapuntal style, that is with a flowing obligato in one of the inner voices. We work out a few measures to show the general style:

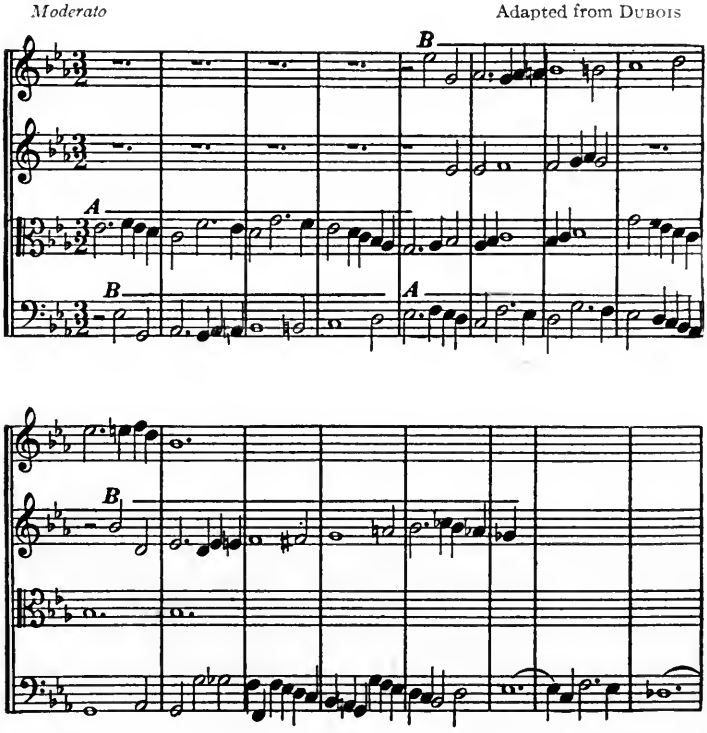


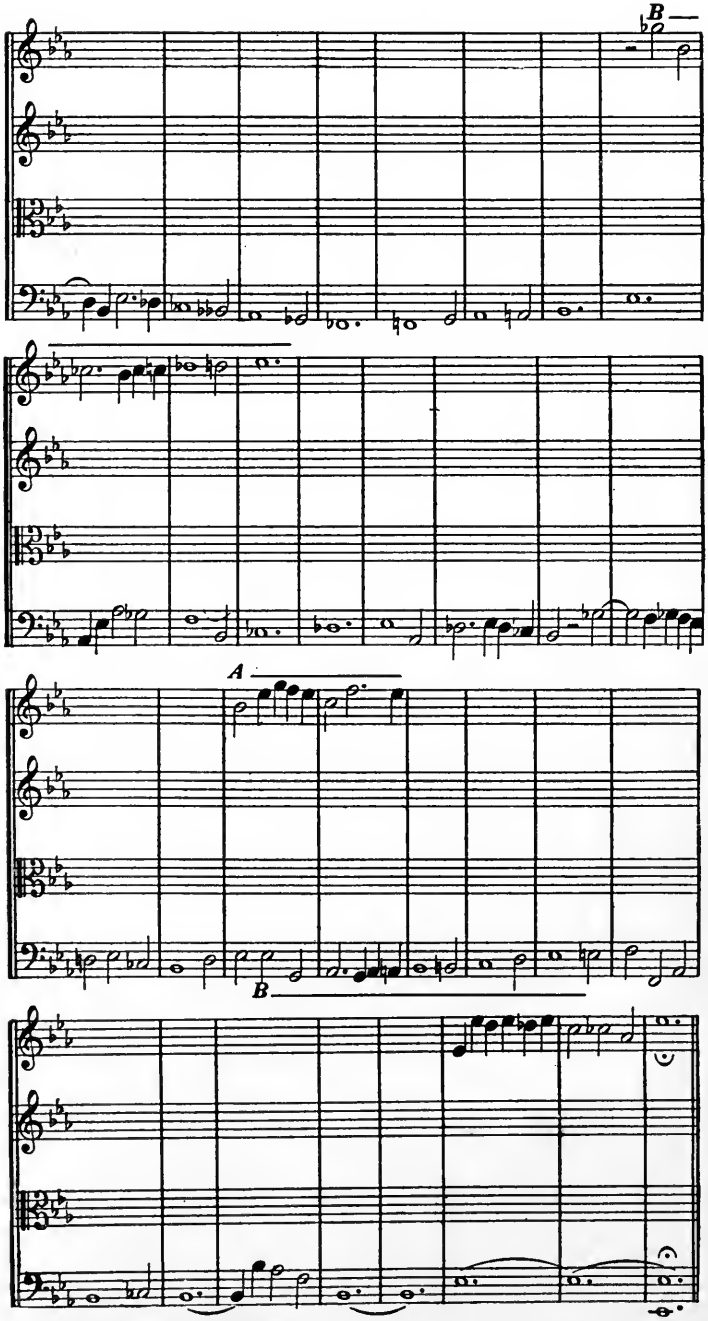
SCHUBERT





§178. We now give an exercise in which double counterpoint is systematically used for the presentation and development of two themes.

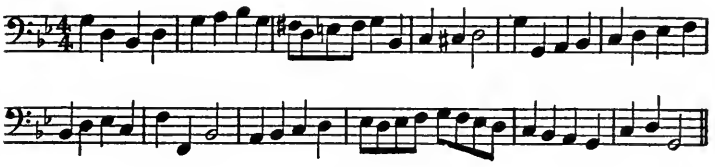



B
A
B

While working out the above design a constant endeavor should be made to treat the voices in *imitative* counterpoint. At the same time the style must be natural and flowing. Portions or modifications of either one of the chief motives can often be introduced with good result. *All* the voices need not be kept going throughout. Rests are often the best preparation for the effective entrance of an important melodic phrase.

§179. Two short basses are now given, to which three upper voices are to be written in free, rhythmically varied counterpoint. Work of this kind affords practice of the highest value. The composer Rossini, as is well known, taught himself harmony by an analogous method. He was accustomed to copy the cello (bass) part of a Haydn quartet, and then, after racking his ingenuity to conjecture what interesting upper voices might be implied by the bass, to compare carefully his own version with the original. In truth, there could hardly be a better method of gaining facility of expression.

Quoted from PROUT



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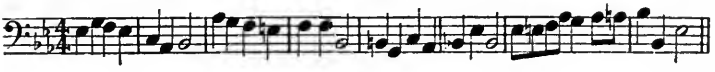
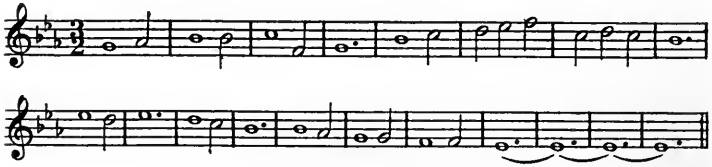


CHAPTER XIII

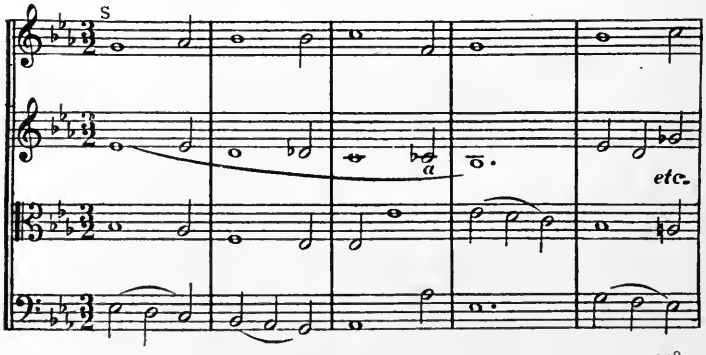
Supplementary Exercises in Various Styles

§180. We now give a last set of supplementary exercise to be treated either for voices or for strings, in which the style should be as free as possible; that is, the student should endeavor to introduce into the harmonization all the devices of imitation, varied rhythm, syncopation, etc., by which part-writing is made more organic and more full of interest. Especial care should be paid to the exercises in which the melody is in the alto or the tenor voice. Whether written for voices or strings, the arrangement of clefs for a string quartet had better be preserved, as the musician can hardly have too much practice in this form of open score.

1. *Andante con moto*



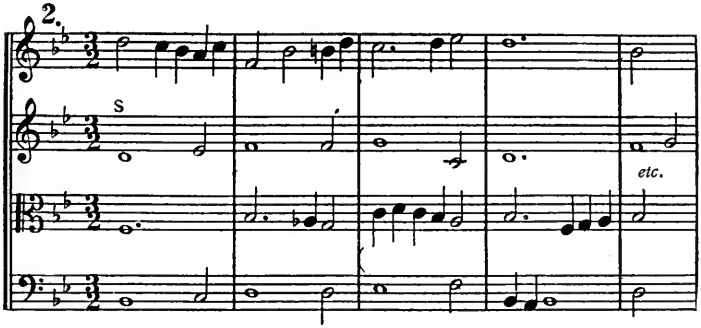
§181. In this simple diatonic melody an elaborate rhythmical scheme would be out of place. An even, flowing motion, however, should be sustained, especially at the end of the phrases. A short melodic phrase repeated in the different voices will help to give unity to the treatment. The melody might be commenced as follows:



Observe that, although the harmonic scheme is very simple and natural, by crossing the inner voices at (*a*) an interesting downward phrase is secured for the alto, while the short motive with which the bass begins is imitated in several of the other voices.

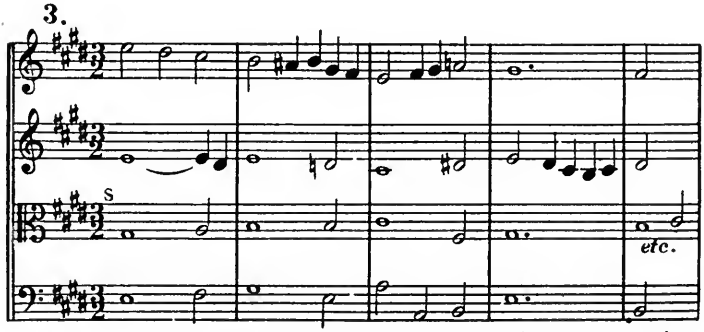
Same melody in the alto:

2.



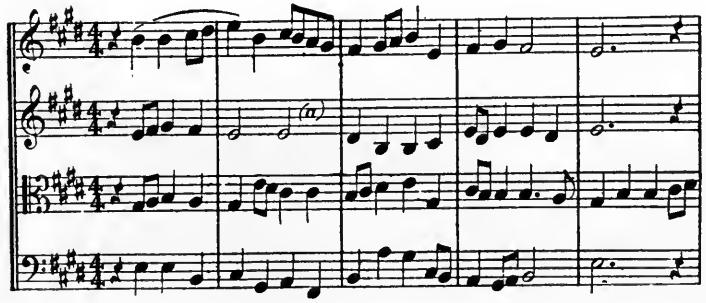
Same melody in the tenor:

3.

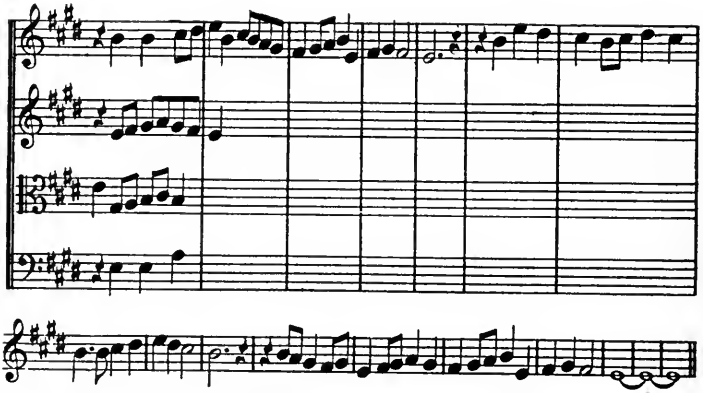


This melody, with its numerous thirds, is not practicable in the bass. The following melody, however, is capable of satisfactory treatment in each voice:

4.

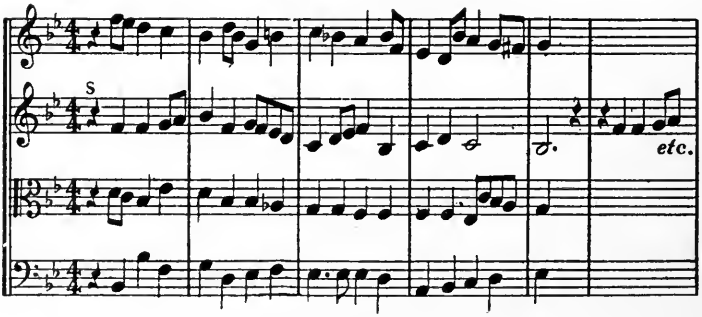


etc. with a different harmonic scheme



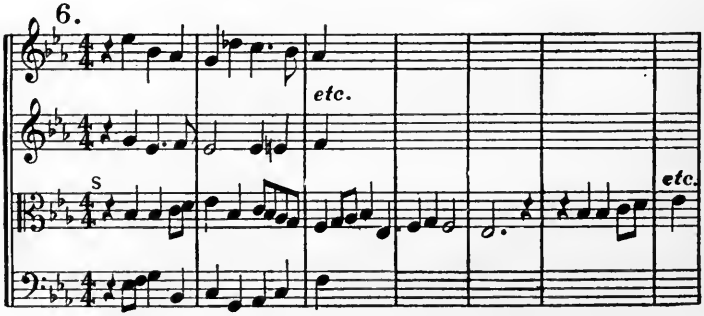
At (*a*) observe that the parallel fifths between the soprano and tenor are not of harmonic import as the g♯ in the soprano is a passing note.

5. Same melody in the alto:



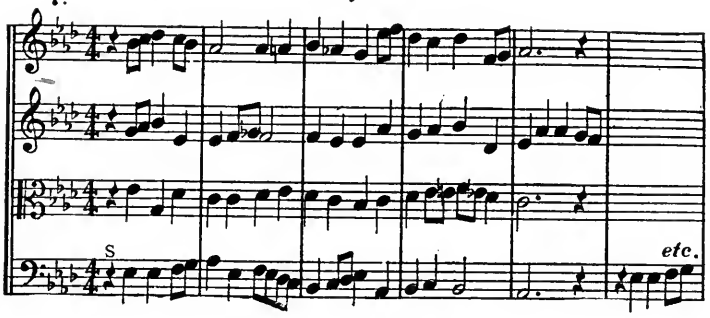
Same melody in the tenor:

6.



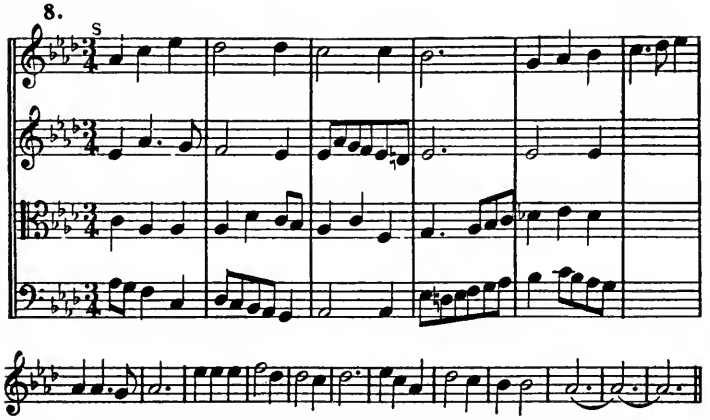
Same melody in the bass:

7.



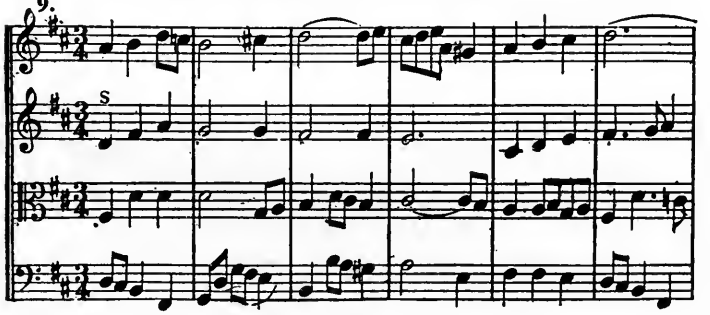
The following melody may likewise be treated effectively in each voice:

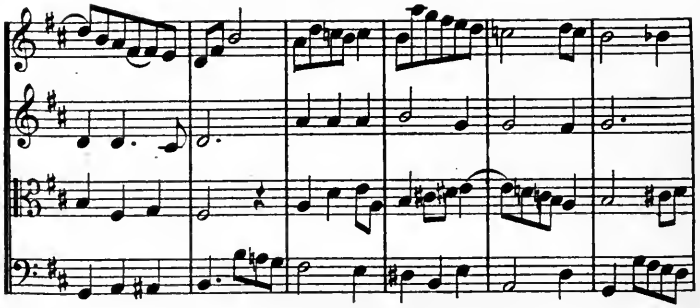
8.

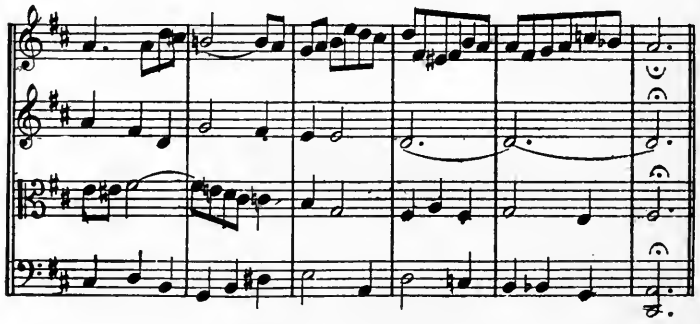


This same melody in the alto is entirely worked out to serve as a model for subsequent treatment in the tenor.

9.

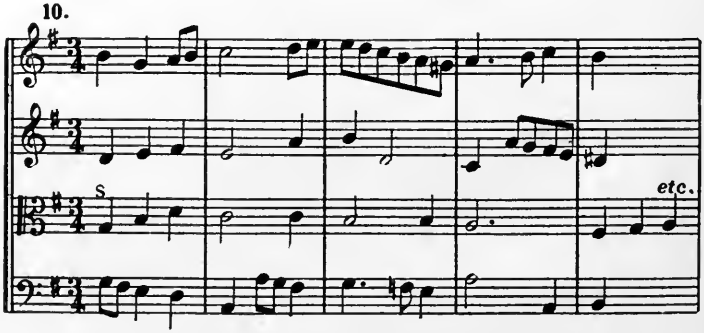




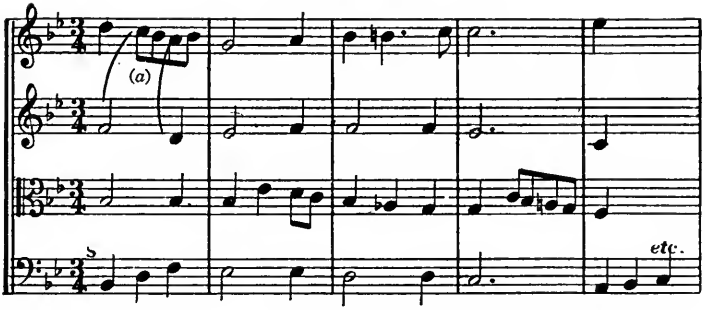


Same melody in the tenor:

10.

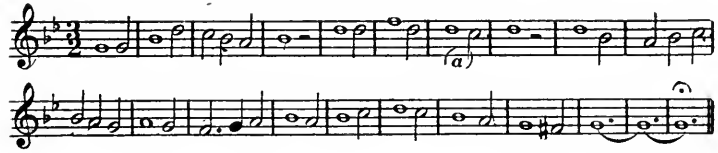


11. Same melody in the bass:

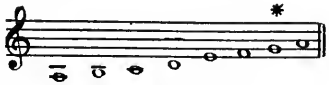


Let the student ask himself what is the justification for the parallel fifths at (*a*).

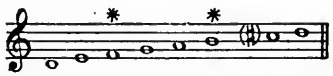
Moderato **12.**



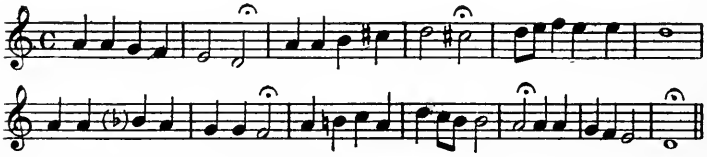
§182. This is a melody rather *modal* than strictly *tonal* in character, especially in the cadence implied at the end of the second phrase at (*a*). It should be treated in the strict style; that is, the harmonic basis should consist largely of the fundamental triads, varied by suspensions, accented passing notes, etc. Nothing as yet has been said about the ecclesiastical or old modes, and in such a brief treatise we can hardly touch upon so exhaustive a subject. The well-informed student, however, should know something of them, especially of the Æolian, the Dorian and Phrygian modes, for traces of these are often found in modern music. The Æolian mode is practically our minor scale without the raised leading tone for; example,



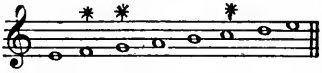
§183. The Dorian mode is the scale on the white keys of a pianoforte, starting on d; that is,



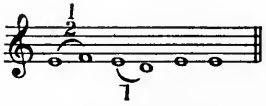
although little by little, as the need for a leading tone was felt — to gain a major triad on the dominant — the c was sharpened.* The characteristics of this mode as commonly used are the *minor third* and the *major sixth.* The well-known choral, "Jesu, meine Freude," is a fine example of a melody in the Dorian mode.†



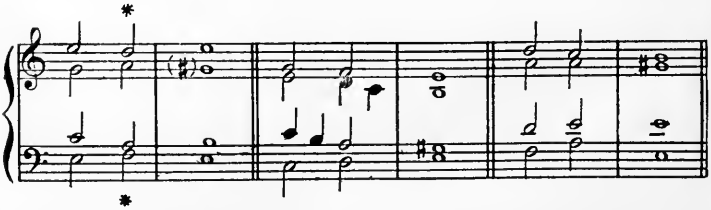
The Phrygian mode is the following:



§184. The student should compare it carefully with the Dorian. In this mode we find both the *third* and the *sixth* minor, but the *really* characteristic note which distinguishes it from all the other modes, and which produces such a striking effect when introduced into modern music, is the *minor second.* This note in connection with the *whole tone* below the tonic, for example,



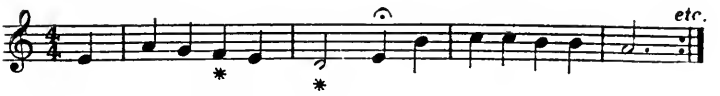
gives such a modal effect when used in a cadence that combinations of chords like the following are always spoken of as Phrygian cadences:



Observe that the *last* chord by chromatic alteration is made *major.* This was always the case except in the most

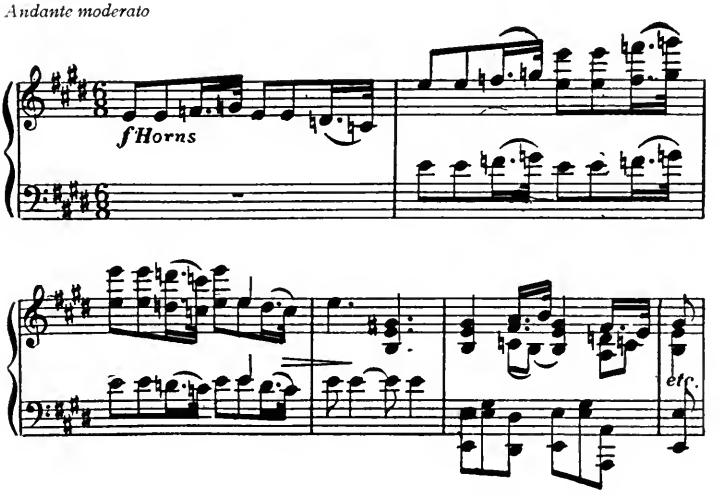
* Consult the article "Musica Ficta," in Grove's Dictionary, Vol. II.
† See, also, Bach's great organ fugue in the Dorian mode.

ancient plain song usage. For an example of a melody in the Phrygian mode, see the choral, "O Haupt voll Blut und Wunden."

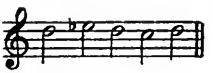


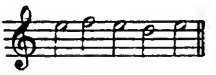
For a most impressive use of this mode in modern music, see the slow movement of Brahms' Fourth Symphony, which begins with this phrase intoned by the horns and wood-wind:

Andante moderato

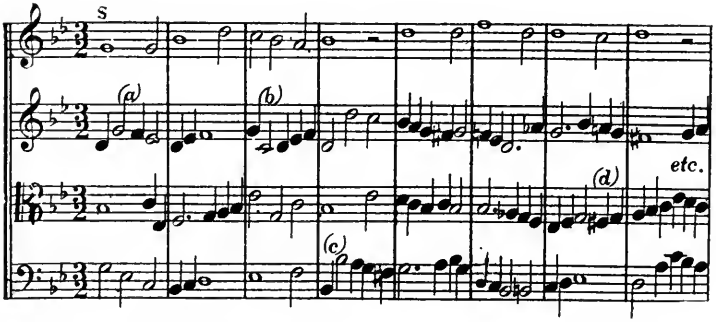


The contrast effected by the introduction of our modern E major scale at the fourth measure is truly sublime. To return to our melody in G minor the student will now understand that the end of the second phrase should be harmonized with a Phrygian cadence, for the notes

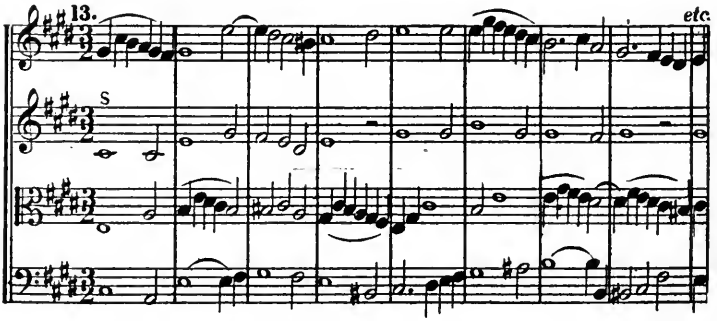


correspond exactly with 

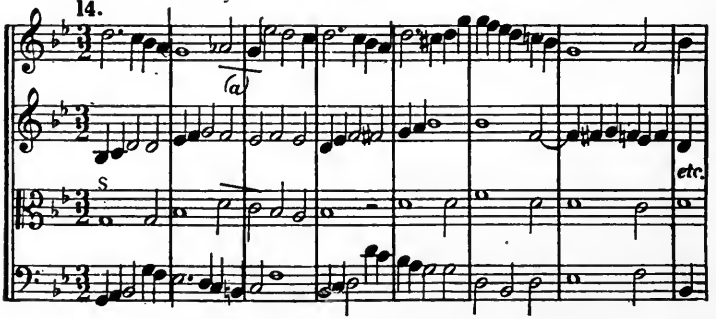
The first two phrases are worked out as a model for subsequent treatment. In the last part of the melody imitative phrases can be used with good effect.



Observe the effective use made of syncopation at (*a*), (*b*) and (*c*). This device often serves to keep up the rhythm. At (*d*) the plain Phrygian cadence is varied by an accented passing note and an auxiliary note in the alto and tenor. The same melody is now treated in the alto with the systematic introduction of a secondary motive, which is imitated in the several voices:

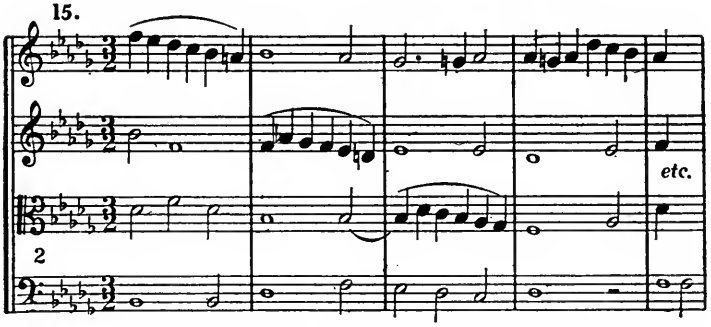


The same melody in the tenor:

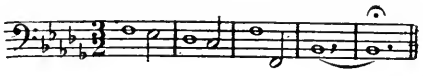


Observe and account for the parallel fifths at (*a*) between soprano and tenor. This melody, when in the bass, may be treated effectively with imitative counterpoint.

15.



The last phrase should be altered as follows, in order to secure a proper foundation for a satisfactory cadence.



§185. The student who has worked faithfully at the various modes of contrapuntal treatment set forth in this book is now ready to take up the more complicated forms of polyphonic music: canon, fugue, and free thematic music,—such as the development portion of a sonata form. Those who have developed a strong desire to write some original music of their own should study the sonata form, and also the shorter forms of instrumental music, — the prelude, nocturne, étude, rondo, the various dance forms, the scherzo, etc. The work for a progressive musician will henceforth be of two kinds: First, he must faithfully cultivate readiness of imagination and facility of expression by constant attempts at original composition; and second, he must stimulate his fancy and improve his style by the study and analysis of the great works of musical literature, both ancient and *modern*. His early attempts at composition may be rather eclectic and sound like the music of the composers he has studied. This, however, in itself, is not a bad sign. Beethoven's first compositions were largely in the style of Haydn and Mozart. Wagner at first modeled his style on Von Weber. A few particularly good compositions are hereby recommended for study with reference to wealth of harmony as well as contrapuntal style: The finale of

Beethoven's Third Symphony, the first and last movements of Mozart's G-Minor Symphony, the first movements of Schumann's Symphonies in C major and in D minor, the first movement of Brahms' Symphony in C minor, and Wagner's Overtures to the "Meistersinger" and to "Parsifal."

§186. This small book makes no pretense to be an exhaustive treatise, or to dictate to the student the *only* way in which he may become an original composer or a well-informed musician. Musical art is continually progressing; new harmonies are being discovered and accepted, new forms of construction are being developed and found to be satisfactory. In art as in morals, "He must ever up and onward who would be abreast of Truth." The young musician is advised not to worry too much at first whether his work is beautiful or not; that is often a very difficult question to settle, and is often decided only by succeeding generations. But whatever he does must be sincere, it must come from his heart, and the workmanship must be as perfect as intelligent and steady work can possibly make it. Genius has been defined as "an infinite capacity for taking pains." The composer, no matter how slight the effort, must have something to say, and he must know *how* to say it in such a way that an intelligent and receptive hearer can derive pleasure and edification therefrom. Let the student's motto be, "Test *all* things; hold fast that which is good."