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Ethel Morris.
Conservatory of Music.

Toronto, april 12th 1893.

TREATISE ON COUNTERPOINT.

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TREATISE

ON

COUNTERPOINT.

TRANSLATED AND ADAPTED FROM THE GERMAN OF

ERNST FRIEDRICH RICHTER,

(PROFESSOR AT THE CONSERVATORIUM OF MUSIC, LEIPZIG,)

BY

FRANKLIN TAYLOR.

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PREFACE TO THE FIRST EDITION.

THIS work is the partial fulfilment of a promise made in the Preface to the "Treatise on Harmony," to which it is intended as a sequel.

Its appearance has been delayed by various causes, chiefly by the hope that Professor Richter might be induced to write a new text-book of Counterpoint, which should occupy the intermediate position between his "*Lehrbuch der Harmonie*" and the "*Lehrbuch der Fuge*," and thus complete the course of theoretical instruction. This has at length come to pass (in 1872), and the new "*Lehrbuch des einfachen und doppelten Contrapunkts*" forms the basis of the present work.

A strictly literal translation of the "*Lehrbuch des Contrapunkts*" would not, however, have been a satisfactory sequel to the "Treatise on Harmony," for reasons which may require a few words of explanation.

The "*Lehrbuch der Harmonie*" was originally written without any view to a sequel, and therefore necessarily touched upon certain subjects which properly belonged to the study of Counterpoint rather than Harmony, such as passing notes and chords, part-writing in two, three, five and more parts, &c. These were omitted in the English translation, and had therefore to be incorporated in the present work.

The subject of Gregorian modes, although perhaps not practically necessary at the present day, appeared to be of sufficient interest to deserve a somewhat more ample treatment than it received in the "*Lehrbuch des Contrapunkts*," and I have accordingly thought it desirable to give a short account of their history and uses, which, in order not to interfere with the course of practical study, is added in the form of an Appendix.

In consequence of these additions, and also because Richter has treated the various matters relating to Counterpoint proper with considerable though not unnecessary fulness, it has been found impossible to combine the subjects of Imitation and Fugue with that of Counterpoint, as was originally intended, and thus the promise given is only partially redeemed.

FRANKLIN TAYLOR.

London, Easter, 1874.

CONTENTS.

	PAGE
INTRODUCTION ...	1
CHAP.	
I.—Of Counterpoint of the First Order ...	15
II.—Of Counterpoint of the Second Order ...	23
III.—Of Melodic Elaboration in General ...	35
IV.—Of Passing Chords ...	43
V.—Of the Pedal Point ...	45
VI.—Of Counterpoint of the Third Order ...	50
VII.—Of Three-part Counterpoint ...	58
VIII.—Of Two-part Counterpoint ...	66
IX.—Of Counterpoint in Five, Six, or More Parts ...	71
X.—Of the Contrapuntal Treatment of a Rhythmically varied Cantus Firmus.	81
XI.—Of Double Counterpoint ...	90
XII.—Of the Practical Application of Double Counterpoint ...	97
XIII.—Of Triple and Quadruple Counterpoint ...	106
XIV.—Of Double Counterpoint in the Tenth ...	114
XV.—Of Double Counterpoint in the Twelfth ...	126
APPENDIX I.—Of the Best Order and Arrangement of the Subjects treated of...	138
" II.—Of the Gregorian Modes ...	142

INTRODUCTION.

There is probably no word in musical terminology which represents to the student so little that is definite and precise as the word *Counterpoint.* The signification which in the course of time and with the general development of music has become attached to the term, and which bears but the most distant resemblance to its original meaning, has caused many, and especially beginners, to look upon it as something recondite and mysterious, for the proper comprehension and practical application of which great penetration is necessary.

Very often, moreover, although quite erroneously, the value of counterpoint is compared solely to the solution of profound arithmetical problems, the pursuit of which must be at best but useless, if not indeed absolutely inimical to all the higher flights of a poetic imagination.

Since it is probable that the earlier contrapuntal compositions with all their simple grandeur could in former times have been but seldom performed in their integrity, since, moreover, they differed widely in their nature from those of later date—for instance, from those of the time of Sebastian Bach,—and since after Bach's time counterpoint itself became to a great extent lost and swallowed up in barren formulæ, it is surely not to be wondered at if by degrees all interest in the art languished and died out; until at length revived in later times by the significant fact that the greatest modern composers were always found to have availed themselves of its resources in their most important works, a consideration which must surely be an encouragement to the student to enter upon the subject with confidence, and therein to exercise and develope his powers to their fullest extent.

That which is understood at the present day by the term Counterpoint may be expressed as follows:—*The free and independent progression or movement of a voice or part against or in relation to some other part which is already*

present as a given theme or subject, such progression to be always according to the known laws of harmonic combination.

In order to understand the original meaning of the word Counterpoint it must be borne in mind that the sign by which the pitch and duration of a musical sound is expressed in writing, in other words, a *note,* was formerly termed a *point.* The word Counterpoint thus implies the existence of a given *point, against* which another point has to be set. Both points taken together would, therefore, form *Counterpoint,* or note against note (*punctus contra punctum*).

The expression "*note against note*" gives at once the idea of *harmonic combination;* the melodic progression of one voice is set against or combined with that of another, and the result is *harmony,* not, however, by any means in the widely comprehensive sense in which the term is applicable to modern compositions. If we examine the earliest existing compositions in the contrapuntal style, we find in the first place and principally the combination of *two* voices, as implied by the term Counterpoint; and on passing to works of somewhat later date, in which counterpoint in three or more parts is to be met with, the harmonies are found to be in no sense comparable with the elaborate and varied harmonies of modern times, but to be rather the accidental result of the combination of different melodies, than, as with us at the present time, the foundation of the whole composition.

The reasons why the Theory of Counterpoint was developed at an earlier date than that of Harmony, which latter only became gradually systematized as the result of many experiments, (which are indeed still going on at the present day), though an interesting matter for investigation, would here lead us too far from our subject.

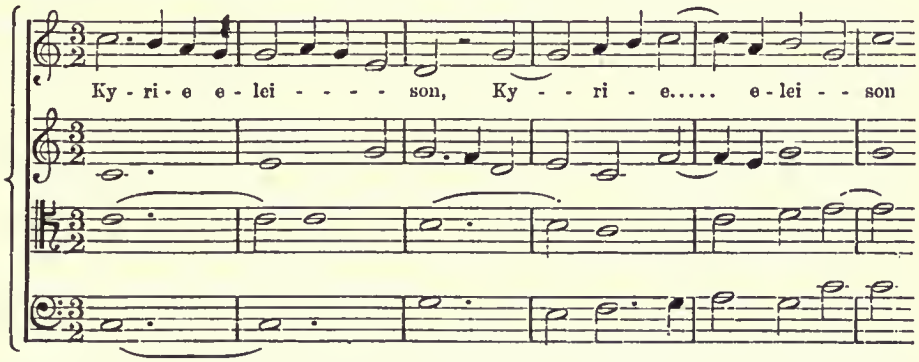
Counterpoint being originally in two parts only, it follows that the earliest rules which were laid down for its construction could not deal with complete chords, not even the most primitive of all, the common chord, but were necessarily restricted to the progression of the various intervals.

The earliest and best known writings on the theory of such progressions are those of Franco of Cologne (A.D. 1047 to 1083), Marchetto of Padua (about A.D. 1200), J. de Muris (A.D. 1300 to 1360), and Tinctor (about A.D. 1470).

The gradual development of Counterpoint will be best shown by the

comparison of a few short examples of different dates, selected from the works of representative composers, in which we need not take into consideration the individualities and artistic worth of the various compositions, except in so far as may serve to illustrate the technical progress they exhibit in their construction.

We pass over the first crude and awkward attempts at contrapuntal writing, which move chiefly in parallels of thirds, octaves, and even *fifths* (unless indeed the ancient methods of notation may possibly have given rise to some misapprehension), and give extracts from those works only which appear to indicate some artistic vitality. The earliest example of the kind is by Dufai, born in the Netherlands A.D. 1360:—

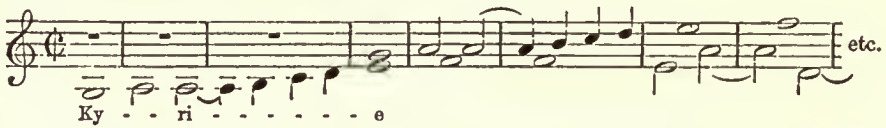


This movement, which is in the same style throughout, is wrought upon a *cantus firmus* * which lies in the Tenor, and is said to consist of an Italian song well-known at that time.

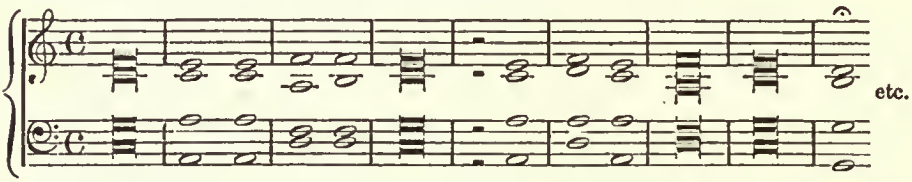
* We may here say a few words respecting the origin and meaning of two terms which are still in use, viz., *Cantus firmus*, and *Discant*. The latter is now generally understood to mean the highest voice-part of a chorus, the *Soprano*, (in Italian also *Canto*), whereas its former signification was that species of composition which we now call Counterpoint. The change arose as follows:—the given *immovable song*—cantus firmus—was called the *Tenor*—(from *tenus*, held;)—while the voice which was added to it was called the *Discantus* or counter-song. Custom, or some other cause, led the earlier composers to place this counter-song always *higher* than the cantus firmus (hence the term *Counter-tenor*, still sometimes applied to the Alto voice), and indeed compositions exist of far later date in which the cantus firmus, usually a Chorale, is given to the Tenor. When in course of time compositions were written in more than two parts, it is easy to see how the newly added voice *below* the Tenor came to be called *Bass* (*bassus*, low) and that *higher* than the Tenor, *Alto* (*altus*, high) while the name Discant attached itself to the highest voice of all, the original counter-song. Thus a new designation for that particular kind of composition became necessary, which was found in the term Counterpoint.

As compared with examples of the earliest date (the tenth and eleventh centuries), this work shows considerable ingenuity in the treatment of the voices, as well as an advance in harmonic development which can scarcely have been attained at one step, but appears to indicate a gradual progress throughout the interval, (from the eleventh to the fourteenth century), of which progress, however, we possess little or no written evidence.

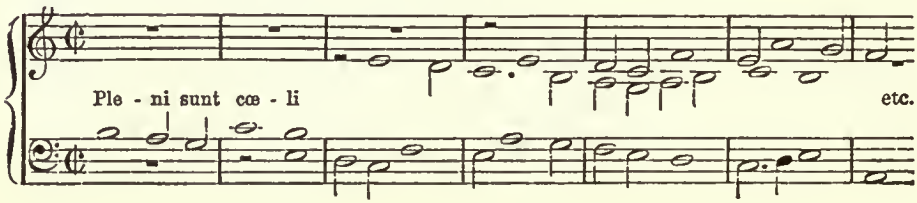
The fifteenth century, represented by Jan Ockeghem (or Ockenheim), born about A.D. 1420, and Josquin de Près, born A.D. 1440, exhibits but slight advance, except in the direction of greater independence of the voices. The following example is part of a four-part phrase by Ockenheim, in which the four voices enter one after another, somewhat in the fashion of a Fugue, although the development of the Fugue belongs to a much later period :—



The following commencement of a four-part phrase by Josquin de Près resembles the harmonic phrase of modern times, though far simpler, and belongs to a class of composition known in that day as *equal counterpoint*, (counterpoint in which the notes are of the same value as those of the *cantus firmus*) :—



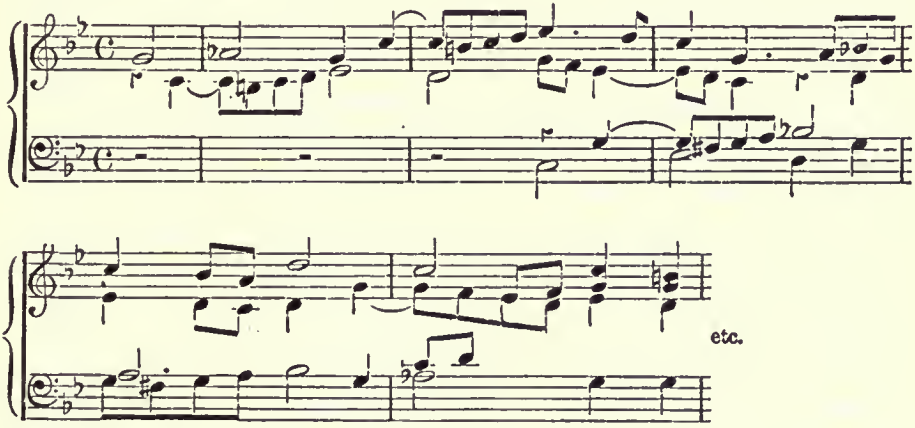
In the sixteenth century we find many important names, among the chief of which are Orlando di Lasso, Palestrina, Allegri, &c. The considerable advance, especially with regard to harmony, exhibited in the music of this period, will be seen in the following example from Palestrina :—



Here, although the manner of treating the voices remains similar to that of former times, the harmonies have become more important and more varied; the chords appear not only in their fundamental position, but also inverted, the suspension is employed, and, although more rarely, the chord of the seventh is introduced.

The music of the seventeenth century, represented amongst many others by Carissimi (born between 1580-90), Benevoli (1600), Alessandro Scarlatti (1658), Caldara (1675), Astorga (1680), Durante (1693), Marcello (1680), &c., retains the style and manner of the foregoing century, but manifests increased freedom and variety in rhythm, and greater perspicuity and solidity in the harmonies. These are no longer, as formerly, the accidental result of certain melodic progressions, but form the support and foundation of the whole; they are better regulated, and therefore easier to be understood, more naturally conceived, and therefore less hard and constrained, and show unmistakeably the influence of the Opera, at that time beginning to be cultivated.

The important progress manifested at this period may be shown by an example from the "Stabat Mater" of Astorga:—



Nor was Germany, hereafter destined to take the lead in good music, unrepresented at this time, although suffering from political troubles. She brings us the names of Leo Hassler (born 1564), Heinrich Schütz (1585), Heinrich Grimm (about 1600), and especially Johann Joseph Fux (1660), who

though less renowned as a composer, is for us important as the author of the celebrated Manual of Counterpoint, entitled *Gradus ad Parnassum.*

For the history of the development of music in general, and especially of counterpoint, in the eighteenth century, our attention is claimed almost exclusively by Germany. Here, in the first place, lived and worked the greatest of all contrapuntists, Johann Sebastian Bach.

He succeeded in doing that which earlier writers had never attained, namely, in combining the utmost melodic independence and freedom of the parts with the most natural and regular harmonic foundations.

Still, since the depth of his conceptions and the artistic construction and working of his compositions were attained at the expense to some extent of the sensuality of sound, and were often accompanied (at least to the unlearned) by a want of intelligibility, it is hardly surprising that a reaction should have set in against works, the profundity and grandeur of which could at that time have been appreciated by but very few. Partly through the influence of Gluck, who, according to Handel's sneer, understood nothing whatever of counterpoint, but especially in consequence of the extending taste for operatic music, the close connection between Melody and Harmony as exemplified in Counterpoint became gradually dissolved; each received its own cultivation and development according to the requirements of the time, and the advantages resulting from such cultivation were to a certain extent counteracted by the fact that the one was always made unduly subordinate to the other. At first Melody took the precedence, and before her charms, appealing rather to the senses than to the intellect, Harmony retired abashed, while later times have again given the greater prominence to harmonic combinations, the speculative construction of which not seldom threatens to obscure or even annihilate Melody altogether. Nevertheless, all the best composers either remained true to the ancient forms of contrapuntal writing, or at least recurred to them from time to time, and this brought about the classification of music into certain descriptions and styles, as for example, Church Music, Operatic Music, Chamber Music, &c., distinctions, however, which practically do not exist for absolute music, which always employs the most suitable means for the expression of each different sentiment. The extent to which the greatest masters of this

period, Haydn. Mozart, Beethoven, &c., availed themselves of counterpoint, needs no illustration here, as their works are accessible to all.

With regard to the efforts of the present day, it may be said that the resurrection of Bach's works has brought about a renewed taste for melodic contrapuntal development, together with much harmonic refinement, which it is sought to apply in the sense of the modern school of composition.

The earliest endeavours to lay down rules for the study of the contrapuntal form of composition (the only form then in existence), must of necessity have referred merely to the *progression of intervals*, since *harmony* in the sense in which the term is used at present did not exist. Apart from these, the first important work on the subject is the *Gradus ad Parnassum* of Fux, written in Latin about the year 1725. The principles therein embodied have been more or less closely followed by all the theoretical writers of the last and early part of the present century; since which time, however, an utter subversion of all musical discipline appears to have taken place, and it has been sought to combine all that is necessary to be learned and known with regard to the theory of composition, in one all-comprehending "School of Composition." Of this plan we shall take occasion to speak later; for the present it will be well to give our attention for a while to the older methods.

Since Fux and all his successors began with the *two-part* phrase, which they made the foundation of all contrapuntal writing,—thus developing the four-part harmonic phrase from the phrase in two parts, and not *vice versa*,—it follows that a great number of rules relating to the progression of intervals must have been laid down, which, if not altogether unpractical in themselves, yet were not based upon any firm harmonic foundation, and therefore increased to a great extent the difficulties both of learning and teaching. In addition to this, Fux founded his system on the so-called *Church Tones* (*Gregorian Modes*), the treatment of which required special rules.* That which was suitable and appropriate to his time is so no longer for us. Our present system of harmony owes its rich and manifold development to the fact that it is not constrained by the fetters of some

* See Appendix II.

six or twelve modes, and great as is the historical value of the old system of Gregorian modes, it would surely be placing it too high to attempt to draw from it principles for the regulation and treatment of our modern tonal system.

We now pass on to consider some of the endeavours made to construct new theoretical systems, which should be more in accordance with the requirements of modern music.

After the production of the more important works of the great masters, especially those of Beethoven, the then existing Schools of Composition could not fail to appear very insufficient, and as the construction of theories has always followed and been grounded upon the most striking and decided successes of practice, so at this time it was sought to strengthen and draw closer the inner bonds of connection between abstract Theory and practical Composition, an endeavour which has brought with it many disadvantages.

The ascendancy of Harmony over Counterpoint, which increased continually after the time of Bach, received a new and influential impulse from Beethoven.

The absolute novelty of his manner of employing harmonic combinations (though perhaps simple and natural enough in comparison with much that is heard at the present day), and the new importance which they acquired from his use of them, may well have seemed bewildering to many of his contemporaries, educated as they were on the old-fashioned simple plan, but still could not fail to bring about the desire for an improved system of Theory and one better adapted to the needs of practical composers.

The first improvements made were in the direction of the study of Harmony. All that was to be learnt on this subject was then taught in a very diffuse but very insufficient manner by the numerous so-called "Manuals of Thorough-bass." Gottfried Weber was one of the first to forsake the old paths and to elaborate a more rational system, to which he gave the name "Theory of Composition" (*Theorie der Tonsetzkunst*), a not very appropriate title, as with the exception of the first rudiments he treats exclusively of Harmony. His book may contain much that is incommodious and unpractical, but to him belongs, nevertheless, the credit of having reduced the old bewildering Schools of Thorough-bass to system and order.

The more, however, the cultivation of Harmony extended and developed itself

in all directions, the more Counterpoint became neglected, or at least changed in its characteristics. No new text-books appeared, and the choice of theoretical works on the subject was limited to the old schools of Albrechtsberger, Marpurg, and, of later date, Cherubini, &c.; even the very term fell into disrepute, and a new designation for the particular style of composition was invented, namely, *Polyphony*.

Although not the inventor of the two antithetical terms Polyphony and Homophony, Dr. Marx is the first to make use exclusively of the word Polyphony instead of Counterpoint in his works, for what reason it is difficult to discover. The original word appears to express the essential characteristics of the contrapuntal phrase much more definitely than a general term like Polyphony, which gives but the faintest idea of proper counterpoint, and only in contradistinction to its antithesis, Homophony, affords any indication of variety in the rhythmic progressions. Moreover, such rhythmic variety may occur in compositions which are anything but contrapuntal in their style. For these reasons we prefer to retain the original name, even though it be not surrounded, like the newer term, with a certain halo of mystery, and to endeavour to reinstate it in its former honourable position.

It would be out of place here to enter upon any critical examination of Dr. Marx's important work, the "*Lehre von der musikalischen Composition;*" for our purpose it will be sufficient to notice that it is characterized by the absence of all abstract studies in harmony and counterpoint, that the acquirement of the necessary acquaintance with these branches is combined with the practice of composition itself; that in order to avoid a long and tedious path beset with monotonous studies, a far longer way is indicated, (longer because it must be pursued with powers and capabilities not yet sufficiently strengthened by training), which must be made interesting to the student by continual comparisons with and references to the works of the great masters. There is a certain charm in the prospect of rapid and facile progress, even though we cannot hide from ourselves the danger of such a concentration, in which the actual goal, formerly attainable only by degrees, is made so to speak the starting point for a series of excursions which do but lead back to themselves.

This avoidance of pure contrapuntal studies is not peculiar to Marx, but is also observable in the works of other authors; for instance, in the "*Lehrbuch der musikalischen Composition*" of Lobe, which as the work of a thorough musician, allows the purely musical side of the question much greater prominence than is the case in the above-mentioned work.

A reaction against the views held by the writers just alluded to was inevitable. Two of the most modern text-books, the "*Lehre des Contrapunktes,*" by Dehn, and "*Der Contrapunkt,*" &c., by Bellermann, are founded more or less decidedly on the ancient methods; the latter, indeed, goes back so far as to follow the original method of Fux, mentioned above.

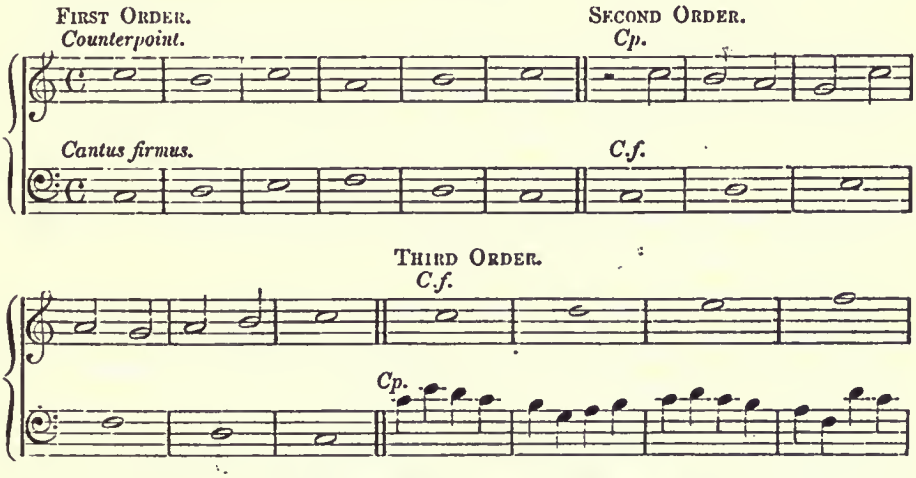
With regard to the course adopted in the present work the following few words may suffice. The task of writing a practical text-book on Counterpoint is the more difficult at the present day, since for its due performance it is necessary, if not to invent an entirely new method of teaching, yet to separate the essential in the old methods from the unimportant or merely traditional, and to select that which is suited to our present needs, and which will endure for all time, as well as to curtail as much as possible the necessarily fatiguing road through dry exercises.

In the first place, then, we separate the *mechanical* or *technical* portion of our studies from those which bear a closer relation to *practically artistic* forms. These latter will, it is true, stand in much the same position with regard to actual compositions as the preparatory studies of the painter,—who draws repeatedly fragments, such as a hand, a foot, an eye,—do to the finished picture. Our nearest approach to a complete and artistic whole is in the contrapuntal accompaniment to the Chorale, which on that account will not fail to prove interesting, and also in the construction of the rhythmically varied contrapuntal phrase.

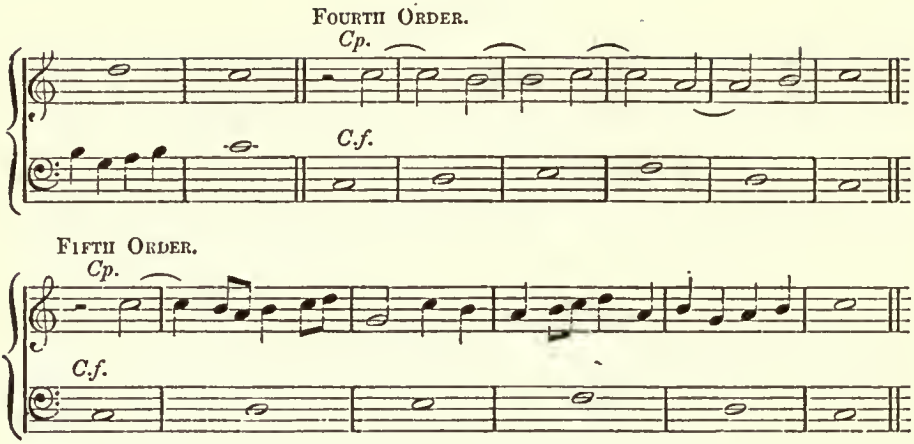
The technical part of our method is based with certain limitations on the old systems, as found in the works of Albrechtsberger, Cherubini, and others, in the full conviction that they offer the greatest facilities for the acquirement of the necessary acquaintance with the mechanism, so to speak, of the melodic and harmonic concatenation of counterpoint.

The chief characteristic of the old system lay in the *fixed and regular rhythmic construction of the counterpoint.* Since it was found that the contrapuntal independence of parts arose not so much from the *melodic* as from the *rhythmic* variety of the voices, it became customary to divide the exercises into several classes, in which each note of the *cantus firmus,* or given theme, was accompanied throughout by one, two, four, or more notes in the counterpoint, as well as by triplets or mixed rhythmical forms.

To this end Fux and all his followers, Albrechtsberger, Cherubini, &c., and in later times Bellermann, classed counterpoint in five orders; the first being note against note, that is to say, one note of the counterpoint to each note of the *cantus firmus,* the second having two notes to one of the cantus, the third four against one, the fourth two against one with *syncopation,* and the fifth mixed or florid counterpoint, in which the notes of the counterpoint were of various lengths.* The following are examples of the five orders:—



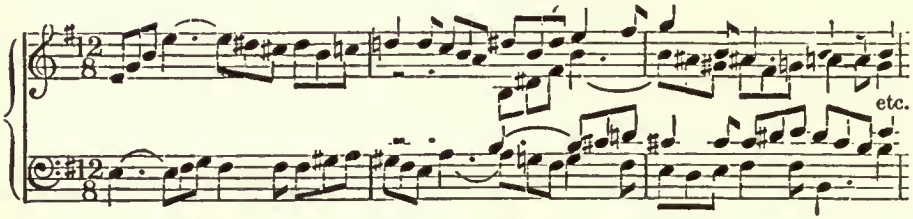
* These five orders represent the most important descriptions of counterpoint; but other varieties were from time to time taught and practised. Johann Anton André, for example, in his "*Lehrbuch der Tonsetzkunst,*" treats of many other kinds in use at one time in Italy, such as *Contrapunto alla diritta,* moving by diatonic degrees; *Contrapunto di salto,* moving by leaps; *Contrapunto in saltarello,* skipping, as arpeggio chords in triplets; *Contrapunto in tempo ternario, i.e.,* in various combined rhythms, as $\frac{4}{4}$ and $\frac{12}{8}$ time together; *Contrapunto sincopato; Contrapunto puntato,* with dotted notes; *Contrapunto alla zoppa,* with notes interrupted by rests, literally *halting; Contrapunto d'un sol passo,* in which a short rhythmic phrase was continually repeated.



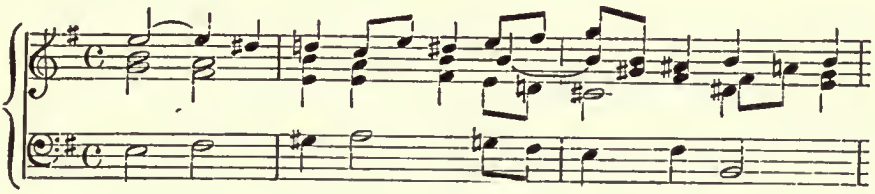
Of these five orders we shall employ only three, viz., the first, note against note, which gives the harmonic foundation of the phrase; the second, composed of the original second and fourth orders in combination, therefore two notes against one with or without ties; and the third with four notes against one.

One important point in which our present plan differs from the older methods is in the choice of the *four-part* contrapuntal phrase as a starting point, while the earlier exercises on the old system were always in two parts; the justification of this course lies in the fact that the harmonic progression is of much greater importance in modern music than formerly, as giving the foundation for all the melodic progressions, instead of being rather the accidental result of the to a certain extent very mechanical movement of parts.

The following short example from Bach (*Passionsmusik*) will show, especially on being compared with any of the examples of former times, such for instance as those on page 4, the unmistakeable ruling influence exercised by the harmonic progression on the contrapuntal movement, without, however, in the slightest degree affecting the complete independence of the voices:—



The harmonic sequence which undoubtedly lies at the foundation of the above phrase is as follows :—



Herein is found then the essential difference between ancient music and modern, and this is the point which must be taken into consideration even from the commencement of our studies, simple and elementary though they may be.

COUNTERPOINT.

CHAPTER I.

OF COUNTERPOINT OF THE FIRST ORDER.

By Counterpoint of the First Order is understood that in which the notes of the Counterpoint are of equal duration with those of the *cantus firmus* or given theme, in other words, *note against note*. This description of counterpoint is also known as *equal counterpoint* (*contrapunctus æqualis*).

Since we begin with the phrase in four parts, our present exercises will closely resemble those on the *harmonic accompaniment to a given voice*, which were fully considered in the former part of this work, (see "Treatise on Harmony," Chap. XIV.), with the difference only, that while there the various harmonies were prescribed and their roots indicated by means of letters, here the choice of the accompanying chords is free, an important point, and one which will require some consideration.

The following principles will serve as a guide in this particular :—

Rule 1.—All common chords, together with their inversions, are available, with the exception of the augmented common chord, which on account of its transitory nature is not adapted to form a harmonic foundation. For the same reason, the chords of augmented sixth, sixth and fifth, and sixth fourth and third, should be avoided.

Rule 2.—All the chords of the seventh, with their inversions, may be employed, not, however, without a strict observance of all rules relating to their preparation and resolution, as also to the peculiarities of those found on certain degrees of the scale, such as the diminished seventh, &c. *

* In accordance with the requirements of modern music, we shall make use of all the chords which are practically available for our purpose, although it was customary in former times to employ almost exclusively the common chords, and even these appeared usually in their fundamental form, and but rarely as chords of the sixth, while of the chord of the seventh a still more limited use was made. In compositions of the old time the seventh was at best merely used as a suspension, and even in those of a later date the chord of the sixth and fifth appears to have been employed more frequently than the fundamental harmony. At the present day, however, notwithstanding that the dignity and grandeur of the older compositions cannot be too highly esteemed, such restrictions as the above can in no sense be necessary or justifiable, at the same time, simplicity and firmness of foundation are by no means excluded.

RULE 3.—The laws of the harmonic connection of chords, and of the melodic progression of parts, must be strictly adhered to. The employment of chords in the style of pianoforte music is unsuitable, and to be avoided. The parts are to be treated as independent *vocal* parts.

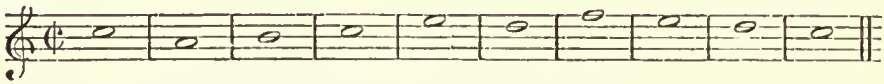
RULE 4.—Modulations are not available, or at least should be employed but very seldom, and should proceed only into the most nearly related keys.

RULE 5.—The bass must never remain stationary, except for some special object, such as the preparation of a dissonance.

The practical manner of working will now be best illustrated by means of examples.

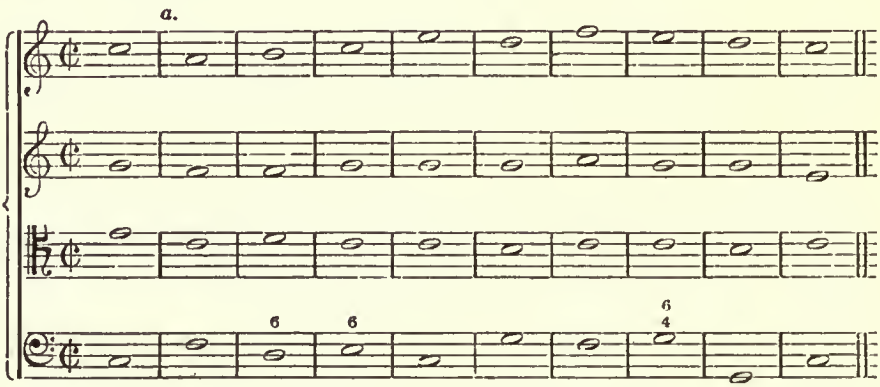
The following *cantus firmus* being given :—

1.



our first proceeding will be to harmonize the same in four parts and in various ways, employing in the first place the most simple harmonics only, and afterwards introducing more distantly related chords; thus, in the first of the four examples which follow, only common chords are used, and indeed, with the exception of the third bar, only the three principal chords of the scale; while in the second example some of the secondary common chords and also the chord of the dominant seventh are introduced, and so on :—

2.

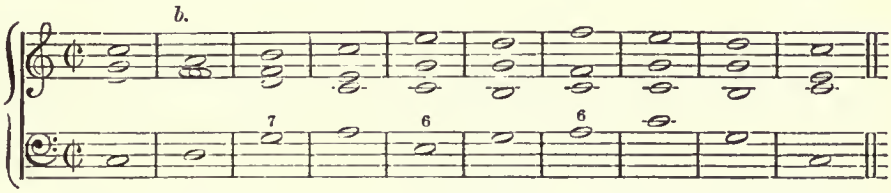


The change of position (*a*) between the first and second bars is not com-

mendable, but could not be avoided without altering the position of the first chord. The commencement of Example 4 is better.

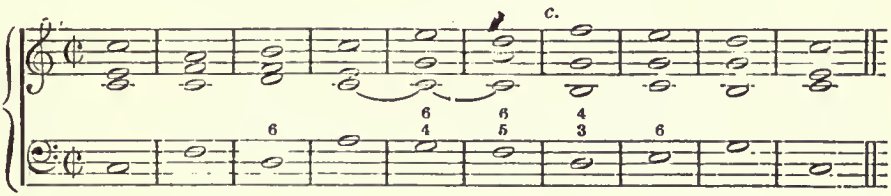
For the sake of economy of space many of the following examples in this book are written in compressed vocal score; it is nevertheless impossible to recommend too strongly the practice (so necessary to the cultivated musician) of writing all exercises in vocal score, and with the proper vocal clefs. (See "Treatise on Harmony," p. 84, *et seq.*)

3.



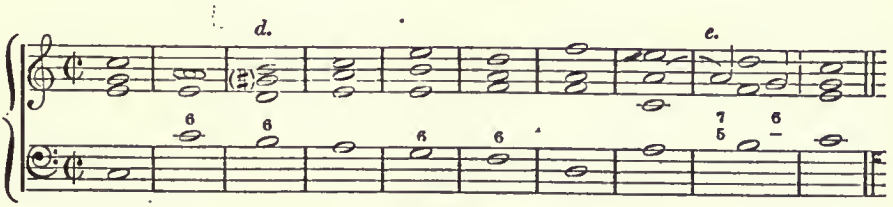
With regard to the doubled third at *b.*, see "Treatise on Harmony," p. 18.

4.



The progression from the chord of $\frac{6}{5}$ to that of $\frac{4}{3}$ at *c* sounds somewhat harsh, although the sequence of the two harmonies, D7, G7, is perfectly regular; this is caused by the descent of the bass from the sixth bar to the seventh, which, however, could not be otherwise on account of the free entrance of the dominant seventh in the soprano in bar 7, which requires that the root G, if not already present in the same voice, shall enter *by contrary motion.* (See "Treatise on Harmony," pp. 108, 114.)

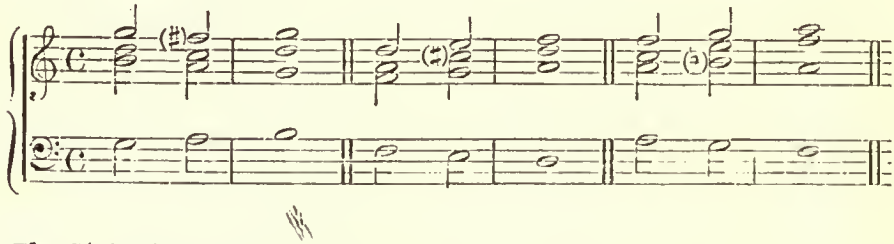
5.



The diatonic G♮ in the alto at *d* appears unsatisfactory to modern ears; the G♯ is preferable, in consequence of the chord of A minor reappearing in the next bar.

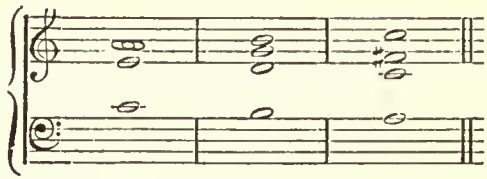
Whenever a chord appears in two positions, with another chord introduced between the two on a diatonically moving bass, it will always be found most satisfactory if the first and third are treated as *tonic chords,* and the interposing chord made to agree with them, thus :—

6.



The G♮ in the third bar of Example 5 would be perfectly satisfactory in such a progression as the following :—

7.

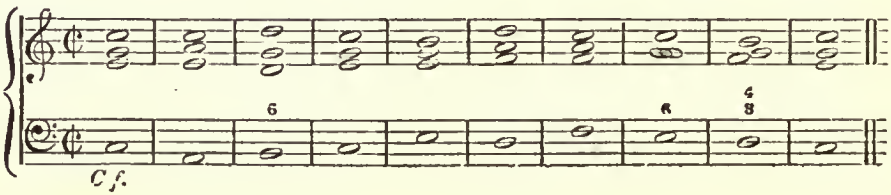


The employment of the chord of A minor in the eighth bar of Example 5, a choice by no means forced upon us by the foregoing chords, necessitates the unusual form of cadence seen at *e*, since it would have been impossible to allow the bass to descend from A to G, on account of the consecutive fifths with the soprano which would thus arise.

It is true that the same evil is now made manifest in the alto, and has to be to some extent overcome by means of a suspension. (See "Treatise on Harmony," p. 82.)

The accompaniment of a given *cantus firmus* in either of the *extreme* parts is always easier than when it lies in one of the *middle* parts. We shall, therefore, next consider the treatment of the *cantus* in the bass, and shall make use of the same theme, giving four different accompaniments :—

8.



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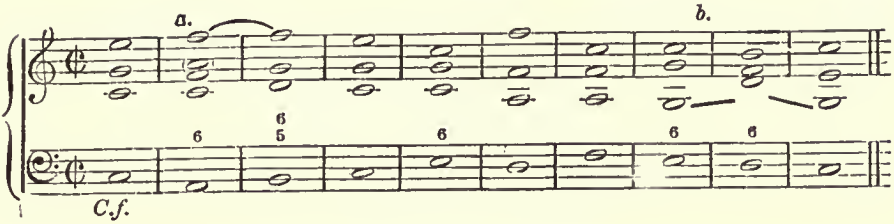
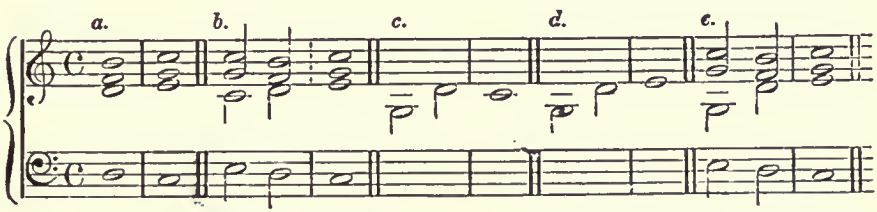


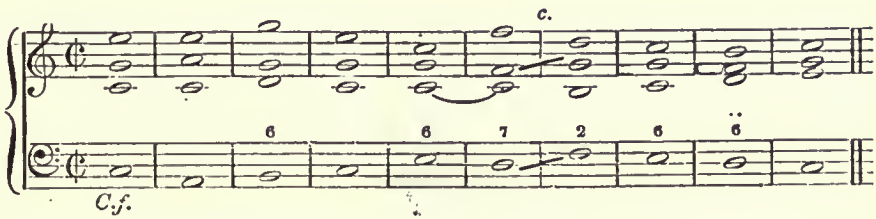
It is immaterial whether the alto has A or F at *a*. The peculiar treatment of the tenor at *b* requires some explanation. It has been chosen as an example of the very exceptional progressions which are sometimes required by circumstances. The reason why the ordinary sequence shown at Example 10 (*a*) could not be employed here, lies in the position of the preceding chord (bar eight of Example 9) which governs the movement of both alto and tenor.

Since the alto descends from this chord to the next, G-F, it will be more melodious to allow it to continue its descent to E, than to force it back again to G, unless indeed the latter progression were necessitated by a decided melodic progression of the tenor, as in Example 10, *b*. Likewise the tenor, having made the upward leap of a fifth, G to D, would proceed more naturally to C (Example 10, *c*) than to E (Example 10, *d*); this is, however, impossible on account of the progression of the bass, and therefore the best and indeed only alternative will be to allow it to return to G, especially as if it were made to ascend to E there would be in addition the unnatural progression of the alto from F to G, as seen in Example 10, *e*.:—

10.



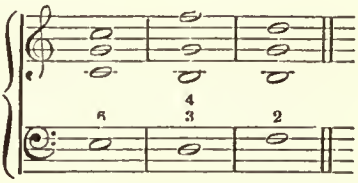
11.



The free entrance of both seventh and root in similar motion (*e*) is not good.

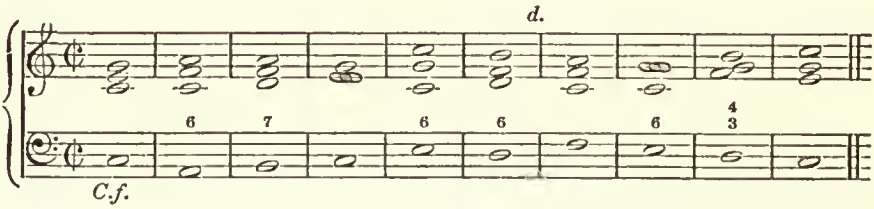
(See p. 17.) The best way of overcoming the difficulty would be to choose a different harmony. For example :—

12.



In the cadence of the above example we find the progression shown at Example 10, *b*).

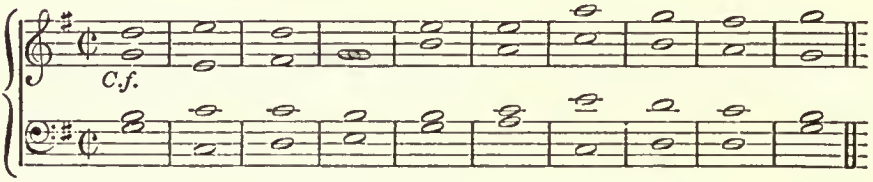
13.



The unusual progression of the diminished chord on the seventh degree to the chord of F at *d* is justified by the regular diatonic descent of the soprano.

In order to make use of the same cantus firmus as a *middle* part it will be necessary, for the sake of preserving a good position of the chords, to transpose it into some convenient key, which has been done in the following examples, G major having been chosen for the alto, and B♭ for the tenor :—

14.



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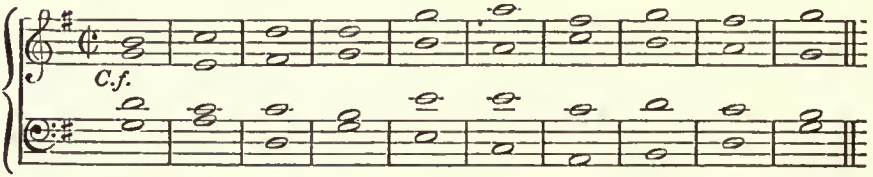
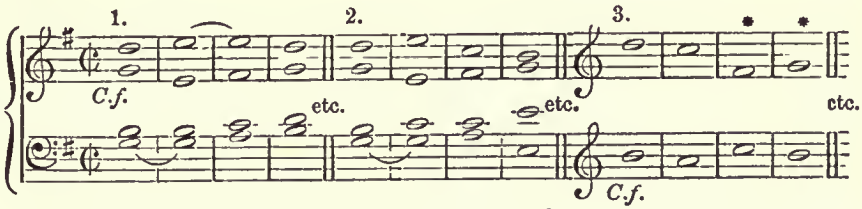


The above examples, which do not require any special explanation, will suffice to show the method of working. We give in addition the commencements only

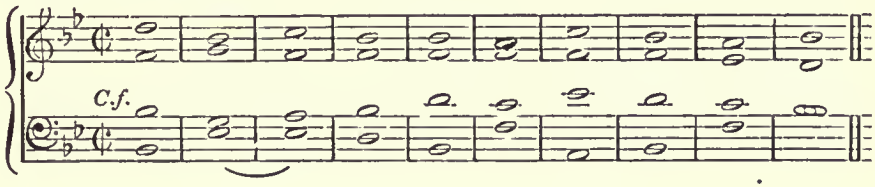
of two or three other forms of treatment, of which Nos. 1 and 2 show how by means of a stationary bass a new signification is given to the second note of the *cantus*, (the chord of $\frac{6}{4}$ in No. 2 is only justified by the otherwise good progression), and No. 3 is an example, commencing with the fifth bar, of the necessity which sometimes arises when the *cantus firmus* is in a middle voice of allowing two parts to *cross* each other, when by so doing the position of the chords is improved :—

16.

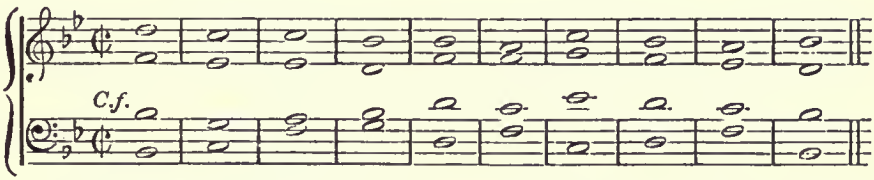


The following examples of the treatment of the *cantus* in the tenor call for no particular description :—

17.



18.

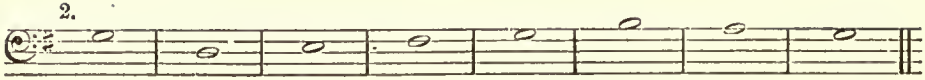


It is highly necessary that exercises such as the foregoing should be persevered in until a certain fluency and correctness has been attained; and to this end the following themes are given, which being in the bass have of course to be transposed into suitable keys for use in the other parts. It is, however, possible to avoid monotony, and so increase the interest in the work, by occasionally combining with them the exercises in unequal counterpoint, described in the next chapter.

EXERCISES.

19.

2.



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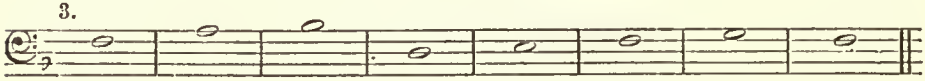

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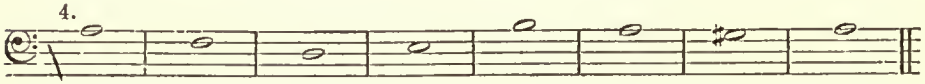

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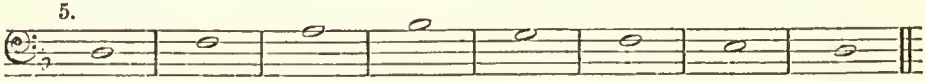

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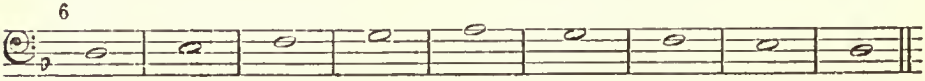


CHAPTER II.

OF COUNTERPOINT OF THE SECOND ORDER.

(COMBINATION OF THE SECOND AND FOURTH ORDERS).

ALTHOUGH it very rarely happens that a composition consists exclusively of any one species of counterpoint, still the old system of separating the various orders, and restricting the practical work to *one* description of movement at a time, is of the greatest advantage, inasmuch as the attention is thereby directed to a single subject. Moreover, certain difficulties arising from the regularity of the movement occasionally present themselves, the surmounting of which cannot but tend to general advancement. For these reasons we shall follow the old methods of classification, subject only to certain limitations, which have already been alluded to (see pp. 10-12); and the next subject for our consideration will therefore be Counterpoint of the Second Order, or two notes against one.

Since we are allowed syncopation, or the connection by means of ties of the unaccented beat of one bar with the accented beat of the next, we shall in reality be combining the *second* and *fourth* orders of the old system.

In the construction of Counterpoint of this description we have a choice of four resources, any or all of which may be employed; they are:—

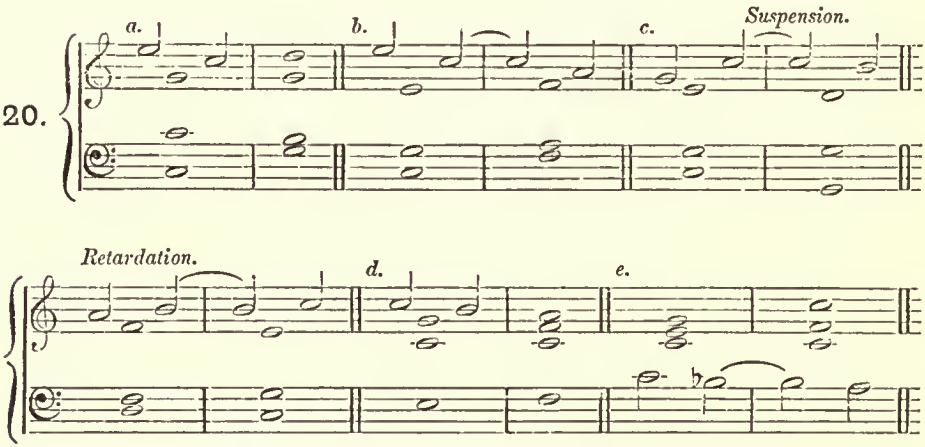
Firstly.—*The leap from one note to another of the same harmony.* This can take place under the most varied circumstances, the only condition being that the second of the two notes in the first bar shall form a good melodic connection with the first in the second bar. (See Example 20, *a*.)

Secondly.—*The connection of the second note of one bar with the first of the next by means of a tie, both notes being consonances.* This is only allowable when the remaining voices may decidedly change their position. (See Example 20, *b*.)

Thirdly.—*The Suspension,* for the treatment of which see "Treatise on Harmony," p. 78. *The Retardation,* or suspension resolving *upwards,* is also occasionally allowable, provided the resolution takes place by a progression of a *semitone* only. (See "Treatise on Harmony," p. 87.) Retardations which resolve by a *whole tone* are only permissible in a sequence, and are certainly rarely to be met with in well-written compositions. (See Example 20, *c*.)

Fourthly.—*The passing seventh, but no other passing note.* The so-called *passing seventh*, which always appears on the second half of the bar, is preceded by the root or octave of the chord, and must resolve by diatonic progression downward. (See Example 20, *d.*) It is not available for the preparation of a suspension, both because it is a dissonance, and because the check caused by the delay of its resolution is unnatural. Nevertheless, the passing *minor* seventh may perhaps be occasionally so used, at least when the counterpoint is written in minims of slow movement, never with crotchets. (See Example 20, *e.*)

20.

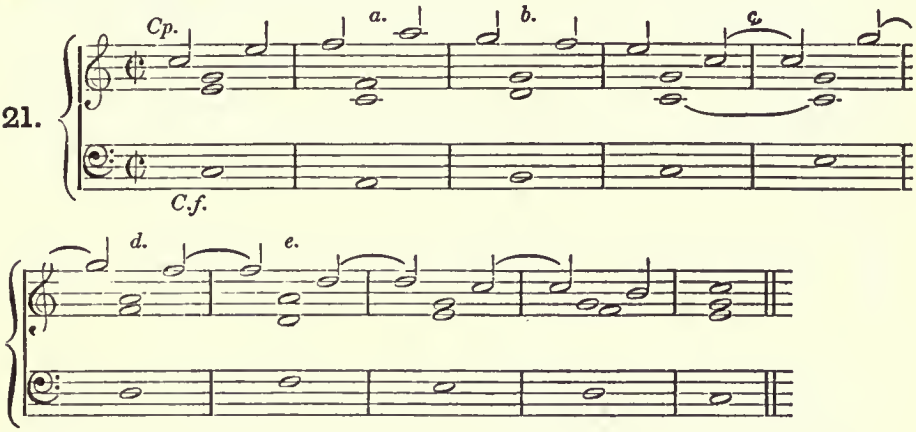


In forbidding the use of all passing notes except the passing seventh, we differ somewhat from the old system, which allowed other passing notes in counterpoint of this description. The reasons for this difference are as follows:—In the ordinary *Alla-breve* tempo in which our exercises are written (𝄵 $\frac{2}{2}$), the two minims form the supports of the harmonic progression, and it is therefore important that they should both be of a less transitory character than that which of necessity belongs to the passing notes. The only dissonance suitable to their position and importance is the strictly prepared suspension, which appears on the accented half of the bar, and stands in the place of the suspended harmony. In *long Alla-breve* tempo ($\frac{4}{2}$), on the other hand, the minims hold the position of crotchets; here, therefore, passing notes, other than the seventh, are admissible. The tempo, or rate of movement, has also an influence on the question; passing notes in $\frac{2}{2}$ time are often possible if the tempo be sufficiently rapid, for the reason that by the combination of two bars in one the effect produced is nearly that of $\frac{4}{2}$ time.

The following examples will serve to illustrate certain points to be observed in the construction of Counterpoint of the Second Order, and at the same time

certain faults which are very liable to occur. The *cantus firmus* chosen is the same as in the foregoing chapter:—

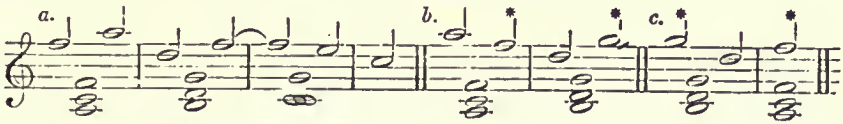
21.



In the above example the *cantus firmus* is in the bass, and the counterpoint in the soprano, the other voices being merely accompanying parts. At *a* and *b* we find consecutive octaves between soprano and alto, such octaves not being annulled by the interposing third A in the soprano. The fault is amended at Example 22, *a*; and at the same time the weakness of Example 21, *c*, caused by the soprano and tenor remaining stationary on the note C, is corrected.

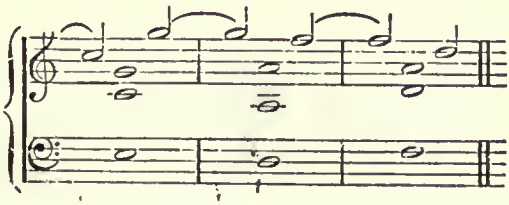
It may here be observed that consecutive octaves on the *unaccented* beats of the bar, such as are seen at Example 22, *b*, and Example 21, *d*, *e*, are of no consequence; also that consecutive octaves on the *accented* beats lose somewhat of their ill effect when the interposing note is distant *more than a third* from the notes forming the consecutive progressions, (Example 22, *c*):—

22.

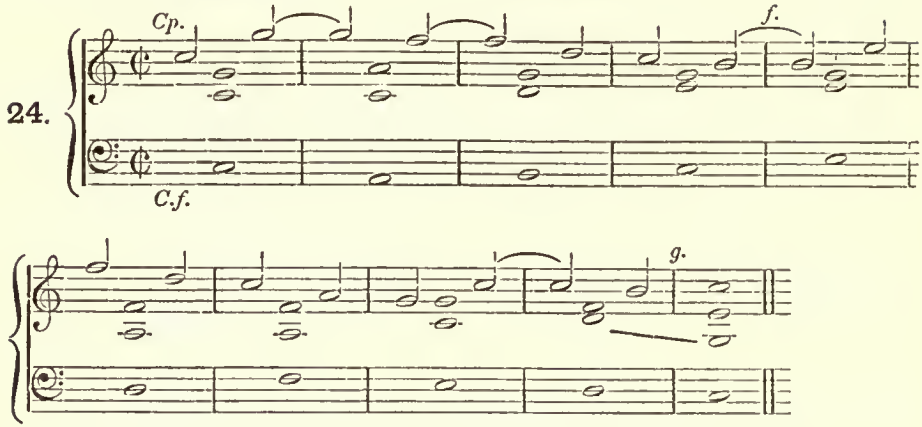


The doubling of a suspended note in any other voice than the bass, as in Example 21, *d*, is forbidden. (See "Treatise on Harmony," p. 81.) It may be avoided by allowing the tenor to descend to A, thus:—

23.



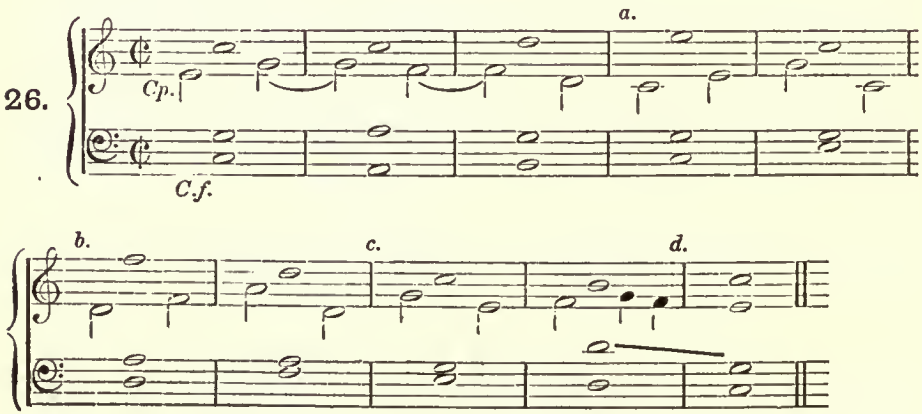
A second example of counterpoint in the soprano is as follows :—



The fault (*f*) consists of a stationary passing seventh, which has not even the excuse of preparing a suspension; the note B is here, in fact, nothing else than an *anticipation* (see "Treatise on Harmony," p. 90), a kind of progression entirely out of place in the present description of work. The fault is easily corrected by using the D in the third bar as a suspension, thus :—

The progression of the tenor at *g* is one which is much used, and in spite of the very evident and striking hidden fifth it contains, is always of good effect.

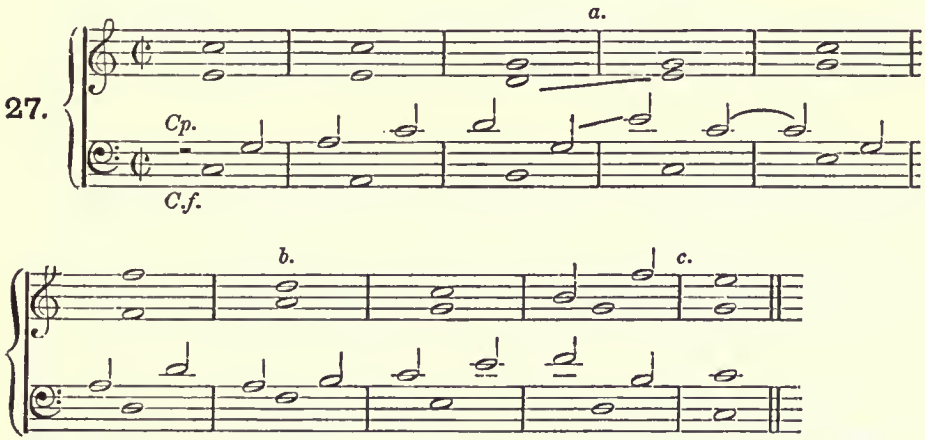
In the next example the counterpoint is in the alto, the *cantus firmus* being in the bass, as before :—



The separation of soprano and alto, or alto and tenor, by a greater interval than an octave, should in general be avoided; when, however, the distance is not greater than that between the soprano and alto at *a*, *b*, it may be excused by an otherwise good progression of parts. The observations on page 25, explanatory of Example 21, *a* and *b*, and Example 22, c, will apply to the consecutive octaves on the accented beats seen at *c* in the above example. The two crotchets at *d* serve to continue the movement at a point where it would be difficult to a find a suitable single minim. This method of overcoming a difficulty must be employed but sparingly, as its too frequent use would of course change the character of the counterpoint.

The following is an example of counterpoint in the tenor :—

27.



It is possible to begin the counterpoint with a rest, a proceeding which is well calculated to give prominence to the contrapuntal voice. Hidden unisons, such as those at *a*, are always to be avoided between soprano, alto, and tenor, though they may occasionally be permitted between tenor and bass. (See "Treatise on Harmony," p. 112.) The correction here is simple; if the tenor is to retain its present not unmelodious progression, the alto should cross it and take the lower C in the fourth bar.

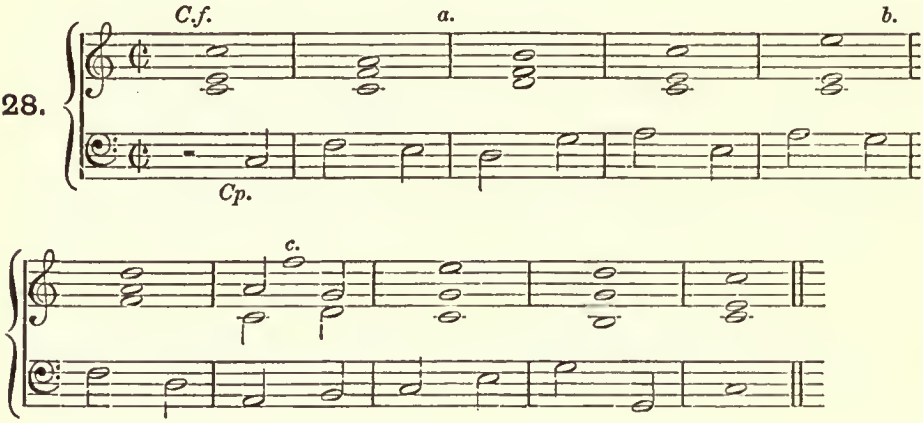
At *b* the note B of the tenor has somewhat of the character of a passing note, but at the same time it forms a perfectly regular and strictly resolved chord (the chord of the seventh on the leading note), and is the more welcome on account of its diatonic movement.

It will be at once seen that the progression of the soprano at *c* is necessitated by that of the tenor.

The *cantus firmus* has now to be placed in the soprano, and is to be accom-

panied with counterpoint in each of the three other parts. An example of the counterpoint in the bass is alone necessary here :—

28.

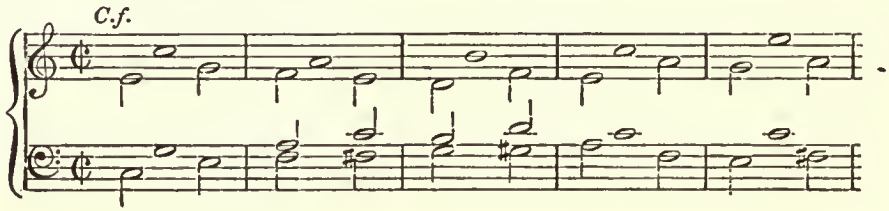


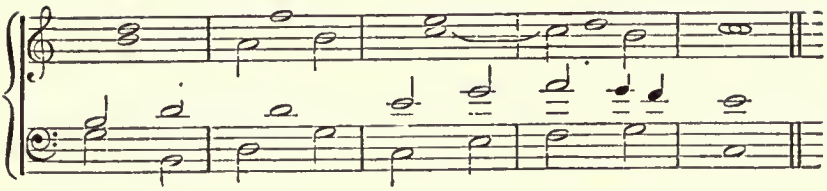
In this example we find no tied notes, the character of the bass, which should be that of *decided movement*, permitting them much less frequently than is the case with the other voices. The connection of consonances by means of ties generally sounds feeble and tame, and even of the suspensions the only satisfactory one is that of the third of the chord. (See "Treatise on Harmony," p. 82.)

At *a* and *b* are seen two examples of the passing seventh, the seventh in the first instance being major, and in the second minor. The G in the latter case is none the less a seventh that it presents a mere chord of $\frac{6}{4}$ at the moment of its appearance, instead of a dissonance. This is merely owing to the absence of the root in the upper voices, as the harmony of the whole bar is undoubtedly A minor.

The progression of the bass at *c* has brought about a change in the accompanying harmonies. This circumstance will give us occasion to speak of a certain description of accompaniment, not unfrequently to be met with at the present day, in which, for the sake of rendering the counterpoint as important and at the same time as interesting as possible, the harmony is continually changed; thus the exercise to write a counterpoint in minims in the bass to a *cantus* in the soprano might be rendered as follows :—

29.

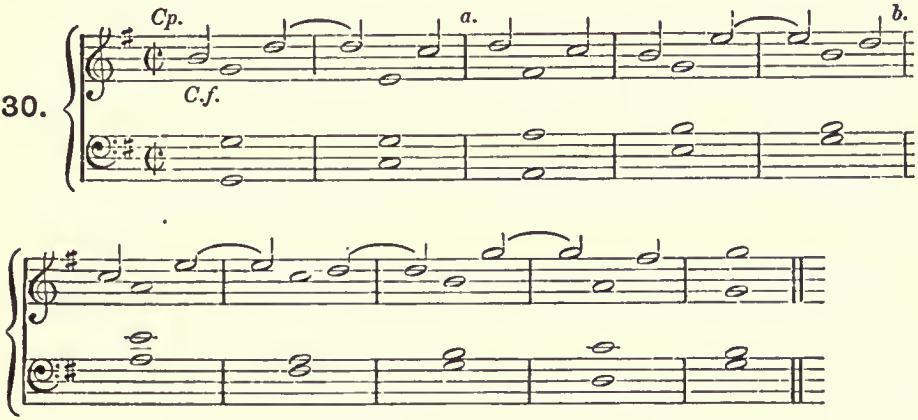




Such a progression, although certainly a *harmonic*, could not justly be considered a *contrapuntal* phrase, the melodic prominence of the counterpoint being entirely hidden by the similar rhythmic movement of the other voices. The old method is therefore the right, in which the counterpoint is always prominent by reason of its rhythmical contrast with the remainder of the voices.

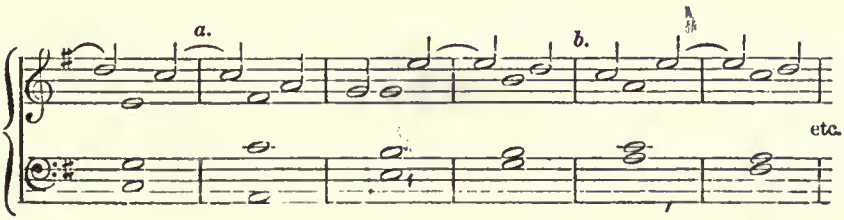
In the next following examples the *cantus firmus* is placed in the alto in a convenient key (see p. 20), the counterpoint being in each of the other voices in turn:—

30.



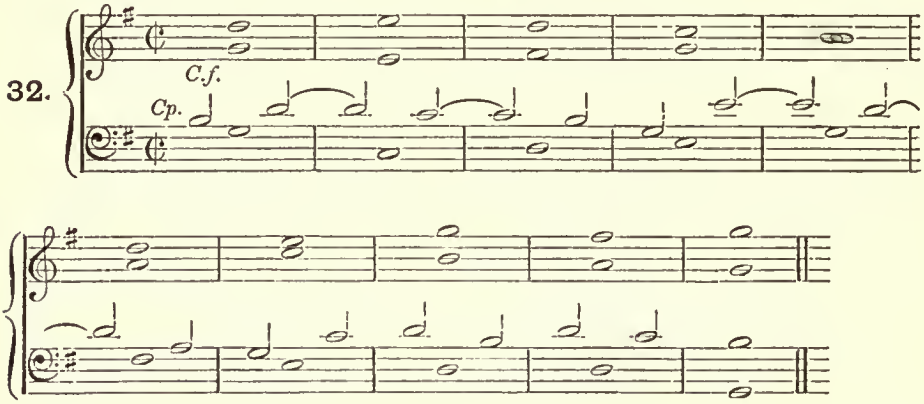
Not only is the repetition of the melody of the second bar in the next following inelegant, but the free entrance of the chord of $\frac{6}{4}$ at *a* is bad, as this chord may not appear on the accented part of the bar (except in the cadence) without preparation of the fourth. (See "Treatise on Harmony," p. 103.) The fault may be amended thus:—

31.



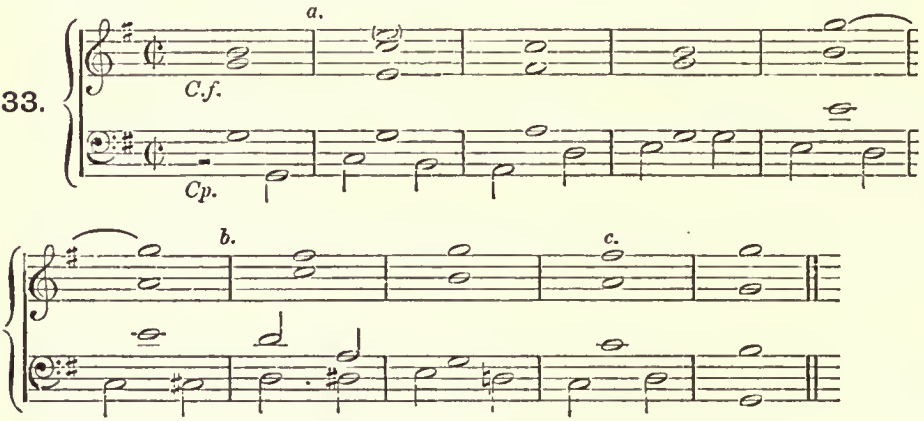
The hidden fifths between tenor and bass at Example 30, *b*, are objectionable, inasmuch as they are unnecessary; they are avoided at Example 31, *b*.

32.



The above example of counterpoint in the tenor calls for no particular explanation; the resolution of the seventh in the tenor of the third bar gives the comparatively little used chord of the third degree in its first inversion; the melody of the counterpoint is certainly not the less interesting on this account.

33.



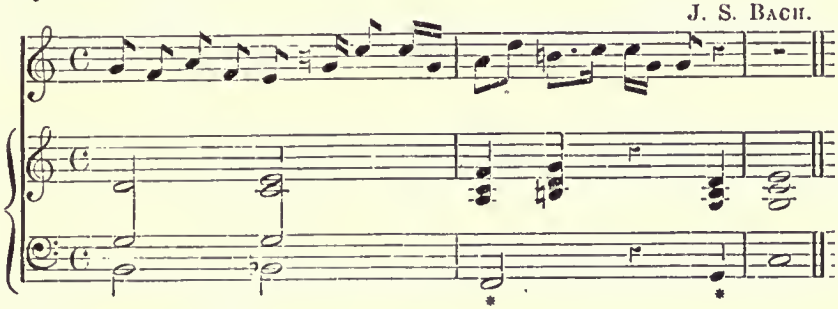
Although the hidden octaves between the bass, G to C, and the B to C in the soprano at *a* are perfectly unobjectionable, yet the doubled third E in the second bar is to be preferred on account of it greater sonority, notwithstanding it occasions the absence of the root of the passing seventh B on the second half of the second bar. At *b* is seen a *false relation* between the bass and the alto. The rules regarding the false relation have at different periods been observed with a very varying amount of strictness. As a matter of principle the false relations are undoubtedly bad, as *exceptions* they may be permitted whenever the second of the

two chords between which they occur produces a striking and decided effect, either by its rhythmic position or by means of the harmony itself. (See also "Treatise on Harmony," p. 116, especially Example 300, *c.*) This may perhaps be advanced in justification of the above progression, in which a sufficiently decided effect is produced by the free entrance by a leap in the alto of the dominant seventh, the similar movement of the root and seventh being at the same time counterbalanced by the descent of the tenor, E to D.

At *c* is seen a fault not unfrequently met with. The chord of $\frac{6}{4}$ on C, derived from the diminished chord on the seventh degree, represents, as is so often the case, the chord of $\frac{6}{4}$; the bass note C is therefore the original seventh, and *may not ascend to the root* D *unless resolved immediately afterwards*, and this, notwithstanding such passages in recitative as the following, justified to a certain extent by custom, are often met with :—

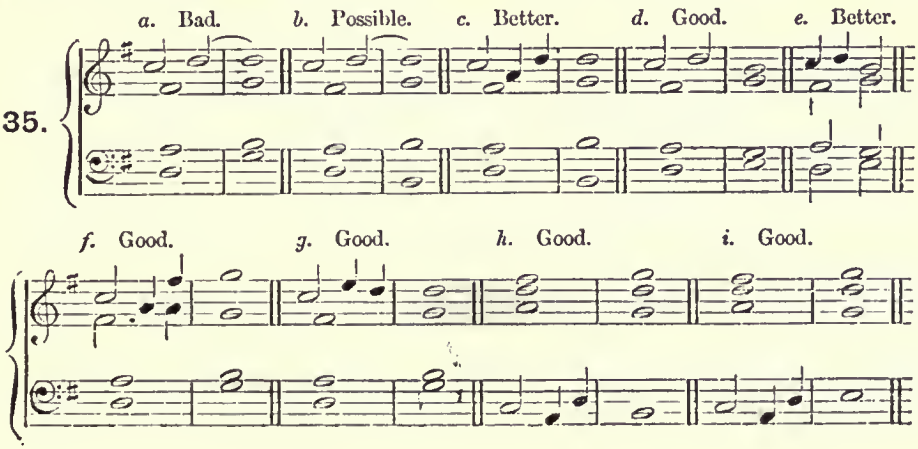
J. S. Bach.

34.



Although it is allowable, so long as the other parts of a chord of seventh remain stationary, to pass from the interval of the seventh to another note of the same chord, even without any subsequent resolution, yet such progression should not take place into the *root*, or at least only under certain restrictions. We give a few examples of this :—

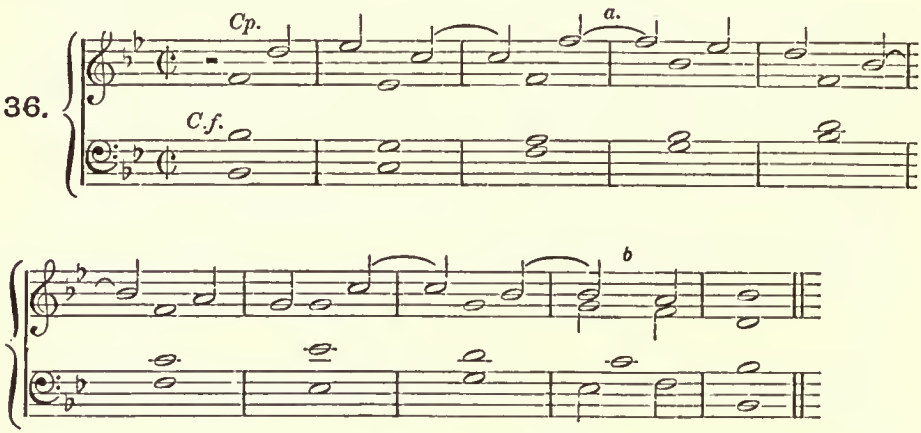
35.



From the above examples it will be seen that it is advisable, if the root is to follow the seventh at all, to introduce a note between the two, as at *c*, *g*, *h*, *i*, or to allow the regular resolution of the seventh to take place immediately afterwards, as at *d*, for which progression crotchets are better suited than minims, *e*. The above rules apply equally to similar progressions in the middle voices.

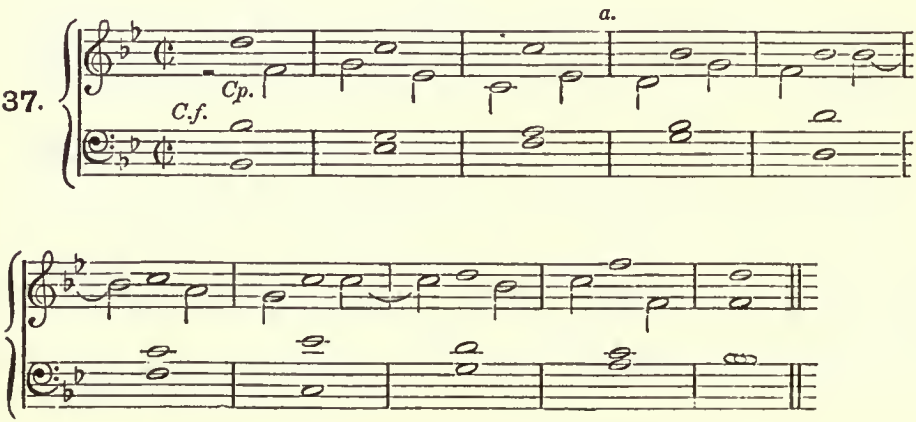
The concluding exercises in this description of counterpoint will consist in placing the *cantus firmus* in the tenor, and accompanying it with counterpoint in each of the three other voices.

36.



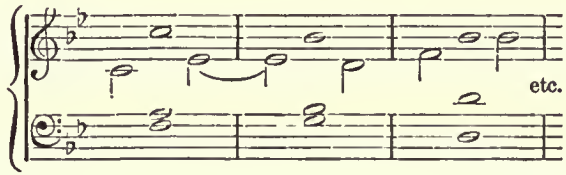
The hidden octaves between alto and tenor at *a* are objectionable, they can, however, only be corrected by altering the progression of the bass. The fifth which exists between tenor and bass in the eighth bar necessitates the employment of two harmonies at *b*, in order to make a perfect authentic cadence.

37.

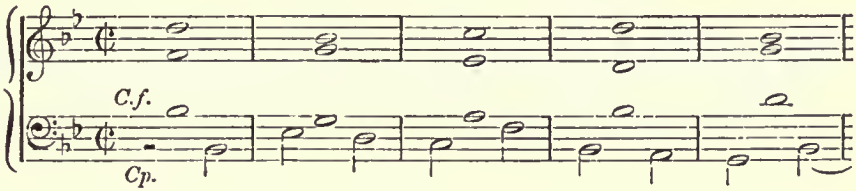


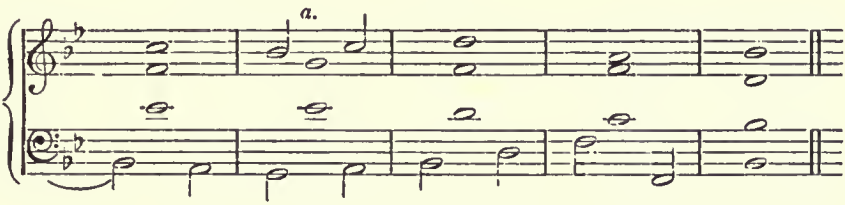
That which has already been said with regard to consecutive octaves on the accented beat (see p. 25) applies equally to the consecutive fifths at *a*. They are also in this case especially faulty, since they may so easily be avoided as follows:—

38.



39.

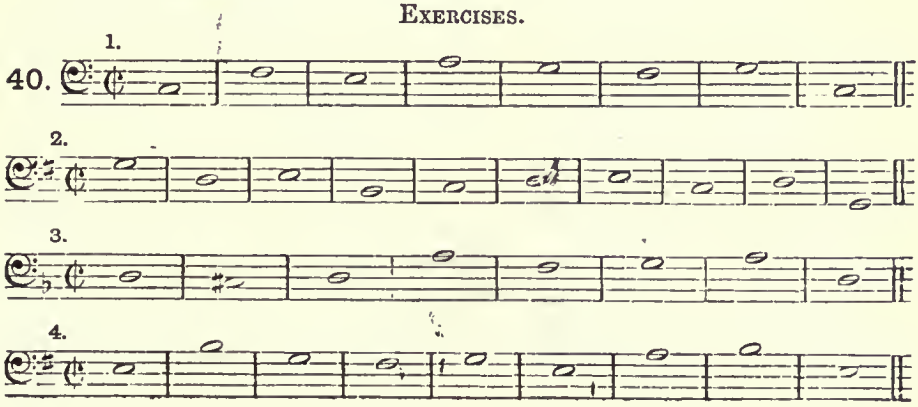




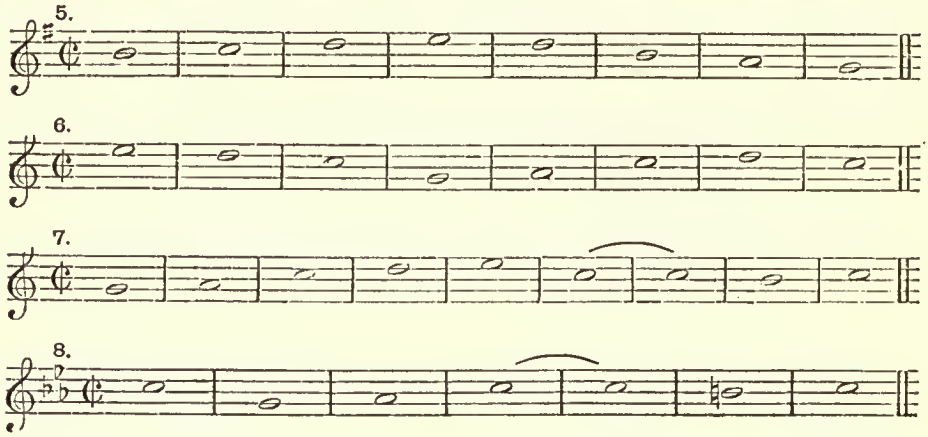
Since a moving bass often necessitates leaps in its construction, diatonic progressions are the more welcome for the sake of variety, especially when they can be obtained by such simple and natural means as at *a*. The chord of the seventh on the seventh degree (leading seventh) on the second half of the bar needs no explanation.

EXERCISES.

40.



The following exercises will serve for use in either soprano, alto, or tenor:—



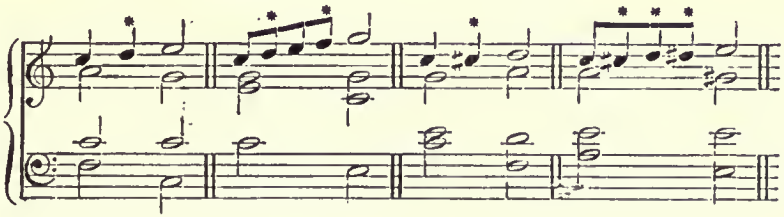
CHAPTER III.

OF MELODIC ELABORATION IN GENERAL.

We have already seen how a given melody may be accompanied by simple harmonies, of which harmonies each note of the melody always forms an essential part. Only in the case of the suspension have we found notes which were foreign to the harmonies in which they were introduced.

If we now proceed to consider the possible ornamentation and elaboration of the various accompanying voices, we shall find that there are also other notes, foreign to the harmony, which may under certain conditions be employed, and that their introduction will serve to give variety and richness to the phrase. An acquaintance with their nature and uses is necessary before we can treat of the Third Order of Counterpoint, in which they play an important part. Of such notes the most important are those which are found when any voice proceeds by either diatonic or chromatic degrees from one essential note to another, the second essential note being a part of either the same harmony as the first or a different harmony, as in the following example :—

41.



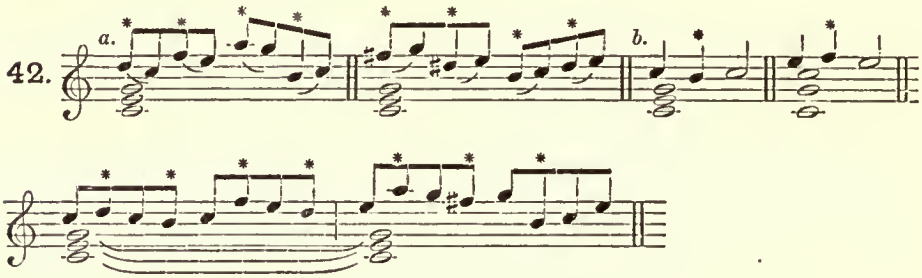
These notes, which serve to fill up as it were the distance which the voice in which they occur must otherwise leap, are termed *passing notes*.

They always proceed from one essential or harmonic note to another, and therefore cannot appear at the same moment with the chord itself, but must necessarily follow on the unaccented parts of the bar. They move always by diatonic or chromatic degrees, and can never be introduced by a leap.

Another description of melodic ornament, similar in character to the passing note, is the *auxiliary note* (*nota abjecta*).

The auxiliary note may appear in the character of a suspension (but without preparation) on the accented part of the bar (Example 42, *a*), or it may be employed on the unaccented part of the bar, in which case it usually serves as ornamentation of two notes of the same name (Example 42, *b*).

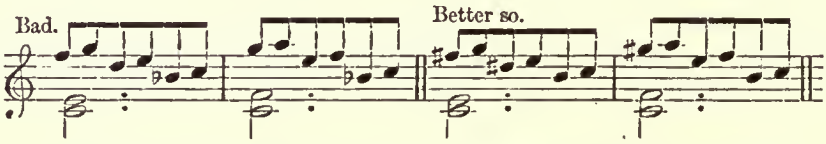
42.



From the above example it will be seen that the auxiliary note may (unlike the passing note) be introduced by a leap, it must, however, be only one degree distant from the harmonic note into which it is resolved.

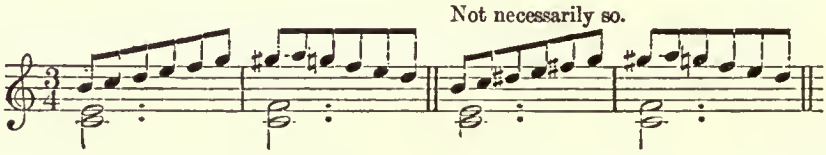
Auxiliary notes may be either above or below the harmonic note; if below, they should be distant from the principal note a *minor second* only, especially when they occur on the accented part of the bar and are introduced *by a leap*:—

43.



It is, however, otherwise when they are introduced *diatonically*, and thus partake somewhat of the character of passing notes.

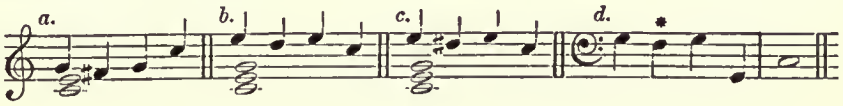
44.



Auxiliary notes below the principal note, but falling on the unaccented beat of the bar, may be either a major or a minor second distant from the harmonic note, according to circumstances. The musical ear will readily perceive which is required, although no distinct rule can be given. It may, however, be observed that the *fifth* of the chord generally requires its lower auxiliary note to be only

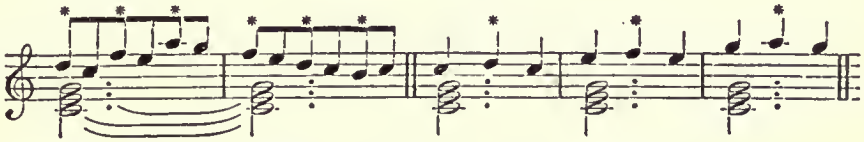
a minor second distant from it, while the *third* will bear the major second. (See Example 45, *a*, *b*, *c*.) A peculiarity of Bach's may also be mentioned, namely, the employment of the major second as an auxiliary note below the *root*, especially in cadences. (See Example 45, *d*.)

45.



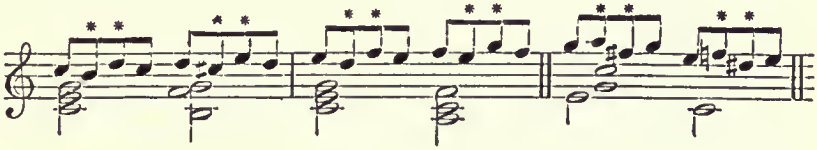
Auxiliary notes above the principal note, whether introduced diatonically or by a leap, may be distant either a major or a minor second from the principal note, according to the scale or modulation to which they belong.

46.



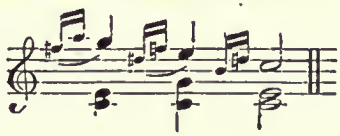
Ornamental figures are often met with, in which auxiliary notes both above and below the harmonic note are employed immediately after one another.

47.



The following oft-recurring form of ornament has arisen in the same way:—

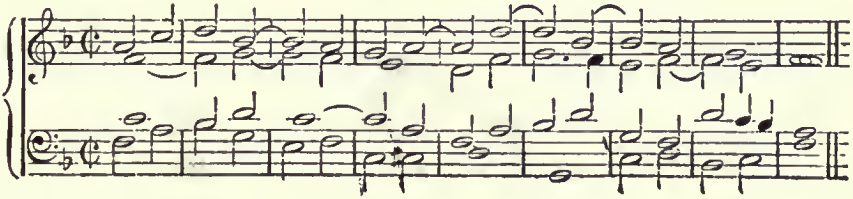
48.



Passing notes and auxiliary notes may appear in all or any of the parts. Their effect, if introduced in one part only, will be to render that particular one prominent, while all the others will serve as its accompaniment.

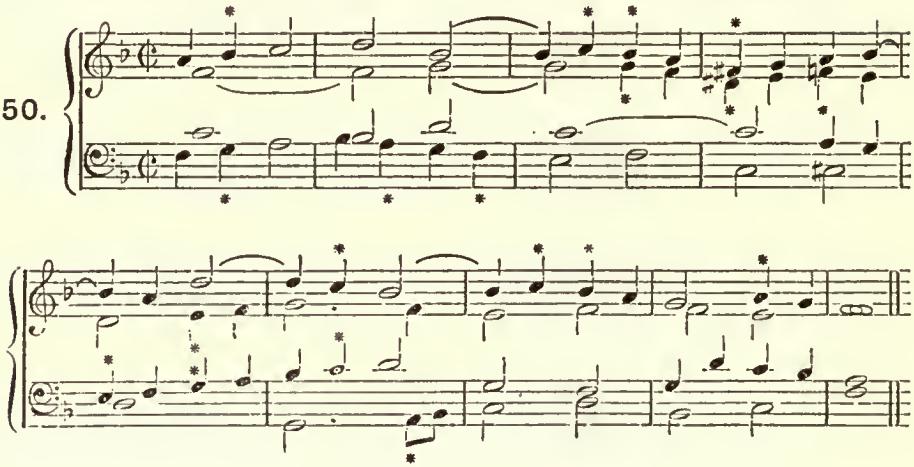
The following simple harmonic phrase:—

49.



may be enriched by the use of passing and auxiliary notes as follows:—

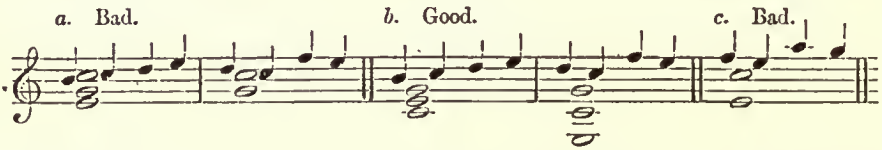
50.



A too lavish employment of such ornamentation is, however, (as may be seen from the above example,) apt to overload the phrase and render the harmonic progressions vague and unintelligible. This is especially the case if the passage is intended to be performed in a rapid tempo.

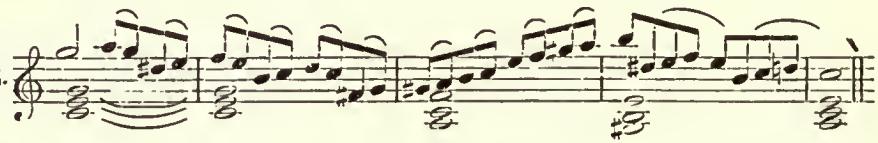
In the employment of the auxiliary note it is to be observed that the harmonic note into which the auxiliary note is resolved must not appear in any other part, except at the distance of at least an octave from such resolution (Example 51, *a*, *b*); and in particular that the *third* of the chord when preceded by an auxiliary note should never be doubled. (Example 51, *c*.)

51.



Exceptions to the above rules may be found in rapid and extended passages formed of auxiliary notes and their resolutions, as in the following example, which, however, can scarcely be considered a strict four-part phrase:—

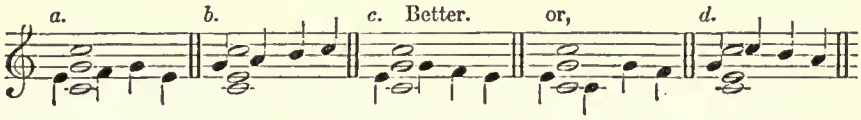
52.



The same rule as to doubling the resolution of a non-essential note will apply

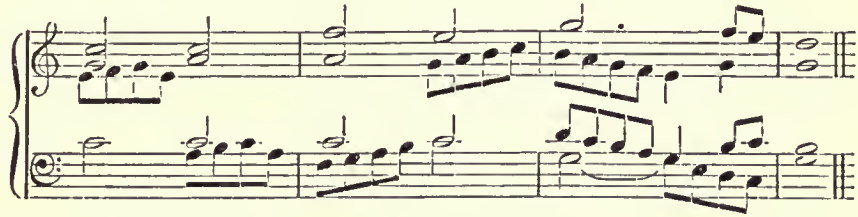
to the progression of passing notes; thus, in the following example the phrases *c, d,* will be preferable to those shown at *a, b*:—

53.



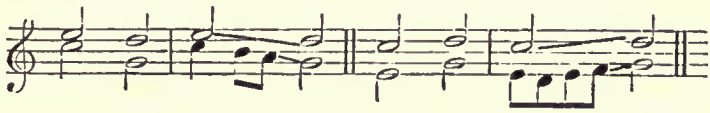
In rapid tempo, however, the above progression of the passing note into an essential note already contained in another voice is allowable.

54.



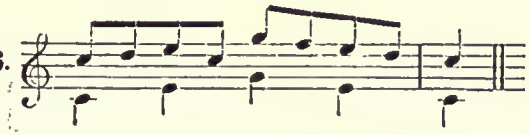
Consecutive fifths and octaves, caused by the introduction of passing notes into a progression which originally contained *covered* fifths or octaves, are of course faulty, and to be avoided.

55.



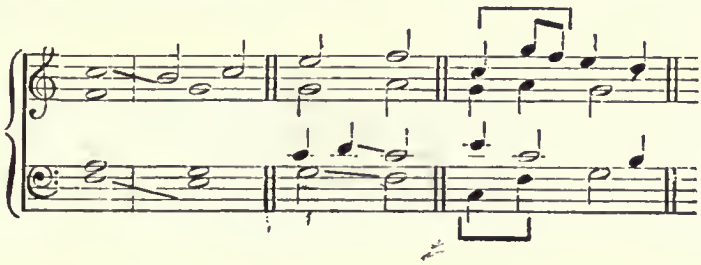
The employment of the passing notes in the following example does not in any way excuse the consecutive octaves contained therein; the example is therefore incorrect:—

56.



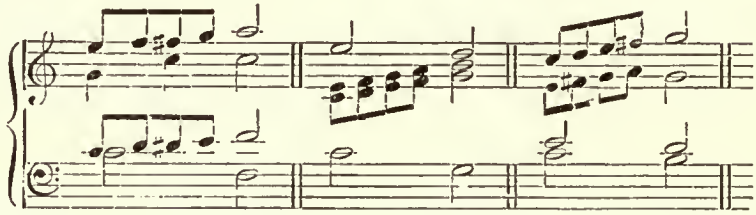
The entrance or progression of auxiliary notes will in like manner be incorrect, if it take place as in the following example:—

57.



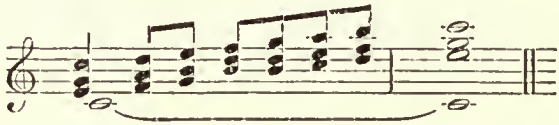
In progressions of passing notes in two or more parts at the same time, and in similar motion, sequences of thirds and sixths will be found most suitable; for example:—

53.



Progressions of consecutive fourths are also good when they occur in a sequence of sixths, as in the following example:—

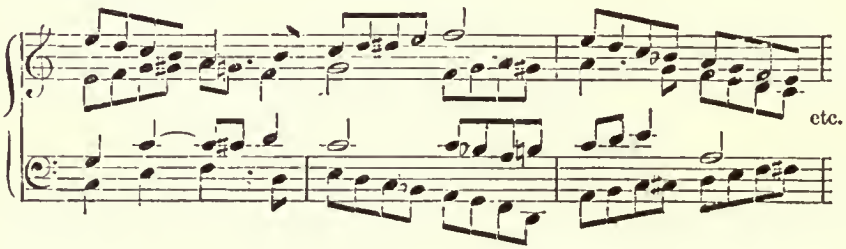
59.



Progressions of consecutive seconds, fourths, or sevenths, should be employed very sparingly, and only under favourable circumstances. Here, too, the character and tempo of the passage will require to be taken into consideration.

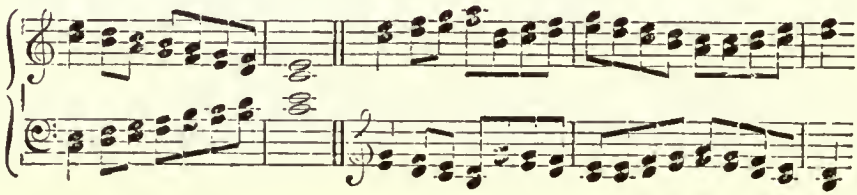
The employment of passing notes in two or more voices, and in *contrary motion*, often gives a peculiar colouring to the phrase and independence to the various parts. Care should, however, be taken not to overload the passage by introducing them too often or in too many parts at once:—

60.



In progressions formed from the diatonic scale, passing notes may be contained in several parts at the same time:—

61.

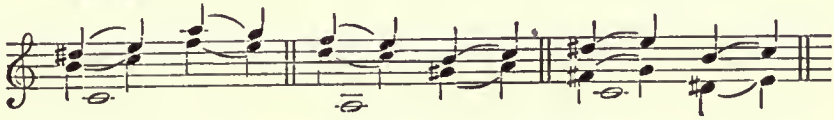


Auxiliary notes, like passing notes, may also be introduced in several parts at once; for example :—

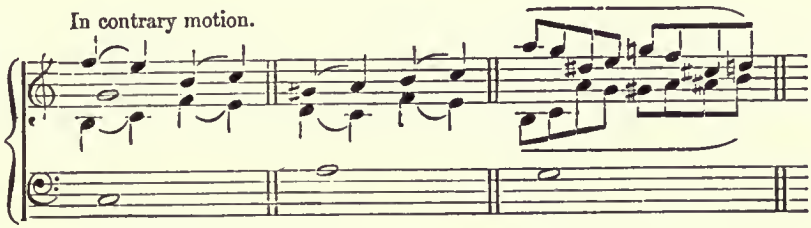
IN TWO PARTS.

In similar motion.

62.

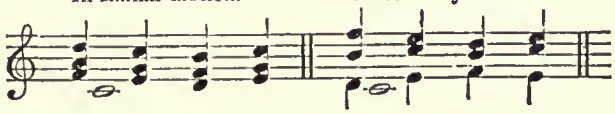


In contrary motion.

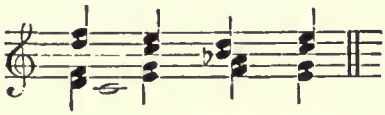


IN THREE PARTS.

In similar motion. In contrary motion.



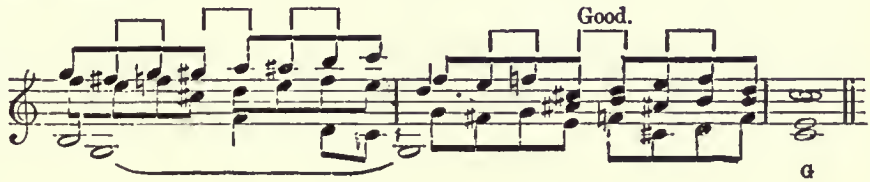
IN FOUR PARTS.



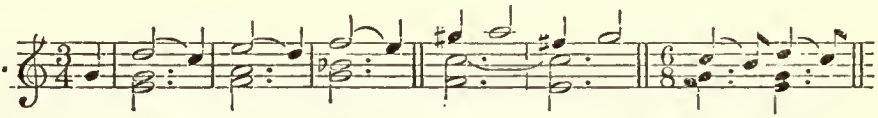
Most of these examples may also be considered as harmonic progressions on a pedal point. (See p. 45.)

From the foregoing examples it will be seen that in progressions of both auxiliary and passing notes in similar motion sequences of thirds and sixths are to be preferred, while consecutive seconds, fourths, and sevenths always produce a more or less harsh effect. Such progressions as the following would therefore be inadmissible :—

63.



Auxiliary notes need not always be of the same duration as the harmonic notes into which they are resolved; they may be either longer or shorter, for example:—

64. 

The practical application of such melodic progressions as the foregoing to the contrapuntal phrase will be shown in Chapter VI. on the Third Order of Counterpoint. Before proceeding thither, however, it will be well to glance at certain other combinations containing notes foreign to the harmony, which are continually to be met with, although not so frequently in compositions of the strict style.

CHAPTER IV.

OF PASSING CHORDS.

Chords which, like passing notes, are of short duration, and appear on the unaccented beats of the bar, and moreover are often treated with a certain freedom and deviation from rule as regards their resolution, &c., are termed *passing chords.*

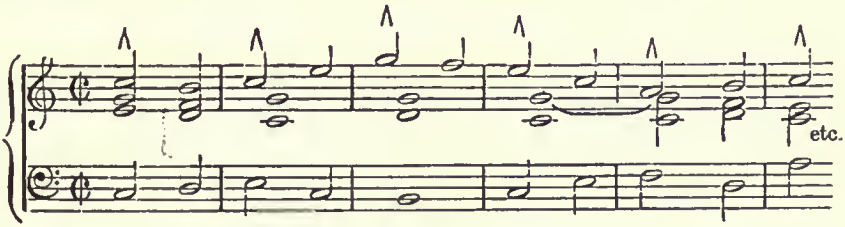
Passing and auxiliary notes in three parts, when they take the form of chords, as in Example 59 and 62, may be considered as a species of passing chords. There are, however, other kinds which we shall now proceed to consider.

Passing chords, like passing notes, derive their transitory and comparatively unimportant effect from their appearance on the unaccented parts of the bar.

It need scarcely be observed here, that in simple common time the natural and chief accent is on the first beat of each bar, while the second is unaccented.

If, therefore, the harmonic progression is founded on the simple rhythmic form of two beats in a bar, it follows that the harmonies falling on the first or accented beat will be the most important, and must always be considered as the end and object to which the chords on the second or unaccented beat will lead:—

65.

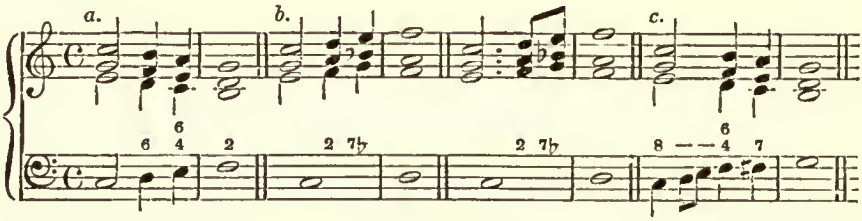


In this sense the chords on the unaccented beat may be considered as passing chords; and that theoretically they are so considered, is proved by the fact that greater freedom and latitude of treatment has always been allowed to the chords on the unaccented parts of the bar than to those which fall on the accented beats.

The peculiar characteristics of passing chords will, however, be more

evident when they are of shorter duration than the principal chords, as in the following examples :—

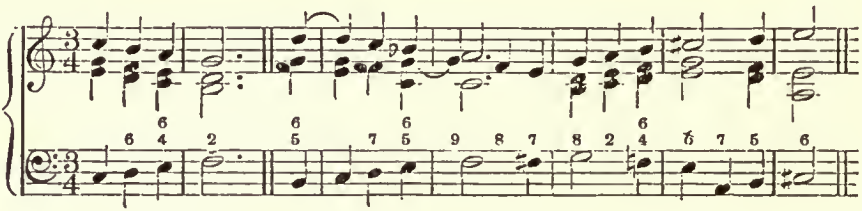
66.



The unusual employment of the chord of $\frac{6}{4}$ in the above example at *a*, *c*, as well as of the chord of 7 at *c*, has its explanation in the regular progression by diatonic degrees of all the voices towards their aim and object, *i.e.*, the chord on the accented part of the following bar.

In simple *triple* time the natural accent falls on the first beat, which is then followed by *two* unaccented beats. Passing chords may be employed in triple time as follows :—

67.



All passing chords will either be treated according to the rules of harmonic connection or exceptionally. In the first and most frequent case no further remarks are necessary; in the second case the satisfactory effect of the passage will depend on a flowing and melodic progression of each part, individually as well as in relation to the others.

In general terms it may be observed that the progression of all the parts by diatonic degrees will suffice to explain the exceptional treatment of the passing chords; at the same time, the rhythm, tempo, and character of the composition all exert an influence on the good or bad effect of the passage, and therefore all require to be taken into consideration. Above all, the thorough study of good compositions will be found of the greatest advantage.

CHAPTER V.

OF THE PEDAL POINT.

SOMEWHAT similar in character to the progressions of passing chords already described (especially Example 62) is a certain combination frequently met with, in which one part (generally the bass) of a harmonic phrase is allowed to remain on one note, while the others continue their movement without any apparent reference to the one which remains stationary.

Such a progression, naturally containing many chords to which the stationary part does not properly belong, is termed a *pedal point*, the name having probably arisen from a very obvious use of the pedal notes of the organ.

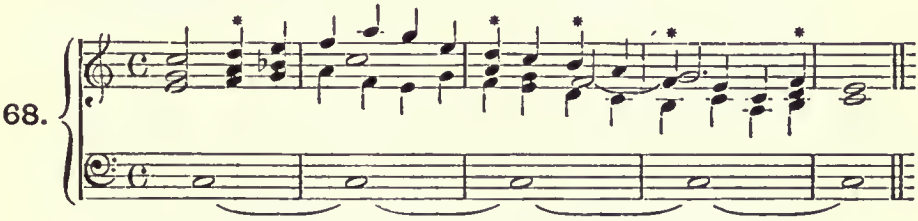
It is generally met with at the close of a composition, though it may also appear in the middle or even at the beginning.

The note which remains stationary is usually the tonic or the dominant (in rare cases the third degree*); sometimes, however, a pedal point is constructed on both tonic and dominant together, called Double Pedal. The harmonic connection and progression of the upper voices during a pedal point takes place without regard to the stationary note, according to the known rules of progression, *the lowest of the moving parts being considered for the moment as the bass.*

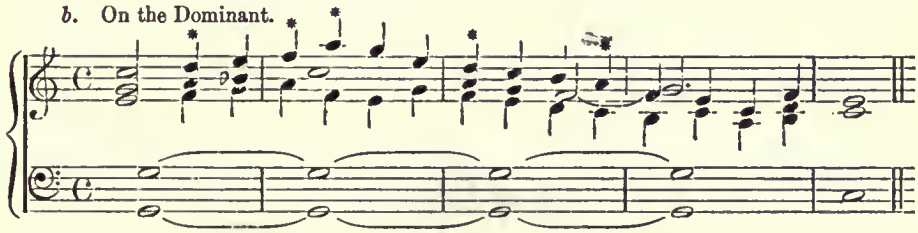
The following are examples of the pedal point :—

a. On the Tonic.

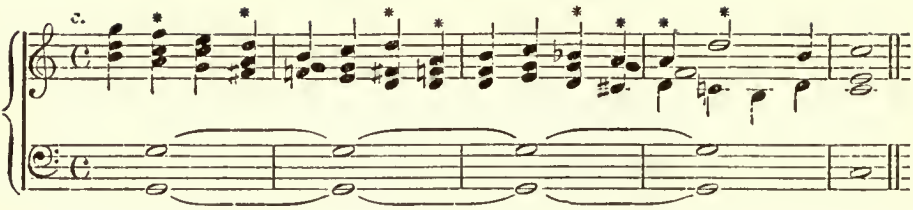
68.



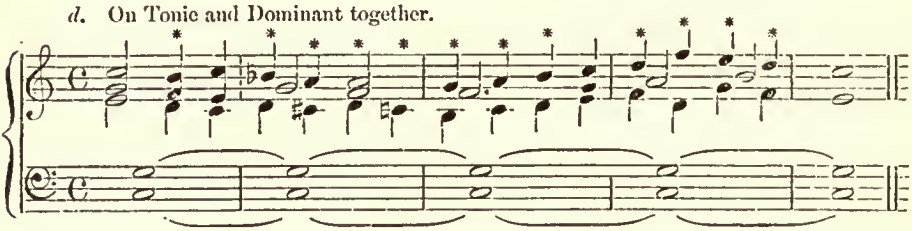
b. On the Dominant.



* An interesting example of the pedal point on the third degree occurs in the second movement (*sehr mässig*) of Schumann's Third Symphony in E flat, Op. 97, the trio, which is in A minor, being accompanied throughout by a sustained C in the bass.



d. On Tonic and Dominant together.



From these examples will be seen the resemblance which many of the above progressions bear to the passing notes in three and four voices.

The following rules will suffice for the construction of the pedal point :—

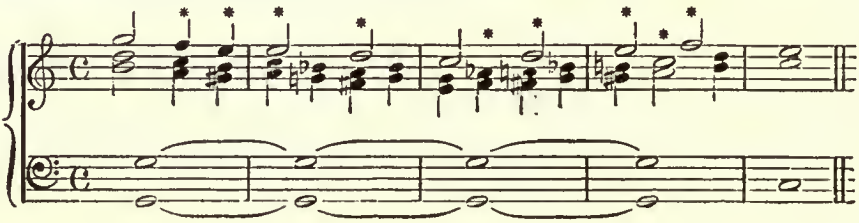
Firstly.—The commencement of the pedal point must take place simultaneously with one of the rhythmical divisions of a composition; *i.e.*, at the beginning or close of a phrase, and on the accented part of the bar.

Secondly.—The opening and concluding chords of the pedal point must be harmonies in which the stationary part shall form an essential (harmonic) note.

Thirdly.—The chords to which the stationary note is *foreign* (and which are indicated in Example 68 by asterisks) should not appear too frequently, but should be used in combination with others in which it is *essential.*

Thus the following pedal point would in this respect be defective :—

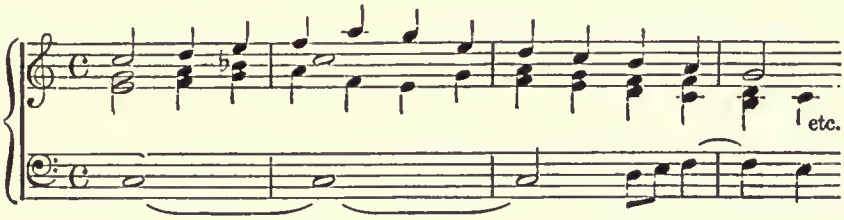
69.



We have already observed that the harmonic progressions are regulated by the lowest of the moving parts (in the foregoing example the tenor). This is equally the case when the stationary note also happens to belong to the harmony. Thus, in the first bar of Example 68, *a*, the progression of the B♭ in the alto is governed by that of the other parts, without regard to the fact that it is the seventh of the actual bass, and as such would require a downward progression.

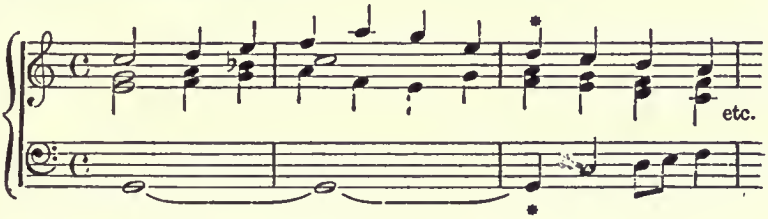
The close of the pedal point requires as much care and attention in its treatment as the commencement. In the above examples the authentic cadence has always been employed at the conclusion of the pedal point, and in this case it presents no difficulty. Sometimes, however, the pedal point breaks off and proceeds at once to ordinary harmonic progressions; when this is the case the second of the rules given on the preceding page must be strictly observed; for example:—

70.



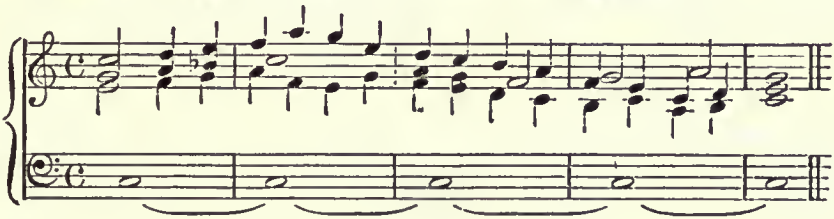
Such a close as the following is therefore incorrect, as the concluding chord is one in which the stationary part does not form an essential note:—

71.



The pedal point on the tonic may conclude with the plagal cadence:—

72.



When an upper or middle part remains stationary, the progression is termed an *inverted pedal.* In a passage of this description but few harmonies should be

introduced in which the stationary part does not form an essential note; thus the pedal point in Example 68, *a*, if inverted, will have a harsh effect towards the close, in consequence of the stationary note C being foreign to most of the harmonies contained in the last two bars:—

73.

On the other hand, if the inverted pedal be allowed to take place on the *dominant*, most of the concluding chords will be in harmony with the stationary note, and the effect of the passage will be greatly improved:—

74.

The inverted pedal in an inner part should occur but seldom, and should be of but short duration:—

75.

In order to indicate the chords of a pedal point by means of a figured bass, the *accidental* intervals are reckoned from the actual bass, as in the case of the suspension. Thus the pedal point given at Example 68, *b*, would be figured as follows:—

76.

An example of the effective employment of the inverted pedal is found in the *Gloria* of Cherubini's Mass in C major, where the violins have a long-continued A flat, beneath which the other instruments and the voices proceed with their various melodic movements and harmonic combinations.

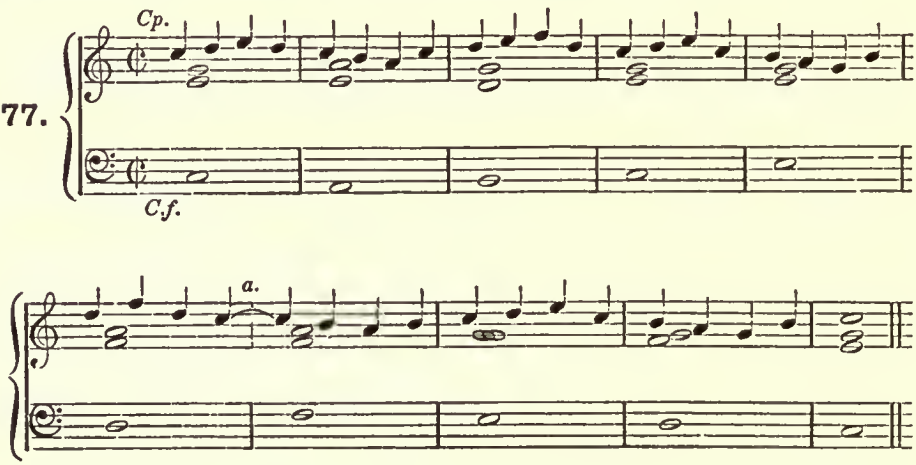
The Trio of the Scherzo of the Symphony in A, No. 7, of Beethoven is constructed entirely upon the note A, which appears sometimes as a pedal point in the lowest, sometimes as an inverted pedal in the higher parts, and so on.

CHAPTER VI.

OF COUNTERPOINT OF THE THIRD ORDER.

THIS species of counterpoint, in which four notes are written to each note of the *cantus firmus*, presents certain peculiar difficulties which only experience can overcome. Few beginners, in endeavouring to elaborate the melody of any one part in a given harmonic progression, will produce a really good counterpoint, although they may succeed in constructing a phrase which shall be in accordance with all the rules of harmonic connection. This is the case in the following example, which is a counterpoint in the soprano to a *cantus* in the bass, the harmonic foundation being derived from Example 8, p. 18:—

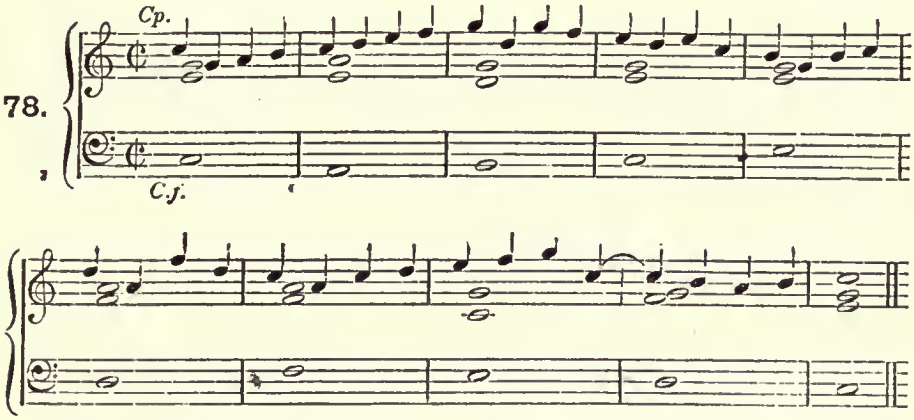
77.



No violation of the ordinary rules of progression can be found in the above example, except that at *a*, which is explained later; in fact it is written strictly according to a certain principle which is insisted on by some teachers (see next page, note); and yet it is in the highest degree weak and stiff, and this weakness is due to the extreme carefulness with which the original harmonic note in each chord is sought out and adhered to, and also to the monotony

in the construction of the figure of each bar. We will now compare with it the following:—

78.



Here is seen perfect strictness of progression, but at the same time great freedom in the movement of the counterpoint; the note which belonged originally to the harmonic foundation is not heard at the commencement of every bar, but its place is occasionally supplied by another note of the same harmony, as in bars 3, 4, and 8. Moreover, the *figure* (*i.e.* the order of ascent or descent) of each bar is varied, and the whole counterpoint presents one flowing and connected melody. A comparison of the two examples will show what is understood by a good counterpoint of the third order.

The rules for the construction of such a counterpoint are as follows:—

RULE 1.—The first note of each bar must be an essential note of the harmony.*

RULE 2.—For the sake of variety, a strictly-prepared suspension may also occasionally be introduced on the first of the bar.

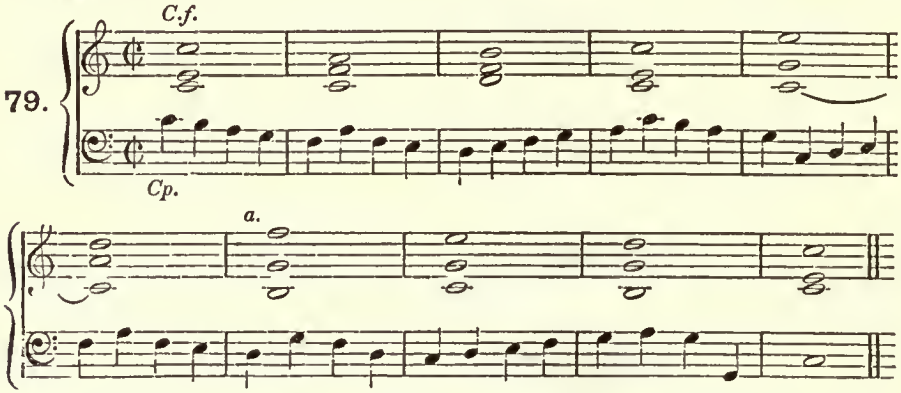
RULE 3.—In all other positions passing or auxiliary notes may be employed, provided they are introduced and resolved by diatonic degrees.

---

* Some theorists have laid down the rule that the *third* crotchet must also be an essential note, a restriction which is, however, unpractical, as it would exclude many very serviceable figures, and superfluous, since the same writers add that "*a passing note may also be introduced on the third beat.*" Thus, much of the weakness of Example 77 is owing to the too careful observance of this rule, and there is no doubt that the more sombre effect of a dissonance on the third beat often renders the figure far more interesting, as will be seen by a comparison of the two following bars:—

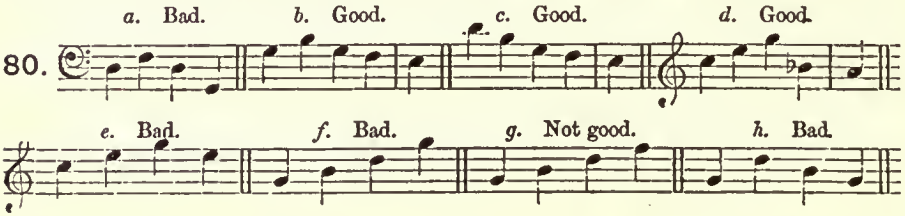
These rules and their occasional exceptions will now be best illustrated by means of examples, in the next following of which the counterpoint is in the bass :—

79.



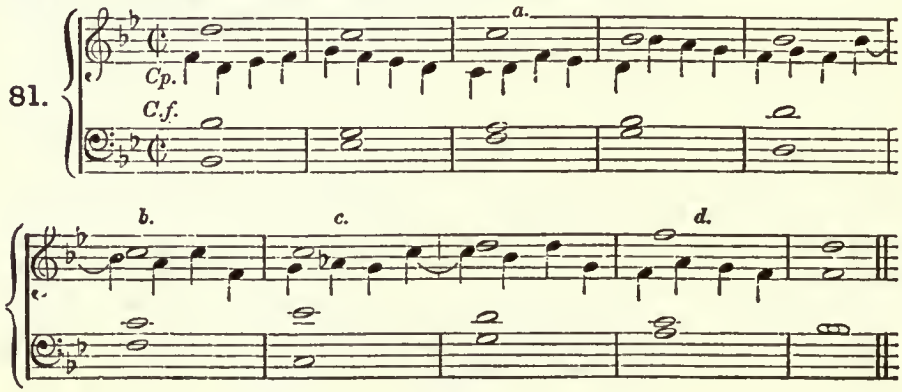
The progression of the counterpoint at *a* is not good because all figures which consist simply of the essential notes of any one chord (*arpeggio*) should in general be avoided (Example 80, *e, f, g, h*) ; *a good counterpoint will always consist chiefly of diatonic progressions.* Broken chords may, however, be introduced occasionally for the sake of variety, and whenever they contain a *seventh*, such seventh should be at the end of the bar, and should be strictly resolved. (Example 80, *b, c, d.*)

80.



The counterpoint in the middle parts is not so easy to construct as in the soprano or bass, as there is less room for free movement :—

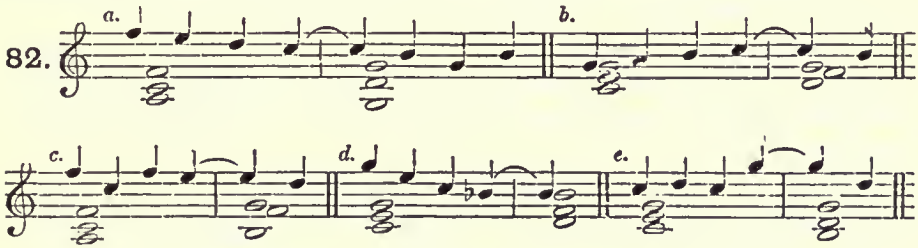
81.



At *a* there is a passing note which is followed by a leap. The explanation of this exceptional progression (which when well introduced, has always a good effect) is simply that the progression C, D, E♭ is interrupted by the introduction of the octave F before the seventh.

At *b* is seen a suspension, the preparation of which is, as it should be always, introduced by a leap. It is never advisable to allow the preparation of a suspension to be immediately preceded by a diatonic progression (see Example 82, *a*, *b*), and especially should this be avoided if the last note of the bar before the suspension is a passing seventh. (Example 82, *c*.) Under no circumstances, however, should the passing seventh be allowed to remain stationary (Example 82, *d*), and it is for this reason that the tied C in Example 77, *a*, is inadmissible :—

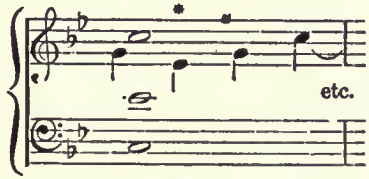
82.



The connection by ties of notes other than suspensions is seldom good; whenever employed, the tied note should, like the preparation of a suspension, be introduced by a leap. (Example 82, *e*.)

The A♭ at Example 81, *c*, requires some consideration. The harmony of this bar is C minor, not, however, as chord of the tonic, but as second degree of B♭ major; the auxiliary note above G ought therefore strictly to be A, not A♭. This A♭ is in a certain sense *modern*, and would not have been written by the old masters; they would in similar cases have employed the third above or below, instead of the auxiliary note, where this latter would produce a harsh effect, thus :—

83.

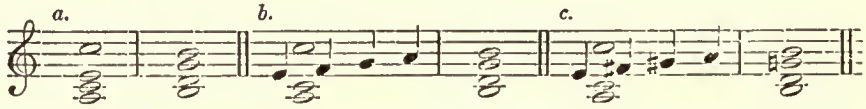


And it cannot be denied that this is the best course to adopt. Nevertheless it is at the present day impossible altogether to repudiate the chromatically altered auxiliary note, if introduced under suitable circumstances. (See p. 36.) There is

no doubt that certain figures, to be in accordance with our modern feeling for harmony, require to be so constructed as to represent chords of the tonic, although the harmonic foundation of the bar may not be tonic. (See also p. 17.) It is in this sense that the A♭ in Example 81 is preferable.

Similar observations may be made in many cases. If for example we represent the harmonic progression at *a*, Example 84, by the counterpoint *b*, we follow strictly the old precedent, as laid down in even modern works, but the effect is certainly less agreeable than that of the progression, *c*, in which the A minor chord is treated as a chord of the tonic :—

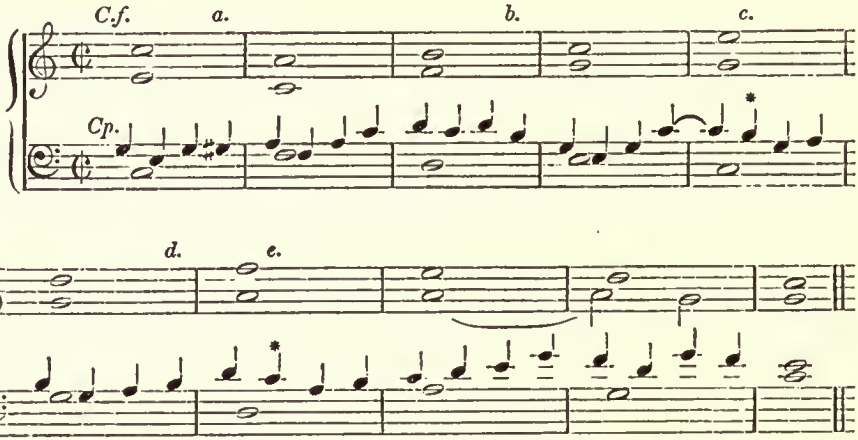
84.



At *d*, Example 81, the unfavourable position of the alto barely admits of a movement. This is always more or less the case when the original harmonic foundation requires that the part containing the counterpoint should remain stationary.

The next example, of counterpoint in the tenor, contains one or two important peculiarities :—

85.



Chromatic passing notes were formerly forbidden, and they are in fact but ill adapted to form good counterpoint; the G♯ at *a*, however, (the first we have met with in our examples,) is not objectionable.

At *b* and *d* the counterpoint makes a leap of a third at the moment of the change of harmony, that is to say, from the end of one bar to the beginning of the next.

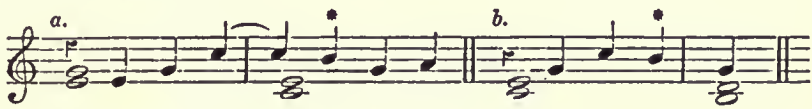
If we compare all the foregoing examples of this order of counterpoint with each other, we shall find that the smooth and melodious flow of the counterpoint depends greatly on preserving a close diatonic progression at the moment of changing the harmony; if, however, a leap is unavoidable, it becomes necessary (especially in the case of the leap of a third) to consider the conditions under which it will produce the best effect.

If there is a diatonic progression immediately preceding, as at *d*, the leap of the third interrupts the melodic progression, and is therefore bad, but if on the other hand there is already a leap between the third and fourth notes of the bar, as at *b*, the additional leap is justified. It is true that the progression at *b* is not altogether good; but this arises not solely from the leap of a third between the bars, but from the *arpeggio* character of the whole, D, B, G, E.

At *c* and *e*, in Example 85, is introduced a certain important and much-employed license in the progression of the counterpoint, generally known as *Fux's auxiliary note*, because, though not its inventor, he was probably the first to treat of it theoretically.

The indefinite meaning formerly attached to the term auxiliary note renders it the less surprising if we find upon examination that the note in question has really no claim to be considered an auxiliary note at all, but is in fact a *passing note interrupted in its progression.*

The interruption takes place either between the second and third beats, as in Examples 85, *c*, *e*, and 86, *a*, or between the fourth beat and the first of the next bar, as in Example 86 *b*:—

86. 

According to the old methods, which considered these and all similar progresssions as mere successions of *intervals*, no distinction was drawn between the two cases. If, however, we seek to explain them by reference to the harmonic foundation of the bar, such an essential difference is at once apparent between them, that two distinct explanations become necessary.

In the first case then, the harmony of the bar being a single common chord, the counterpoint proceeds from the octave thereof downwards *through the passing seventh*, the resolution of which is, however, interrupted by the interposition of the fifth of the chord. (See Examples 85, *c*, *e*, and 86, *a*.) This interruption of the resolution will be seen to bear a close resemblance—*mutatis mutandis*—to the interrupted resolution of the suspension alluded to in the "Treatise on Harmony," p. 90.

In the second case, in which the (falsely so called) auxiliary note is on the fourth beat, we find a mechanical similarity with the first case, since we have also

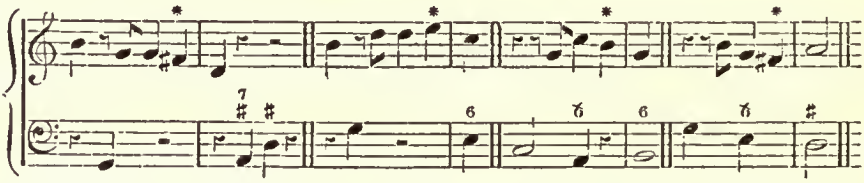
a seventh followed immediately by a descent of a third, but with this very important difference, that here the regular resolution of the seventh *need not, and generally does not take place at all.*

Thus in Examples 85, *c*, and 86, *a*, we find the passing seventh, B, eventually followed by its proper resolution, A, the last note in the bar; whereas in Example 86, *b*, the seventh, B, has no resolution, but appears to be connected only with the next following note, G.

If, however, this is the case, (which can scarcely be denied), a *harmonic relation* between the two notes B and G is established, and it becomes evident that the B is nothing else than an *Anticipation*, such as those described in the "Treatise of Harmony," p. 90.

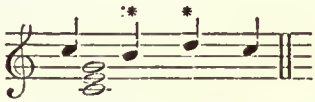
The employment of such licences as Example 86, *b*, although a characteristic peculiarity of the music of the time of Palestrina and others, has always been the exception rather than the rule, and is of course still less to be recommended at the present day. Almost the only case in which such anticipations are met with in modern music is in the Recitative. Such phrases as the following are of frequent occurrence:—

87.



Another free progression of the auxiliary note is occasionally met with, in which *two* auxiliary notes are introduced, the one above and the other below the principal note (see p. 37), thus:—

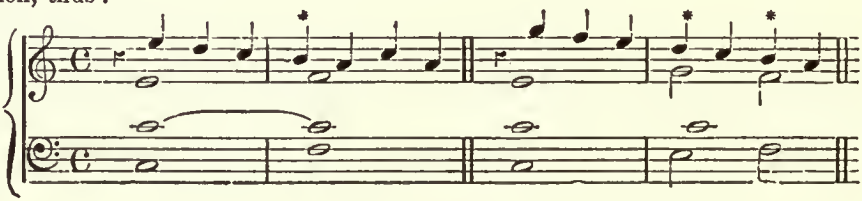
88.



Such a progression would of course be forbidden by the rule referred to on page 51, according to which the third beat of the bar should be an essential note.

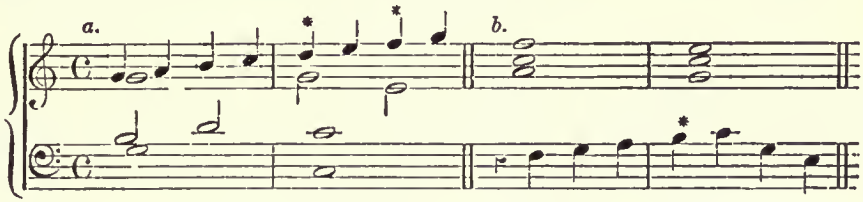
One more exceptional progression remains to be mentioned. The rule that the *first* note of each bar should be an essential note of the harmony may with advantage be departed from for the sake of preserving a uniform diatonic progression, thus:—

89.



It will be observed that all auxiliary notes on the accented beats are in fact *unprepared suspensions*, and on that account require a definite resolution into a consonance. This is the reason why such progressions as the above are preferable to similar examples in an ascending direction (Example 90, *a*), though here again a better effect is produced if the auxiliary notes ascend one semitone only (Example 90, *b*), as was the case with real Retardations. (See "Treatise on Harmony," p. 87):—

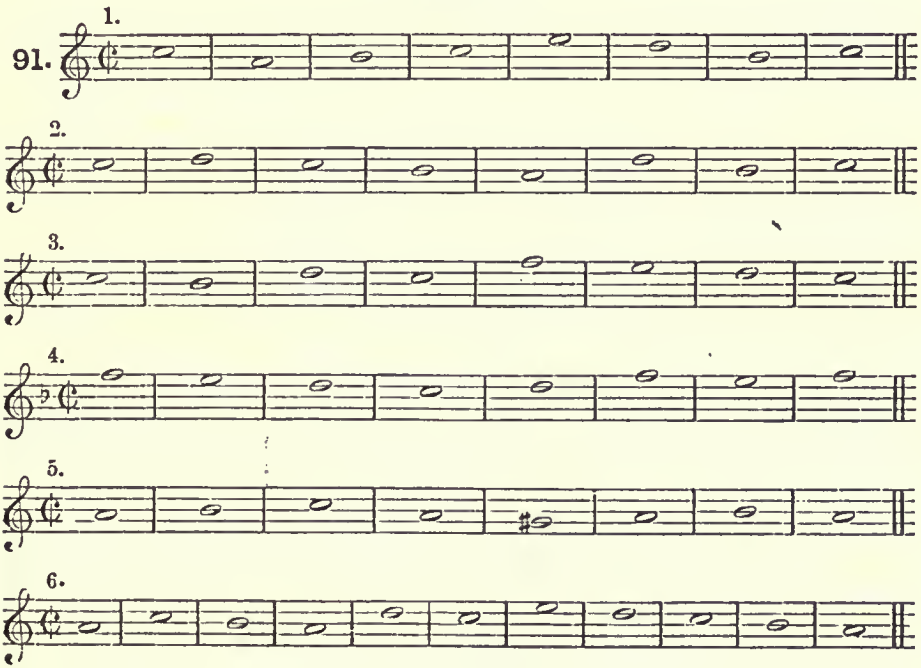
90.



The following exercises should be employed in each part in turn, and accompanied with counterpoint in each of the other parts:—

EXERCISES.

91.



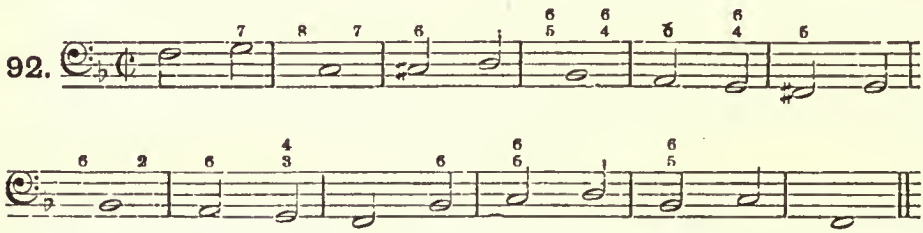
CHAPTER VII.

OF THREE-PART COUNTERPOINT.

Harmony in three parts must be constructed in such a manner that although the various chords may not always appear in a complete form, yet nothing shall be omitted which is essential to the perfect understanding and recognition of the harmonies employed. This is more easily achieved in unequal than in equal counterpoint, since in the latter the various necessary progressions of the parts will often require the employment of incomplete chords. On the other hand, the space between the extreme parts in three-part writing generally allows more room for the movement of the middle part, a circumstance which is often very advantageous.

For the better explanation of the peculiarities of three-part harmony we shall employ the following figured bass, after the manner of former exercises in ourr parts :—

92.

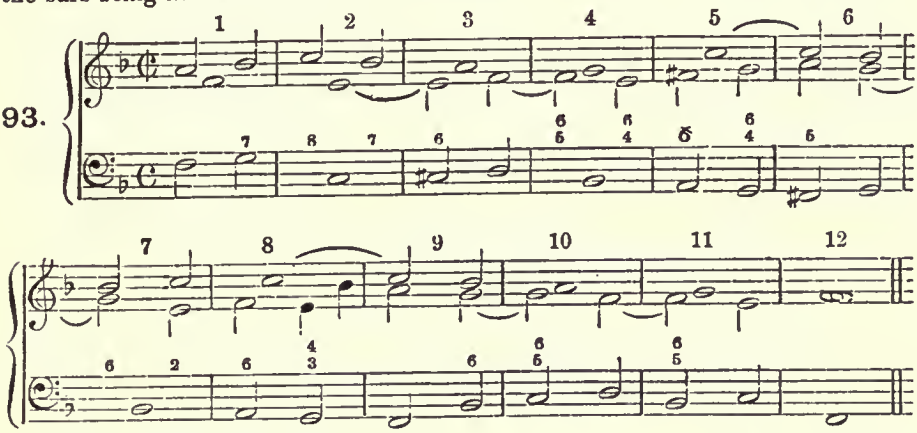


Since the chord of the seventh in its complete form consists of four different notes, it follows that in three parts one of these must be omitted. It is scarcely necessary to remark that this omitted note can never be the seventh itself.

The common chord, being composed of three notes only, may appear complete; nevertheless, the progression of the parts often requires the omission of one of the notes even of the common chord. The omitted note is usually the fifth (which is also occasionally omitted in four parts), or in certain cases the root. The third should seldom be omitted, since it decides whether the chord is major or minor, and its absence therefore occasions a disagreeable ambiguity.

The following is the correct accompaniment of the bass given in Example 92, the bars being numbered for reference :—

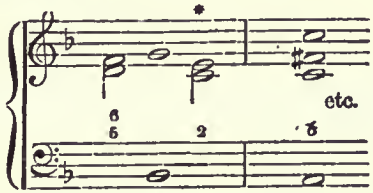
93.



In the fourth bar of the above example we find the chord of $\frac{6}{4}$ derived from the diminished chord, E, G, B♭. In this case it supplies the place of the chord of $\frac{6}{4}$, B♭, C, E, G, tho root of which, C, is omitted. (See "Treatise on Harmony," p. 105, Example 263.)

In four parts the progression would be as follows :—

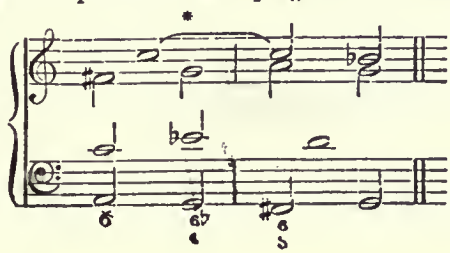
94.



In the fifth bar the chord on the second half of the bar appears as a simple fourth. Although the fourth (unlike the third or sixth) cannot be considered as a complete chord, either in three-part or two-part harmony, yet when writing in three parts it may for the sake of a good progression of parts supply the place of a passing chord of $\frac{6}{4}$ on the unaccented half of the bar. It then represents the root and fifth of the original chord, the third being omitted.

The following is an example of the same progression in four parts :—

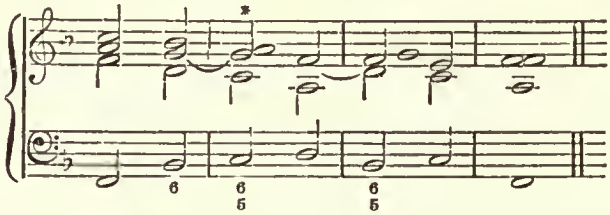
95.



In the eighth bar of Example 93 the chord of $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$ is rendered complete by means of the leap in the alto from E to B♭.

In the tenth bar we have what appears to be a chord of $\frac{5}{5}$, derived from the chord of the seventh on the third degree of the scale. In reality, however, the fifth in the chord is merely a suspension of the fourth in a chord of $\frac{6}{4}$ on the bass C, which bass moves during the resolution of the suspension to the note D. A comparison with the same progression in four parts will again serve to render this clear:—

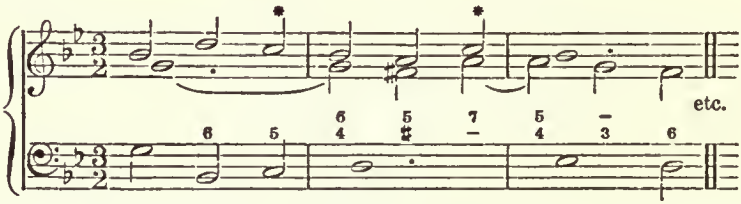
96.



The octave F in the concluding bar of Example 93 represents the common chord, which may thus appear at the close of a phrase with the omission of both third and fifth.

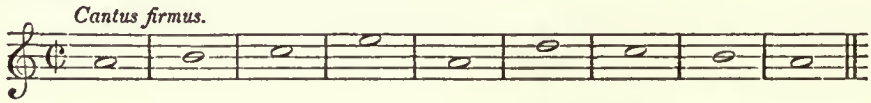
The progression of the parts in three-part writing will sometimes require the omission of the third of the chord, as will be seen from the following example; such omission should, however, always take place on the unaccented part of the bar:—

97.



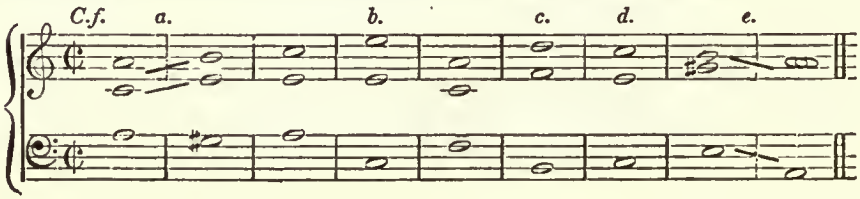
We have now to consider the application of these principles to counterpoint in three parts:—

98.



The above accompanied in equal counterpoint may appear as follows:—

99.



Hidden fifths and octaves such as those at *a* and *e*, although forbidden by some of the old theorists, are now permissible.

The influence of the sound of one chord upon the next following, where the latter is incomplete, is often very decided, and may be observed at *b*. Here the incomplete chord, C, E, follows the chord of A minor, and consequently has entirely the effect of a chord of 6, from which the root A is omitted.

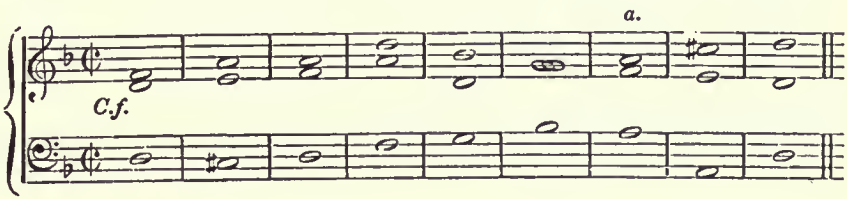
The chord of diminished fifth at *c* (as also the one on the seventh degree of the scale), which can only be introduced under exceptional conditions in four-part writing, is well adapted for use in three parts.

The chord at *d* is of a rather ambiguous nature; if it is a chord of C major it stands in somewhat of a false relation to the G♯ of the next chord; it may, however, be a chord of A minor, in which case the doubled third is but a bad substitute for the omitted root. It would be difficult, however, in equal counterpoint to exchange it for anything more definite.

The formation of the authentic cadence in three parts will very often bring all the voices in unison as at *e*. To the beginner this often seems too incomplete; it may therefore be well to add that all constrained or unnatural progressions, made with the object of securing the third for the middle part in the final chord, are to be condemned, and that the chord is quite sufficiently represented by the unison.

A transposition into D minor will be found best suited to the *cantus* in the alto:—

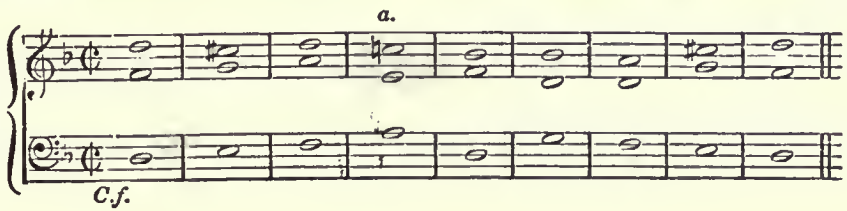
100.



The only observation called for by the above is that the effect of the D in the 5th and 6th bars (although not actually present in the latter) will give to the chord at *a* the character of a chord of $^{6}_{4}$, although its most essential interval, the fourth, is absent. (See Example 99, *b*.)

The key of D minor will also be suitable for the *cantus* in the bass:—

101.

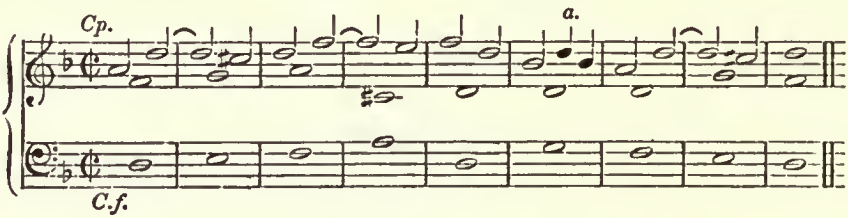


In the ancient *Æolian mode*, which is the origin of our modern minor scale, the seventh degree was not sharpened, but remained a whole tone distant from the tonic, except in the formation of the authentic cadence. This is the reason why the sharpened seventh is not expressed in the signature of the minor scale. Although the modern system of harmony generally requires this chromatic alteration of the seventh, there are cases in which it is possible and even necessary to dispense with it. Thus the third degree, to which belongs, according to our system, an augmented chord, may also very satisfactorily carry a major chord by the omission of the sharp on the seventh of the scale, (in the key of D minor, therefore, F, A, C, instead of F, A, C♯,) and this is even *necessary* if the note C has to descend. In like manner the chord of the fifth degree, A, C♯, E, may become a minor chord, A, C, E, especially if the part in which the note C occurs has to make the diatonic progression, D, C, B♭, as at *a* in Example 101. Not that the progression D, C♯, B♭ is impossible in certain cases. Modern ears have become accustomed to many progressions which would formerly have been rejected as harsh, and which would still be out of place in strict contrapuntal work.

The formation of a major chord upon the *unaltered* seventh degree of a minor scale, (in D minor, therefore, C, E, G, instead of C♯, E, G,) although quite in accordance with ancient principles, produces an extremely antagonistic effect upon modern ears.

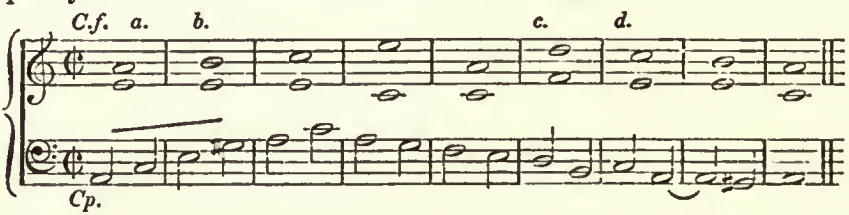
The next example will be of counterpoint of the second order :—

102.



The only remark necessary here is that in suitable positions, as at *a*, two crotchets may occasionally be used, but only in the second half of the bar, and not too frequently :—

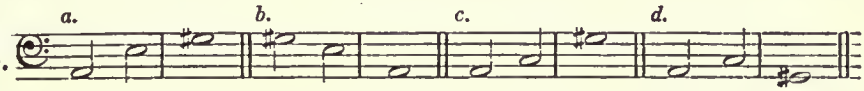
103.



At *a* and *b* the chord at the beginning of each bar is represented by a fifth only. In the first bar this is allowable, but in all following bars the plain fifth

should only occur in the second half of the bar. In addition to this fault there is at *a*, *b*, a bad progression of the bass through the intervals of a complete chord of seventh. The want of melody in such a progression is even still more perceptible if the chord of seventh is attained by means of *three* notes only, as in Example 104, *a*, *b*, *c* :—

104.

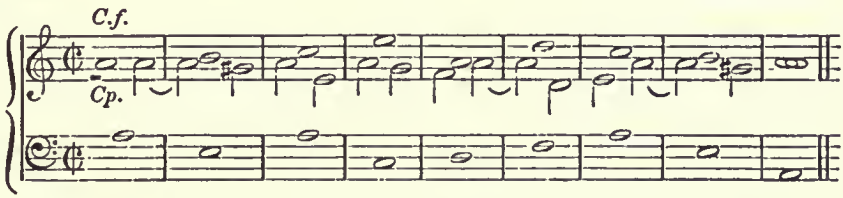


Such progressions are often improved by changing the direction of the movement, as at *d*, but in the case of Example 103, *a*, *b*, the bass should be altogether altered as follows :—

105.

The faulty consecutive octaves on the accented beats already mentioned are seen between the soprano and bass at Example 103, *c*, *d* ; the fifths between bass and alto on the unaccented beats in the same two bars would be unobjectionable.

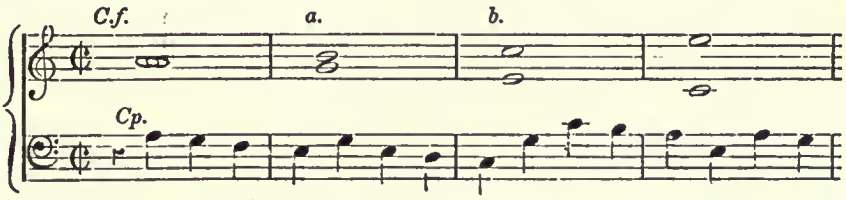
106.

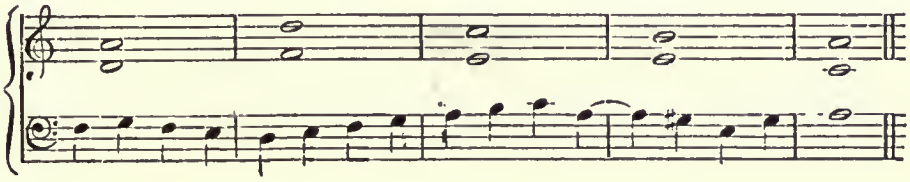


No special explanation will be required of the above example of counterpoint in the alto. It will be observed that the unison may serve to begin as well as to end a phrase.

We have now briefly to consider the third order of counterpoint in three parts :—

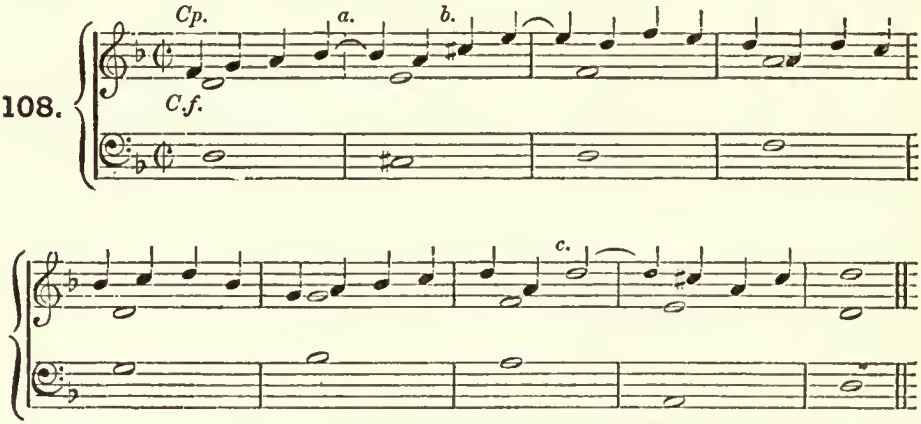
107.





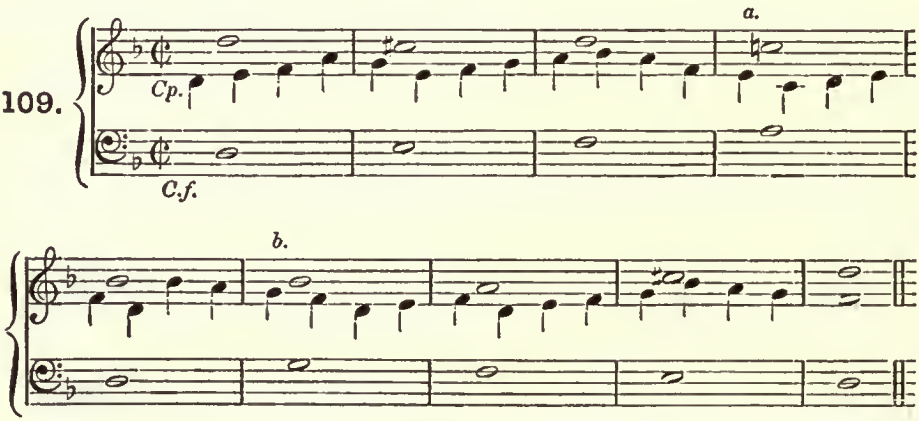
The observations referring to Example 101, *a*, will apply to the chords at *a* and *b* of the preceding example. To modern ears the two bars in question will have the effect of a modulation towards C major, rather than of the ancient Æolian mode.

108.



The suspension at *a* in the above example is not well prepared, both because the preparation is introduced by a diatonic progression, (see p. 53.), and because the note B♭ which prepares the suspension is foreign to the harmony of the bar, although not actually a dissonance. The doubled leading note at *b* is allowable if the movement is sufficiently rapid, and if it does not take place on the first beat of the bar. The interrupted movement at *c* is of good effect when it serves as the preparation of a suspension.

109.

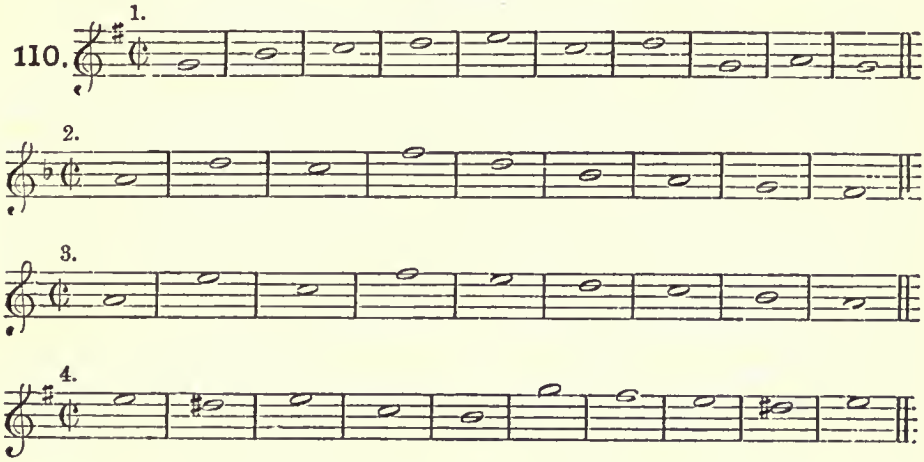


The explanation of the C natural at *a* will be found at p. 61, Example 101, *a*. At *b* is seen an example of Fux's auxiliary note.

The following exercises are to be accompanied in each of the three orders of three-part counterpoint, (an exercise which cannot be too strongly recommended,) and are also to be transposed into suitable keys for employment in the alto and bass :—

EXERCISES.

110.



CHAPTER VIII.

OF TWO-PART COUNTERPOINT.

We now come to that form of musical composition which was the origin of the term counterpoint, and at the same time the commencement of all musical development.* We have here to do with simple intervals instead of chords, which intervals must, nevertheless, produce as perfectly as lies in their nature the effect of complete harmonies. Thus the common chord will be represented by the interval of a third or sixth, and occasionally by an octave, unison, or fifth. Dissonances, such as the second, seventh, or ninth, will be more frequently met with in unequal than in equal counterpoint.

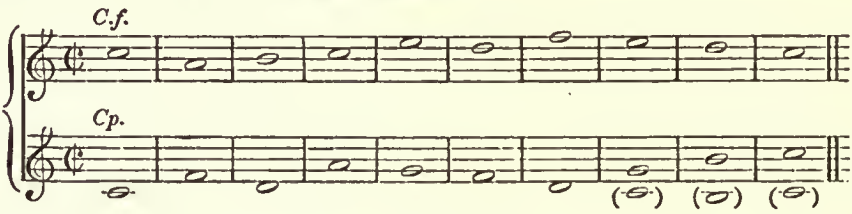
The following are the rules for the construction of two-part counterpoint:—

Rule 1.—The intervals must always be chosen with a view to the proper representation of *complete* harmonies.

Rule 2.—Hidden octaves and fifths are to be absolutely avoided.

The representation of complete chords by means of single intervals will be best understood by a comparison of the following example with Example 4, the original bass of which serves, with the exception of the last three notes, as a counterpoint in two parts to the same *cantus*:—

111.



* The grounds upon which we have elected to treat of counterpoint in two parts last of all, instead of at the beginning, according to the old methods, have already been stated in the Introduction. If we recur to them here, it is in order to avoid any possible misunderstanding as to the object we have had in view in so doing. If we examine the examples of two, or even three-part counterpoint in any of the older treatises, we find a collection of thirds, sixths, empty fifths, and octaves, connected according to certain rules, but often without any logical necessity for their appearance, and by no means always clearly representing any definite harmonic progression. It will be readily seen that in the absence of any precise harmonic foundation, the method of working must have been almost entirely empirical; and since this mechanical work can in no sense answer the requirements of modern musical ideas, we have reversed the old method, and have derived the two-part counterpoint from the four-part, instead of the contrary.

From the foregoing example may be deduced the following general principles :—

Firstly.—The opening and concluding chords are expressed by the unison or octave. If the counterpoint is *above* the cantus, the third or fifth may also serve for the commencement.

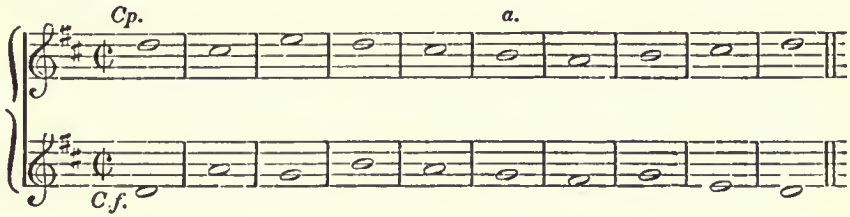
Secondly.—The common chord is best represented by a third or sixth; octaves and fifths should be avoided as much as possible.

Thirdly.—Parallel progressions of thirds or sixths should not be continued too long in the same direction; after *three* consecutive thirds or sixths a change of direction should be brought about.

Fourthly.—The perfect authentic cadence is represented by a progression from the third (or tenth,) or sixth, to the unison or octave.

Examples of two-part counterpoint of each of the three orders have now to be written according to the above principles, which are still further illustrated in the following examples :—

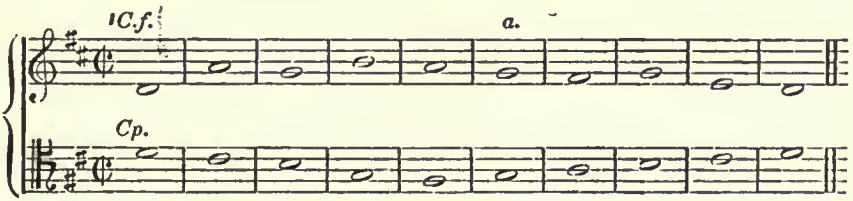
112.



The five consecutive thirds in bars 4 to 8 are not good; the progression would be greatly improved by the substitution of E for B at *a*.

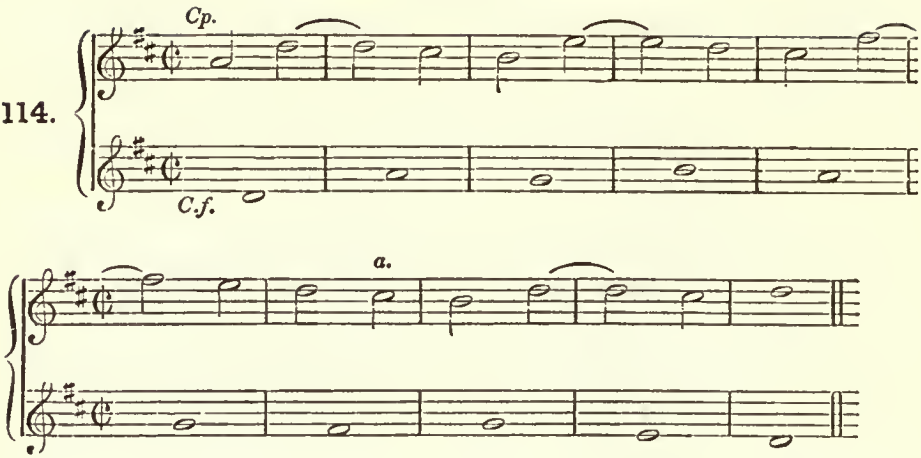
In the next example the counterpoint is in the lower part :—

113.



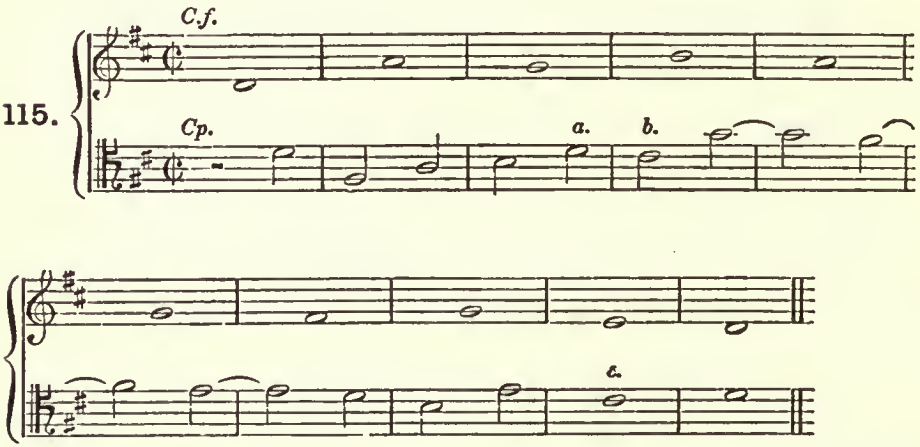
At *a* the octave is introduced, but occurring as it does in the course of a diatonic progression it appears neither unintelligible nor incomplete. There is on the whole more variety and independence in this counterpoint than in Example 112.

114.



A melodic sequence such as is obtained in the above example by the repetition of the form of the first two bars has always a good effect. The note C♯ at *a* represents a passing seventh, the harmony of the bar being D major, although the note itself does not form an actual dissonance with the *cantus*.

115.

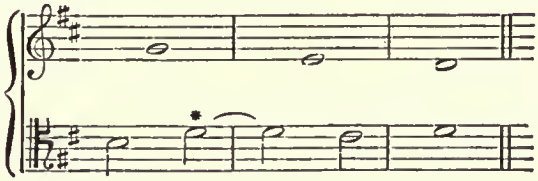


In two-part counterpoint the free entrance of the fourth on the second half of the bar, which is allowable in counterpoint in three or four parts, is forbidden; the note D at *a* is therefore not good Neither is the free entrance of the seventh, as at *b*, to be recommended; in two-part counterpoint the diminished fifth is preferable to the unprepared seventh.

It is not always possible to find two suitable notes for the last bar but one; the counterpoint of the last three bars of Example 114 would not be

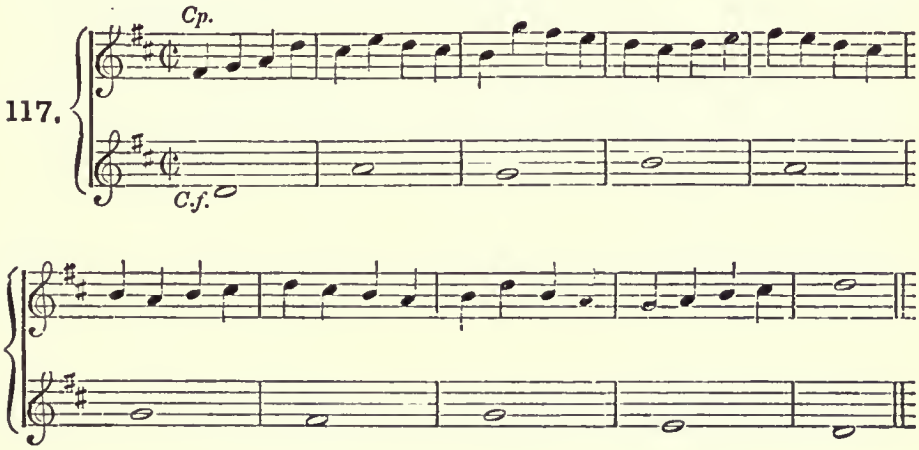
available *below* the subject, on account of the forbidden fourth on the second beat, thus :—

116.

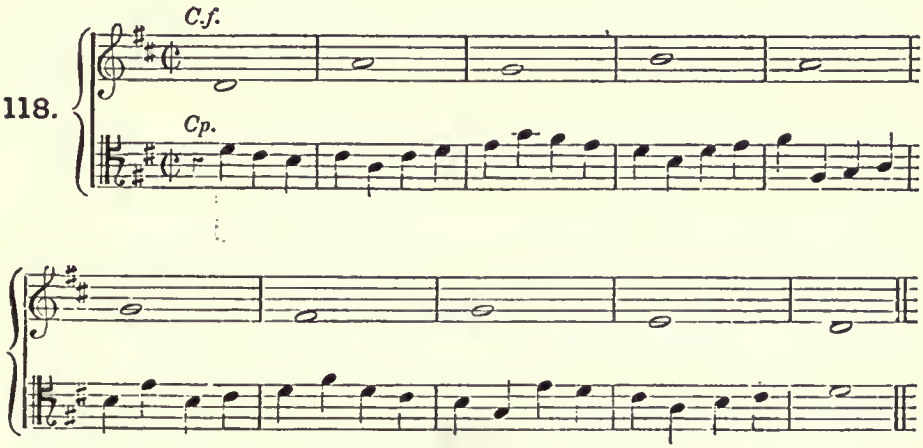


In such a case a single note must suffice, as at *c*.

117.



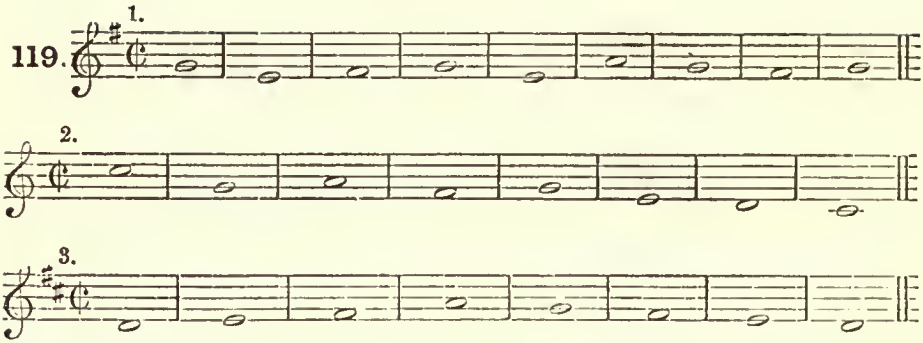
118.



The above examples of counterpoint of the third order do not require any special explanation.

EXERCISES.

119.



The exercises are set in the alto, and have to be accompanied in six different ways, that is to say, in the first place with counterpoint of the first, second, and third orders in the soprano, and afterwards with the same in the tenor, as in Examples 112 and 113.

CHAPTER IX.

OF COUNTERPOINT IN FIVE, SIX, OR MORE PARTS.

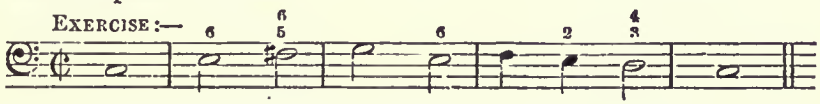
COUNTERPOINT in five or more parts, even when equal, presents much that is interesting, both on account of its richness and fulness, and also because of the peculiar progressions of the various parts. We have now to consider the principles upon which such a counterpoint is constructed.

Since it was necessary, even in four-part harmony, to double one of the intervals of the common chord, it follows that in five parts *two* intervals must be doubled in this chord, and one in the chord of the seventh.

In order to preserve the necessary independence of the voices, those intervals only should be doubled which have a *two-fold progression*, or which, in other words, are freely resolved. The seventh, therefore, will be the least adapted for doubling, although cases may arise, for instance, in the employment of passing notes, in which the natural melodic progression will cause the seventh to appear doubled for a moment. This will, however, generally occur in a passing chord on the unaccented part of the bar.

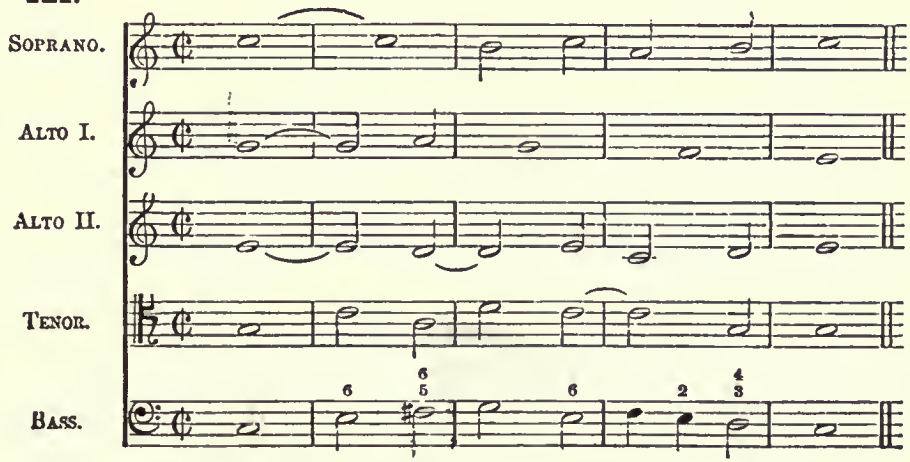
EXERCISE:—

120.

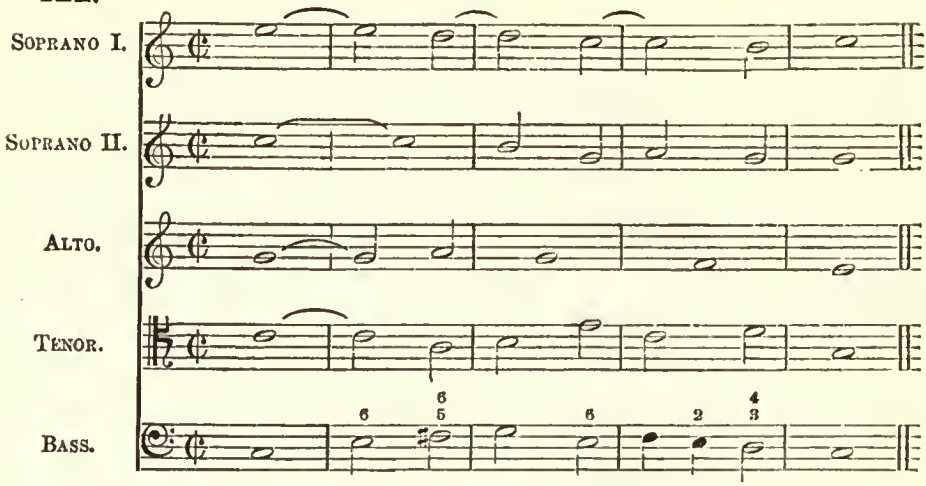


According to the position chosen it will be found expedient to employ two sopranos, two altos, or two tenors. We give two examples of the accompaniment of the above exercise:—

121.

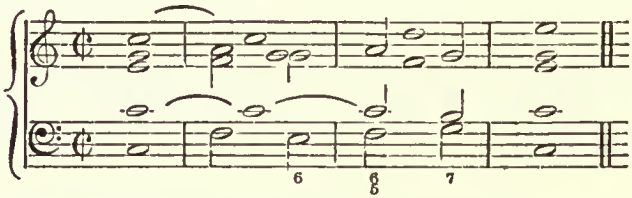


122.



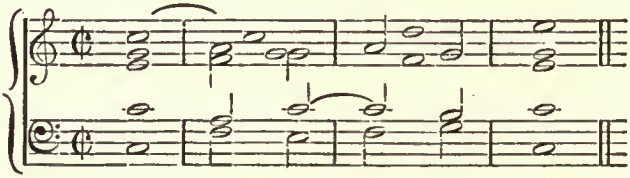
With regard to the independent progression of parts, the following rule should be observed; no two voices should remain stationary, either in the unison or the octave, *when the harmony changes.* In the above example the second soprano and the tenor remain stationary in the octave in the first and second bars. There, however, the harmony remains the same in both chords, and the progression is therefore correct. But the next example

123.



would be improved by the following alteration of the tenor:—

124.

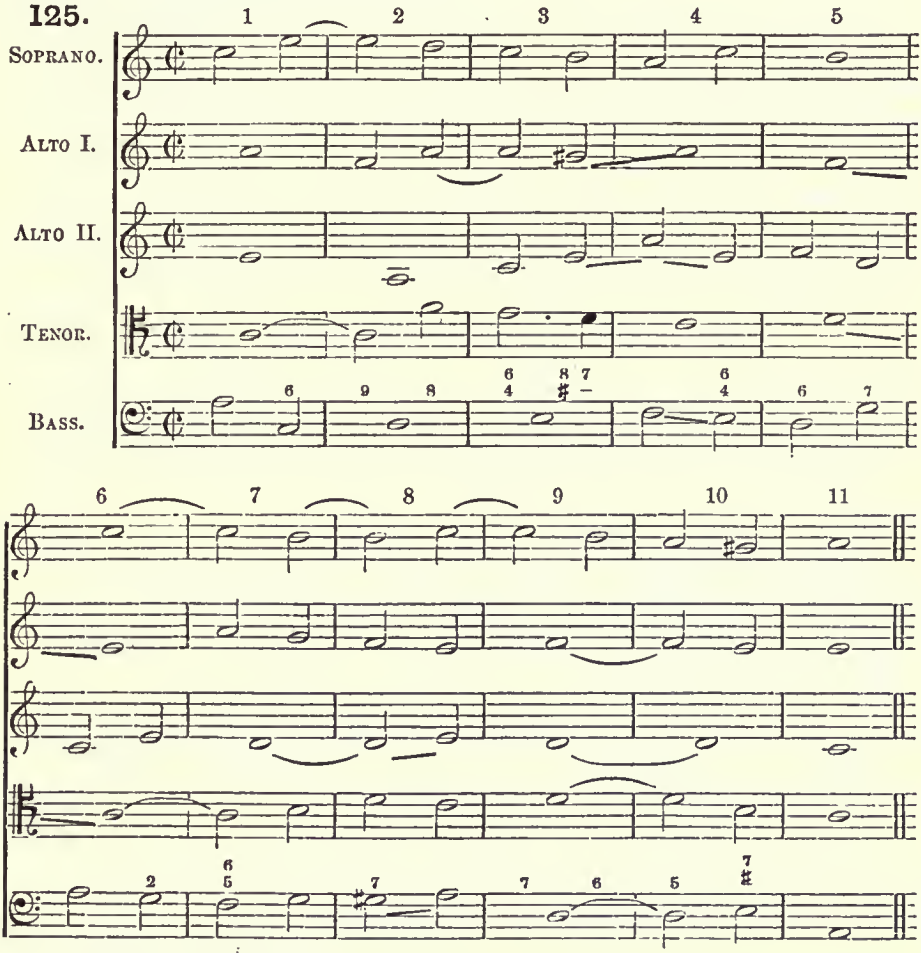


That the leading-note may be doubled in five-part writing will be seen in the third bar of Example 122, between second soprano and tenor.

In writing in five or more parts, hidden fifths and octaves cannot be avoided. It should, however, be observed that greater freedom in this respect is

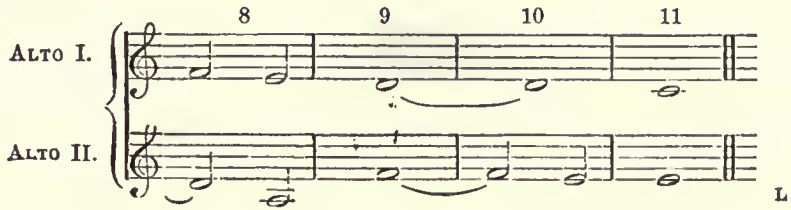
allowed to the middle than to the extreme parts. The following example contains several of these progressions :—

125.



The hidden fifths, octaves, and unisons in the above example are indicated by the oblique lines. The consecutive fifths between the second alto and bass in the eighth bar are scarcely to be avoided, owing to the difficulty of resolving the diminished seventh when writing in more than four parts. The progression might, however, be altered as follows, which would allow the second alto to finish above the first :—

126.



L

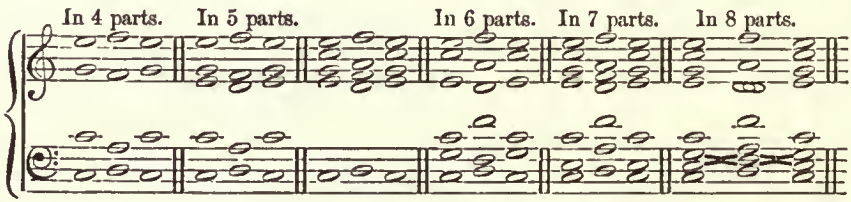
The second alto and tenor in the second and third bars of Example 125 show how in writing in more than four parts the middle parts frequently cross each other.

The necessity of doubling or even trebling the intervals of the various chords naturally increases in proportion to the number of parts employed; hence it follows that the employment of certain chords is attended with such difficulties as almost entirely to exclude them from use when writing in six or more parts, on account of the strict resolution they require. Such chords are the *chromatically altered* chords, the chord of diminished seventh, &c. The most simple harmonic combinations are therefore best adapted to this kind of progression.

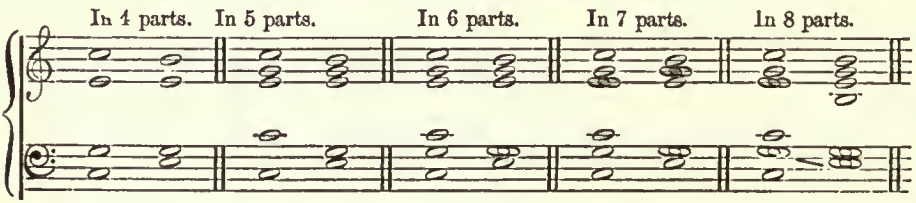
In five or more part-writing the most useful description of exercise will be to connect the common chords of the different degrees with each other in the manner shown in the following example. It will be seen that the progression of the parts often requires that they should cross each other—that a lower voice should pass above a higher, and *vice versa.*

a. Connection of the chord of the tonic with the chord of the second degree :—

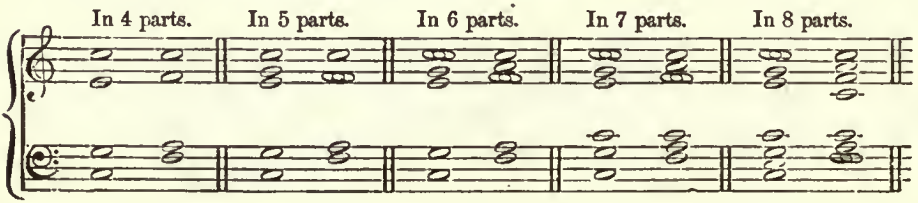
127.



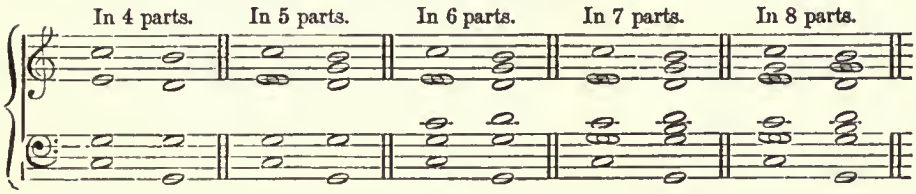
b. Connection with the chord of the third degree :—



c. Connection with the chord of the fourth degree :—



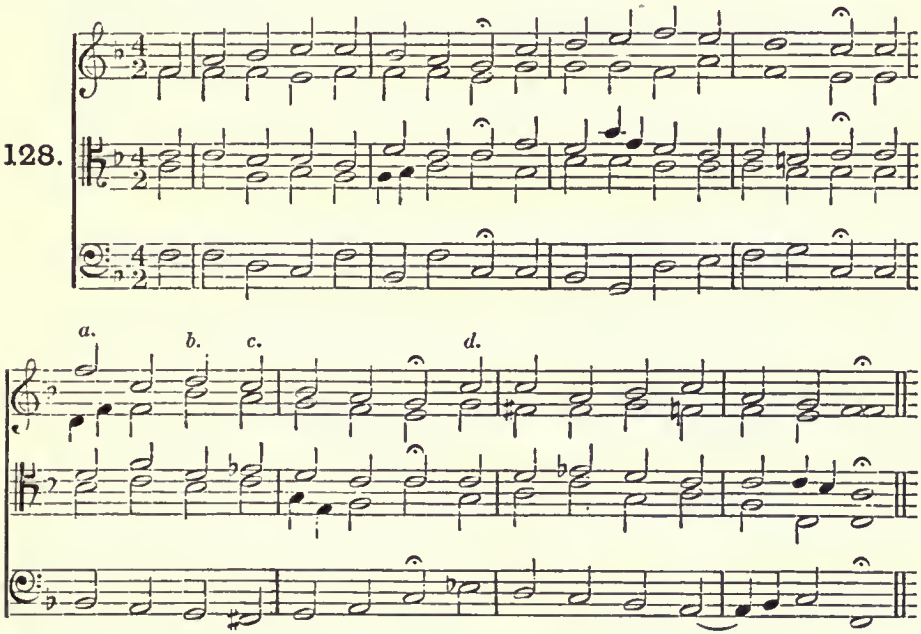
d. Connection with the chord of the fifth degree :—



Chorales are also particularly well adapted for exercises in five-part writing; always bearing in mind that such writing requires a simple and natural progression of the bass in order that the movement of the upper voices may be clear and intelligible.

We give an example of the arrangement in five parts of the chorale "*Mach's mit mir Gott nach deiner Güt*":—

128.



An upward progression of the soprano which leads, either diatonically or by a leap, into the *fifth* from the bass, as at *a*, *b*, in the above example, is seldom good. Here, however, owing to the fulness of the harmonies, the effect is not amiss.

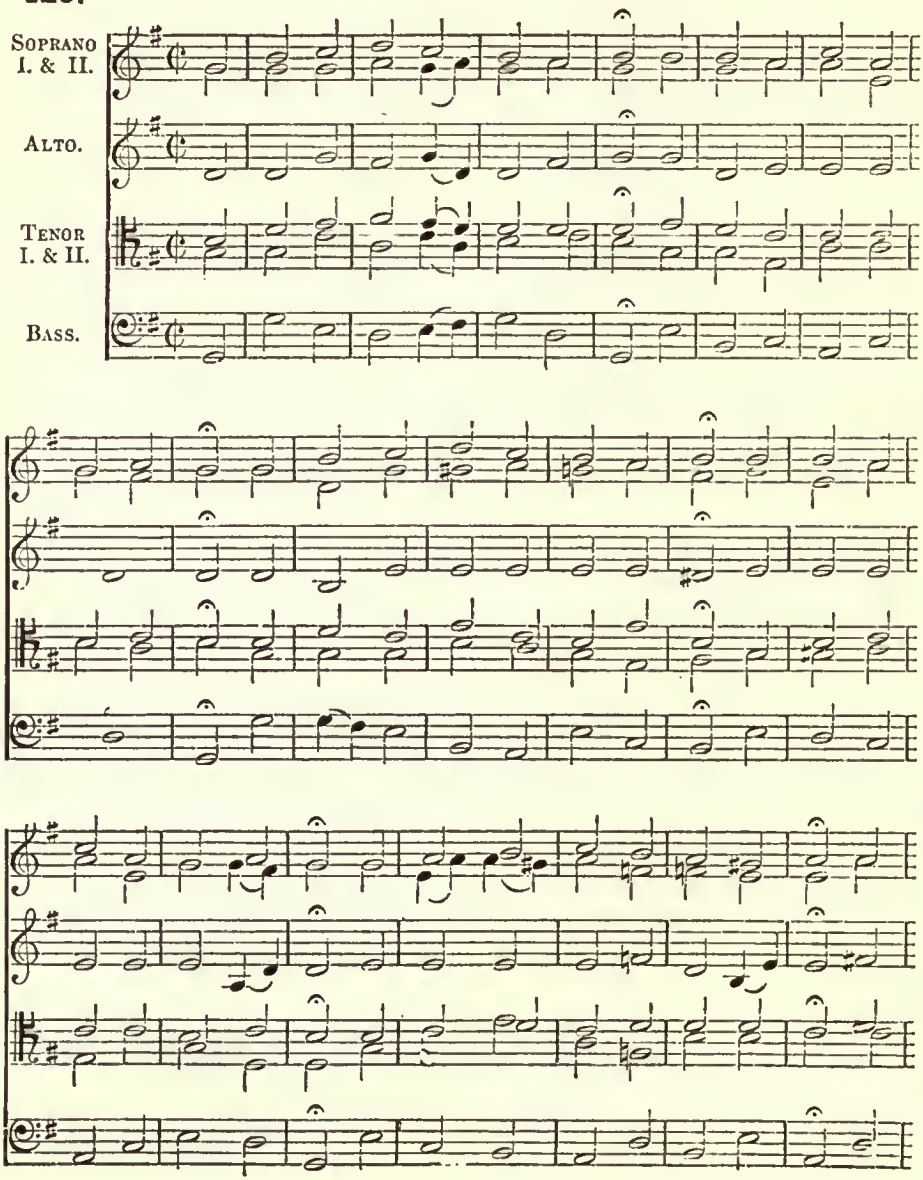
The unusual progression of the tenor at c is due to the introduction of the chord of the diminished seventh, a chord which, as already stated, is but ill adapted to writing in more than four parts.

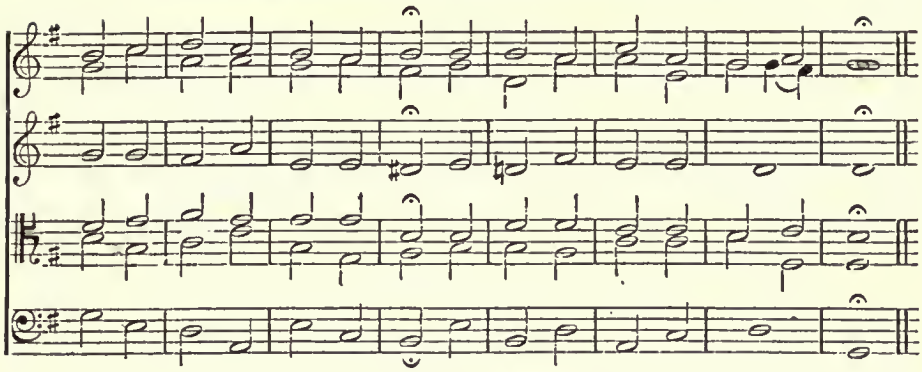
At *d* the E flat in the bass forms a false relation with the alto in the preceding

chord. In old music this kind of false relation is frequently met with, occasionally under circumstances which would forbid its employment at the present day. After the pause, however, as in the example, it has no unpleasant effect.

The following setting of the chorale, "*Allein Gott in der Höh' sei Ehr'*" will serve as an illustration of the manner of treating the voices in six-part writing:—

129.

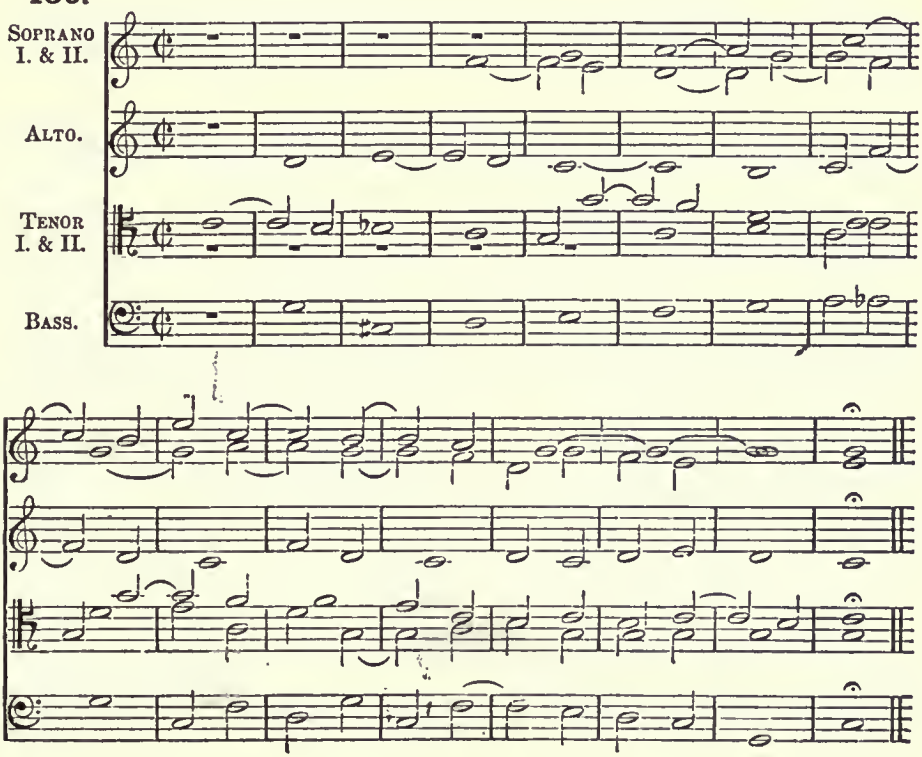




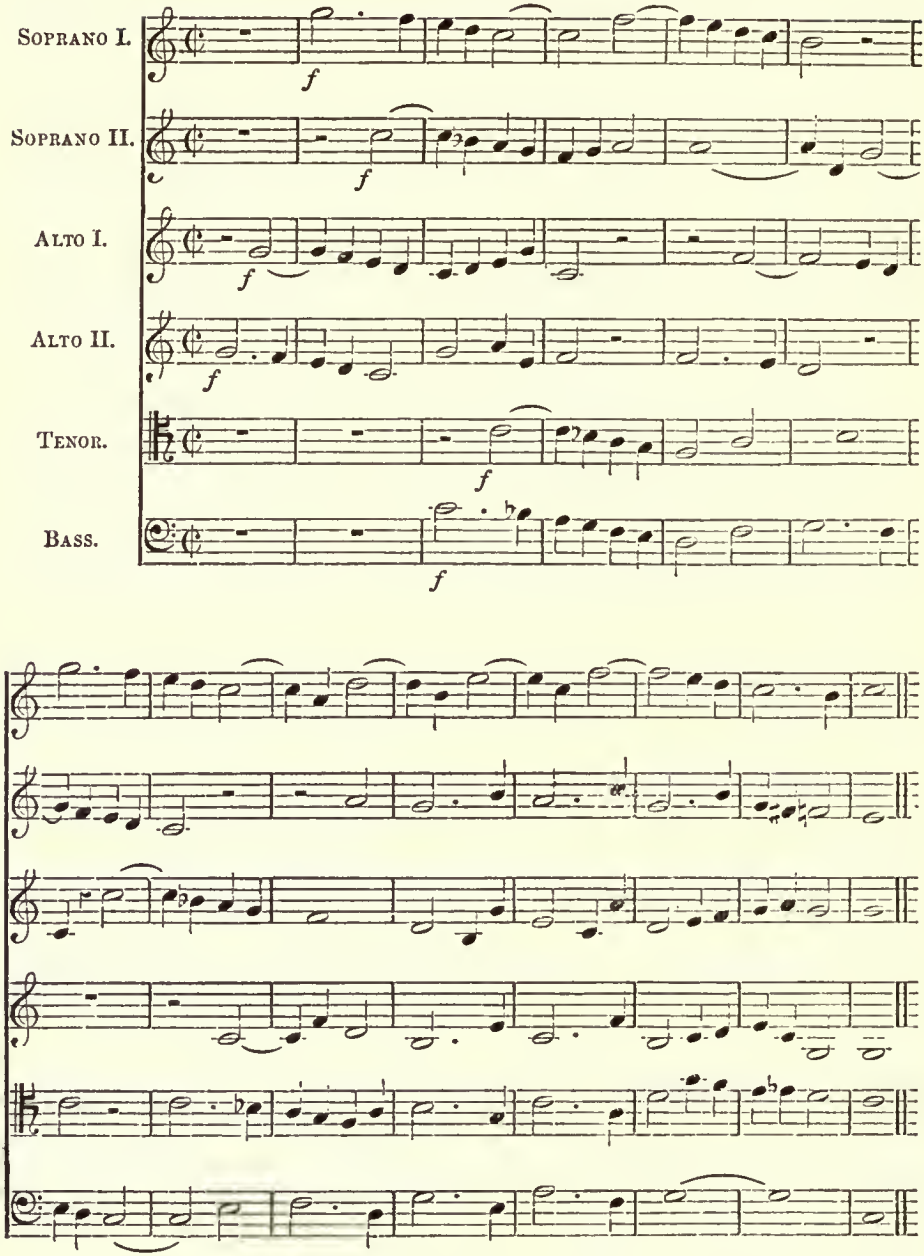
The character and rhythm of the chorale generally requires that each note of the melody shall be accompanied by *all* the parts. But in ordinary choral compositions in more than four parts, it is allowable now and then to employ only four or even three parts, the addition of the remaining voices afterwards serving to give an increase of power.

The following examples of choral writing in six parts will also illustrate the employment of suspensions and passing notes, &c., in this description of work :—

130.



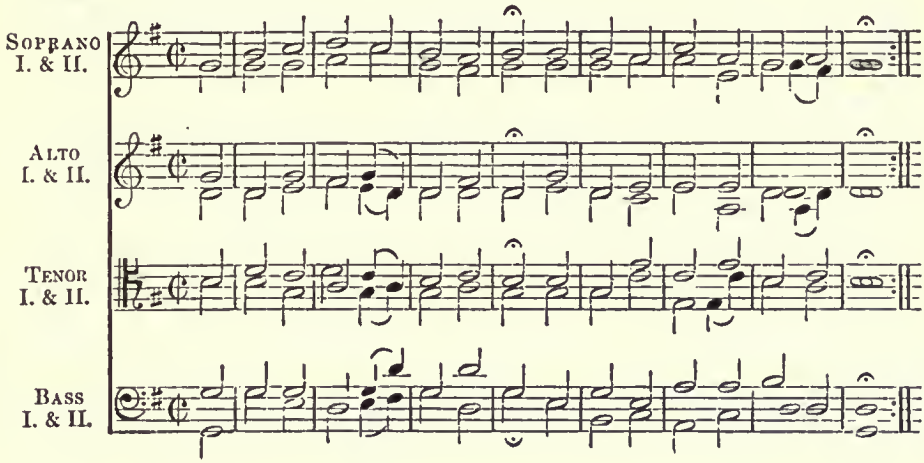
131.



In choral compositions in eight parts the voices are seldom employed *throughout* as separate independent parts, but two voices of the same kind (for example, two sopranos, two tenors, &c.,) are often allowed to sing in unison for a

time, thus reducing the counterpoint to seven, six, or five parts. Moreover, we often find the eight voices divided into two separate choruses, which are employed indepedently of each other, and are only united occasionally and for particular effects, (as in Handel's "Israel in Egypt," &c). As an example of complete eight-part counterpoint we give the first two strophes of the chorale already treated in six parts :—

132.



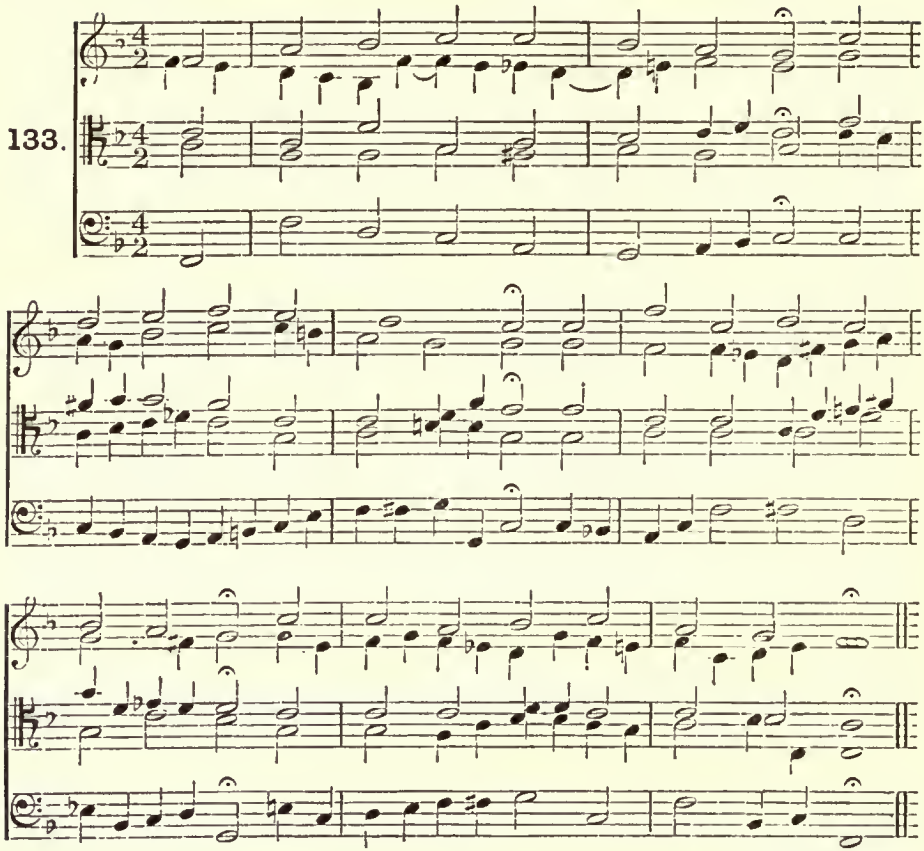
Where two or more choruses are employed together they are frequently rendered distinct from each other rather by *rhythmical* and *metrical* variety than by occupying different *harmonic positions* in the various chords. In fact this is generally the case in choruses, motetts, &c., in eight, twelve, or sixteen parts, and it is only in certain compositions by J. S. Bach that we find eight and more parts (including, however, the instrumental accompaniments), treated *obbligato*.

The foregoing remarks do not apply to orchestral and other instrumental compositions in many parts, in which the doubling of the various intervals takes place under totally different rules and conditions, which belong to the study of *orchestration*.

The strict accompaniment of a chorale in more than four parts, and in unequal counterpoint, (*i.e.*, with two or four notes against one of the *cantus*,) will often present enormous difficulties, especially when the counterpoint is in one of the middle parts. It is therefore advisable to divide the counterpoint between the accompanying parts, and allow the movement to occur sometimes in one and sometimes in another.

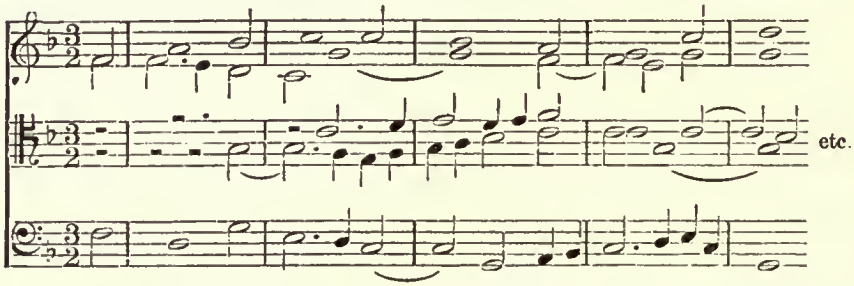
The following is an example of this kind of writing, though it certainly cannot be considered strict counterpoint :—

133.



A still more valuable exercise in *free* contrapuntal writing is obtained by altering the melody of the chorale into *triple time*, in the manner indicated in the following example. The pause at the end of each strophe may be omitted :—

134.



This exercise, which is highly to be recommended, bears a close analogy to the description of work treated of in the next chapter, and has to be constructed according to the same principles. Further elucidation is therefore unnecessary at present.

CHAPTER X.

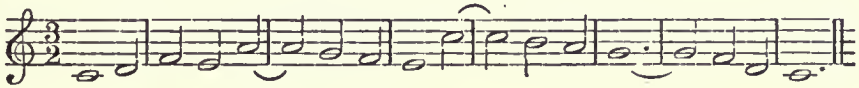
OF THE CONTRAPUNTAL TREATMENT OF A RHYTHMICALLY VARIED CANTUS FIRMUS.

The regular and uninterrupted movement of the counterpoint in crotchets or minims is perfectly suited to a *cantus firmus* consisting of notes of equal length, which has been the case in our examples hitherto.

In the practical application of counterpoint to musical composition, however, it continually happens that the theme which is to be treated contrapuntally is *varied in its rhythm*, in which case a corresponding variety in the counterpoint is generally necessary.

We have now to consider the contrapuntal treatment of a *cantus firmus* formed of notes of various lengths, an exercise of the utmost practical utility, for which purpose it is found best to employ triple time. The exercise will therefore bear some resemblance to the method of writing the Chorale shown in Example 134, but will differ from it inasmuch as the longer and shorter notes do not follow each other in any regular order.

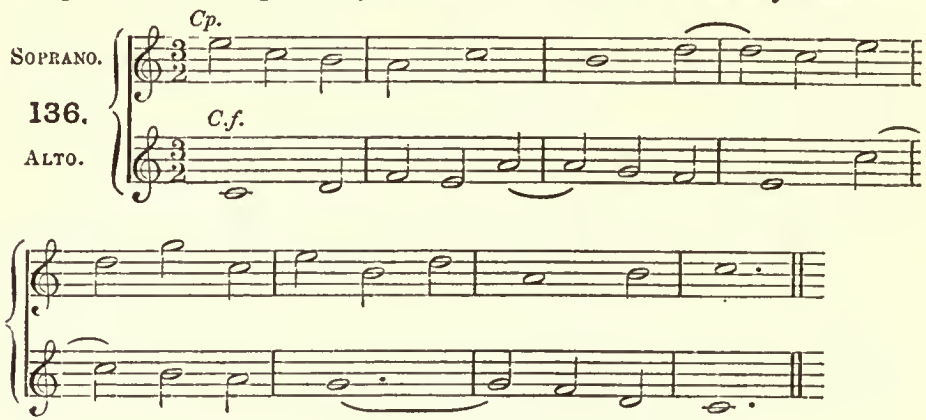
The following is a *cantus firmus* of this description :—

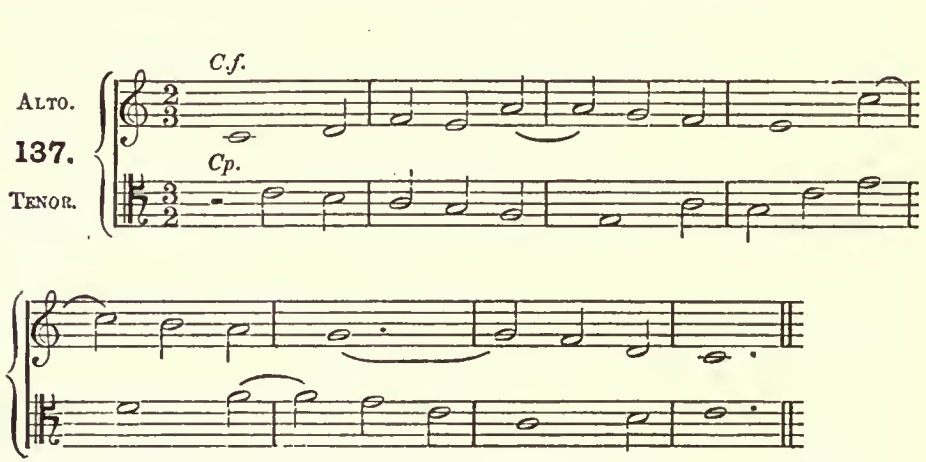
135. 

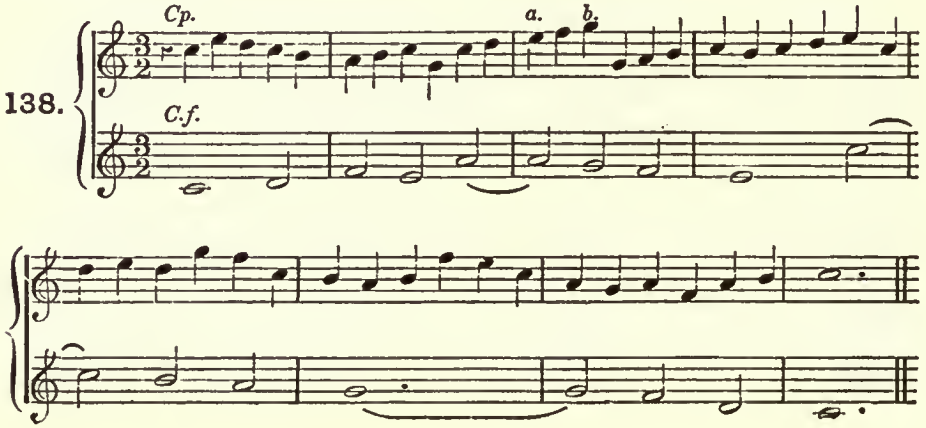
In the accompaniment of this kind of *cantus* it is best to depart from the plan adopted hitherto, and commence with two-part counterpoint, partly because the rhythmic variety of the parts enables them to express the harmony more definitely than was possible with former examples, and also to ensure the most favourable conditions for the construction of a perfectly free and independent second part.

The counterpoint may consist of either minims or crotchets; in the latter case the movement should be uninterrupted throughout; but when minims are employed it will contribute greatly to the independence of the counterpoint if semibreves are introduced where the *cantus* moves principally in minims, and *vice versa*.

The method of working will be readily understood from the following examples; the counterpoint may be either above or below the *cantus firmus*:—

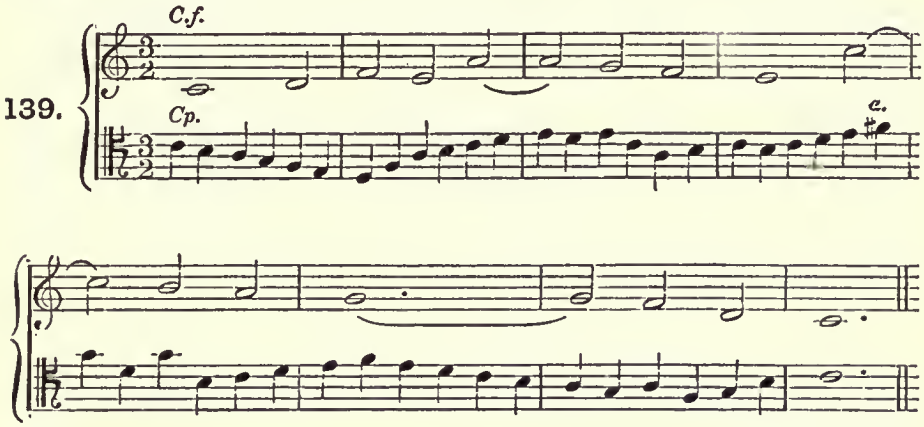






The good effect or otherwise of empty fifths or octaves, as at *a*, *b*, will always depend on the progression of the parts being in other respects good and natural.

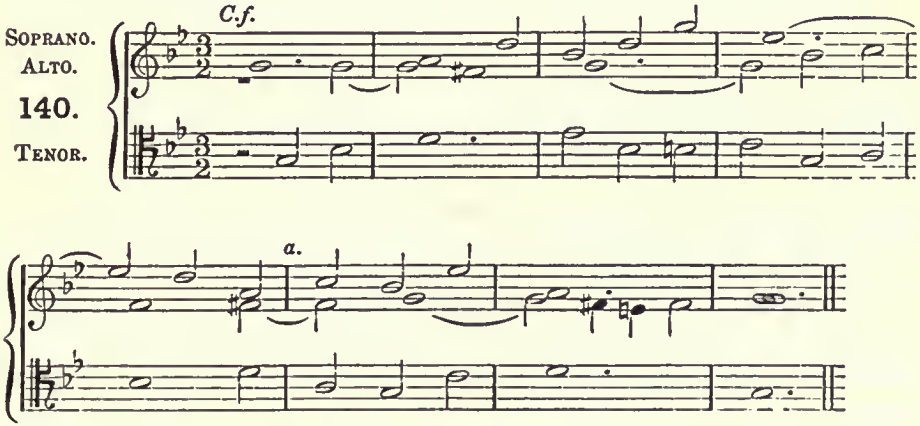
139.



At *a* the F♮ would be available instead of F♯; the modulation towards G major is, however, natural and agreeable enough.

In three-part counterpoint of this description we may make use of various combinations of parts, according to the compass of the *cantus firmus*, the most generally convenient arrangement being that of soprano, alto, and tenor. This has been adopted in the following examples:—

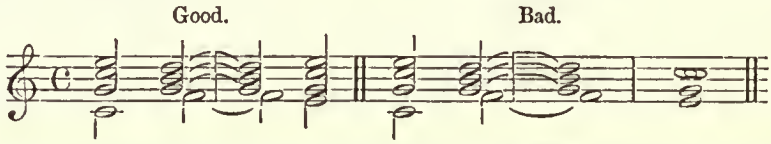
SOPRANO.
ALTO.
140.
TENOR.



The general principle that each bar should begin with a new harmony is based upon the natural laws of rhythmic progression and accent, and should certainly be accepted as a rule. For the employment of one and the same harmony for the last beat of one bar and the first of the next following has always

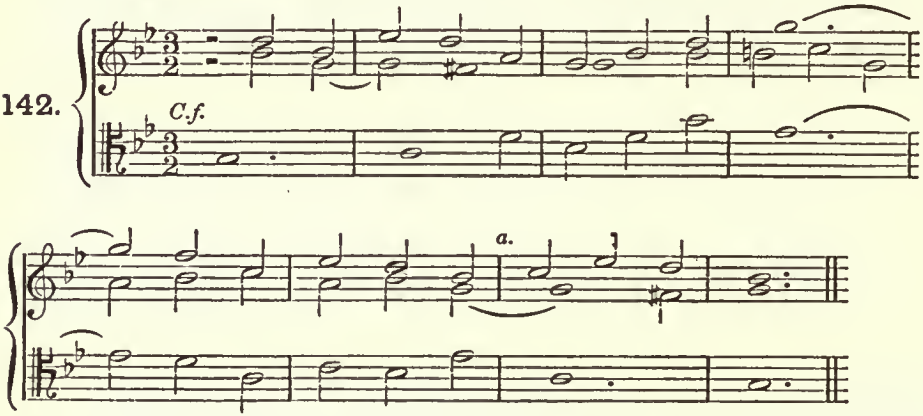
the effect of weakening the accent, and often produces an unpleasant check in the rhythm.

In the case, however, of such a progression being unavoidable (which sometimes happens), the weakness may be to a great extent counterbalanced by a very decided movement of parts. This is seen in the foregoing example at *a*, where the two chords D, F♯, A, and F♯, A, C, although not absolutely the same, yet resemble each other in their character sufficiently to produce the unpleasant effect spoken of, were it not that the soprano and tenor prevent it by their very marked movement. It is also to be observed that in a case of this kind of repeated harmony the second chord should never be longer than the first, (though it may be shorter,) for example :—

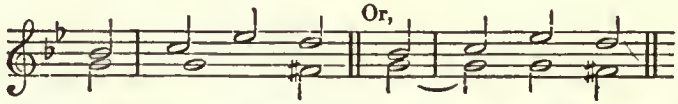
141. 

The above remarks do not of course apply to passages in which the same harmony is continued through several bars.

We now give examples of the treatment of the *cantus* in the tenor and alto :—

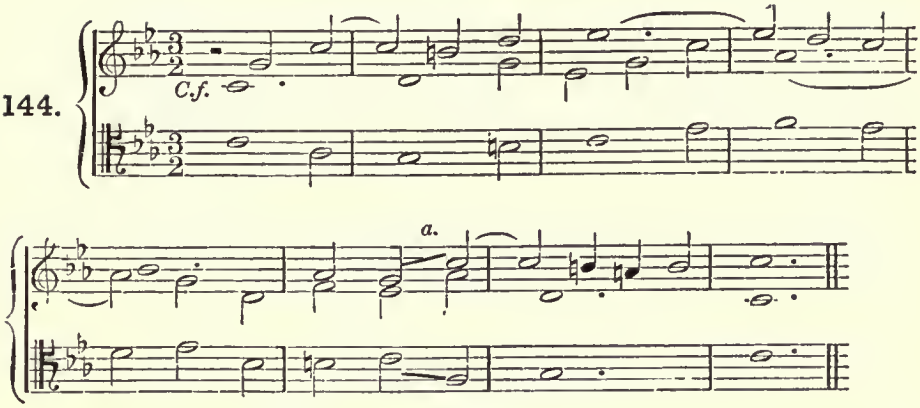
142. 

At *a* there is a violation of the rule that the preparation of a dissonance should be of at least equal duration with the dissonance itself. (See "Treatise on Harmony," p. 50.) The phrase may be improved by omitting the tie, or by a repetition of the G in the second bar, thus :—

143. 

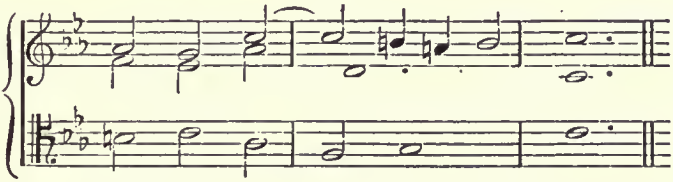
The key of C minor is better adapted to the compass of the *cantus* in the alto than the original key.

144.



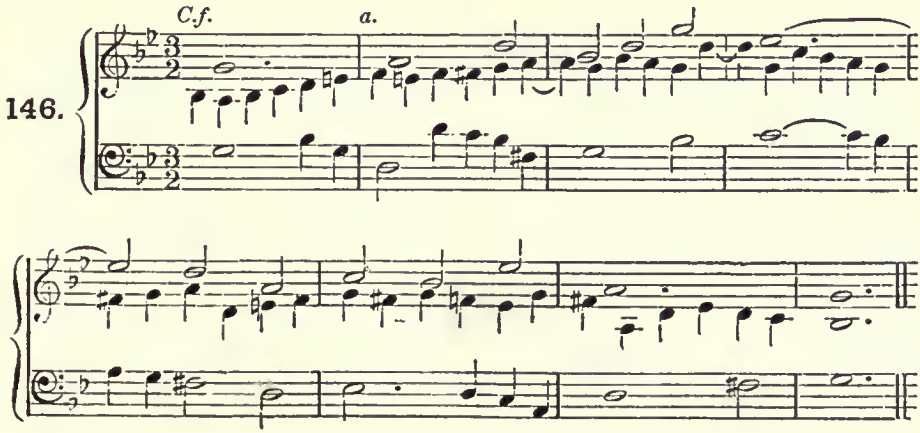
Consecutive fifths *in contrary motion*, such as occur at *a*, are condemned in theory equally with consecutives in parallel motion, nevertheless in practice they are sometimes allowed, especially when the parts in which they occur *approach* each other. The progression *a*, Example 144, would, however, be improved by the following alteration of the tenor in the last three bars:—

145.



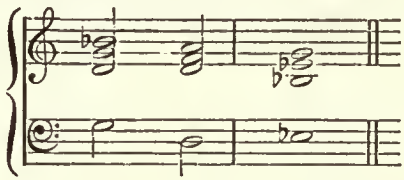
When the counterpoint is in crotchets the motion may either continue without interruption in one of the accompanying parts, or be distributed between the two, after the manner of the Chorale, Example 134.

146.



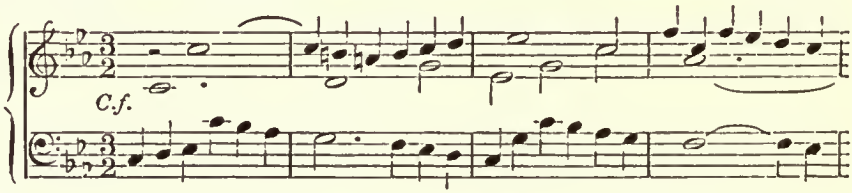
The bass has been chosen in preference to the tenor for the lowest part in the preceding example, on account of its leaving more space for the development of the alto. The employment of a minor chord on the fifth degree, as at *a*, always appears somewhat unnatural, since we are accustomed to the use of the major chord alone in this position. (See "Treatise on Harmony," p. 23.) Still there are cases in which the minor chord is employed, as for example in connection with the sixth degree, where it produces, however, somewhat of the effect of a modulation, thus:—

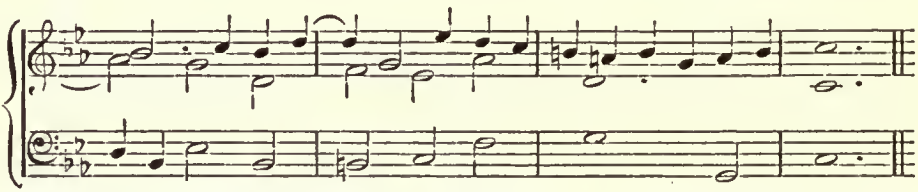
147.



In the accompaniment of the *cantus* in alto we choose the second of the two methods alluded to, the movement being distributed between the accompanying parts:—

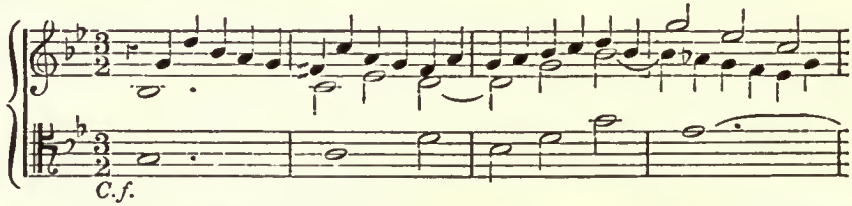
148.

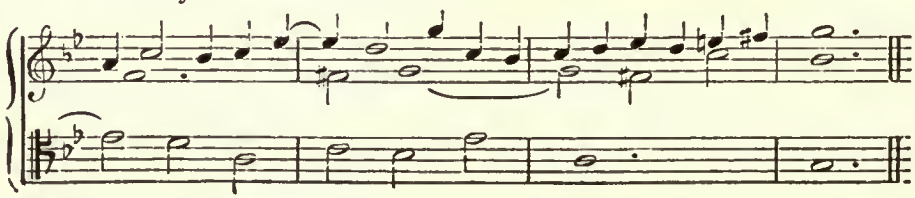




The following example of the *cantus* in the lowest voice will require no special explanation:—

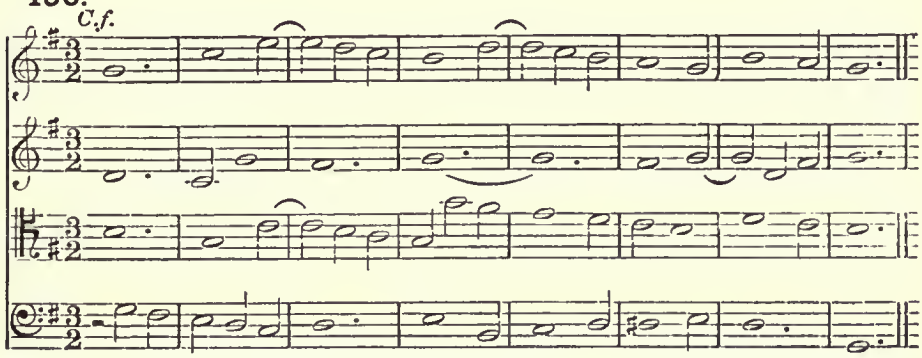
149.



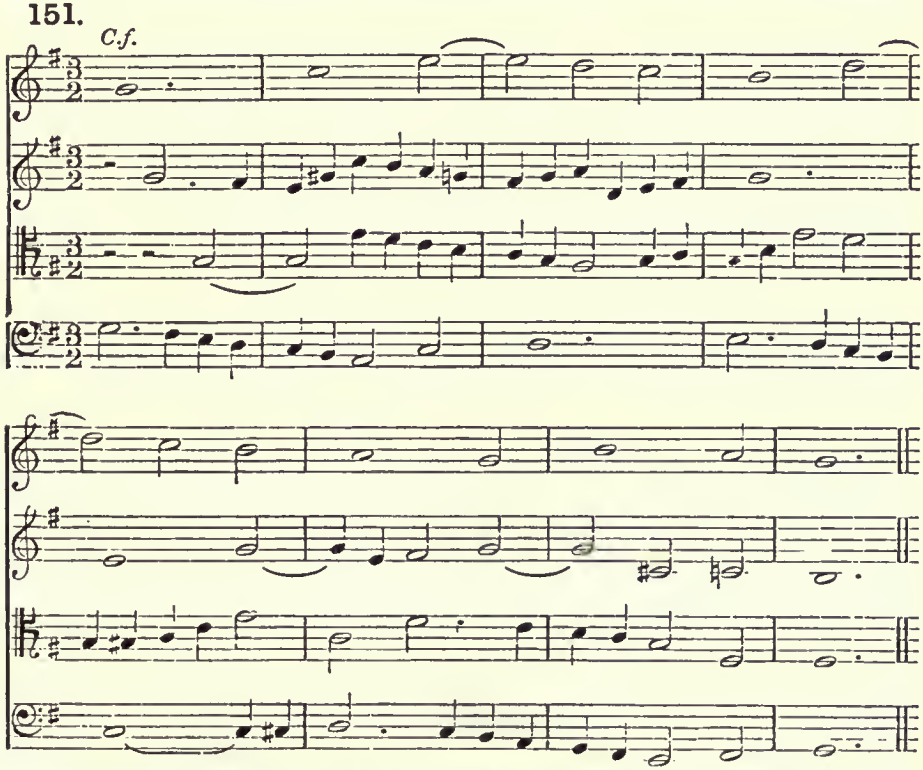


In accompanying the same kind of *cantus firmus* in four parts the utmost possible freedom of progression is desirable, and the movement, whether in minims or crotchets, is always to be preserved in one or other of the accompanying parts, in order to avoid the undesirable check to the rhythm which would result from the appearance of long notes in all parts at the same time.

150.



151.

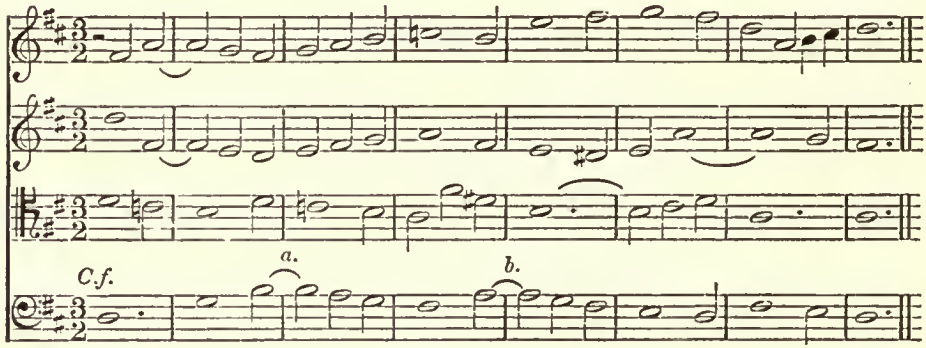


The second of the above examples has an unusual form of cadence, to which the progression of the alto gives a decidedly modern character. The peculiarity

is caused by the necessity of making the bass in the seventh bar continue its descent, instead of stopping on the chord of G, which would not have been satisfactory. The harmonies arise naturally on the descent of the bass.

Of the transposition of the *cantus firmus* into the other parts we give but one example, in which it appears in the bass. Here the key is D major :—

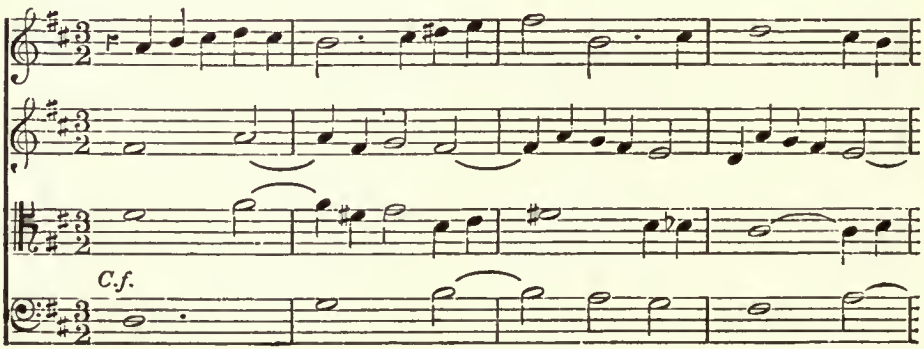
152.

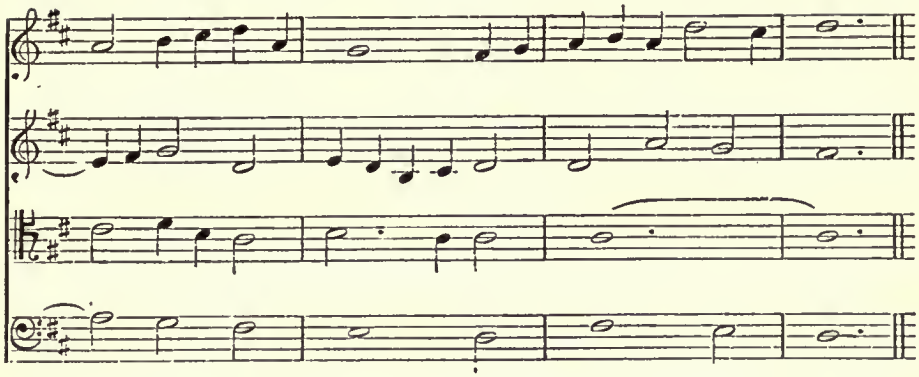


When the *cantus firmus* contains many tied notes its employment in the bass is not always easy, since the most natural manner of treating a tied note is to use it as a suspension, and it is not every suspension which is well adapted for use in the bass. (See "Treatise on Harmony," p. 82.) In the foregoing example the tied notes are employed in two ways—at *a*, as a prepared seventh on the root C, and at *b* as a suspension of the third of the chord, the most satisfactory of all suspensions in the bass.

In the next example the tied notes of the *cantus* are used to support a repetition of the same harmony (see p. 83); the progression of the other parts is, however, sufficient to prevent the weakness which is usually the result of such a course :—

153.

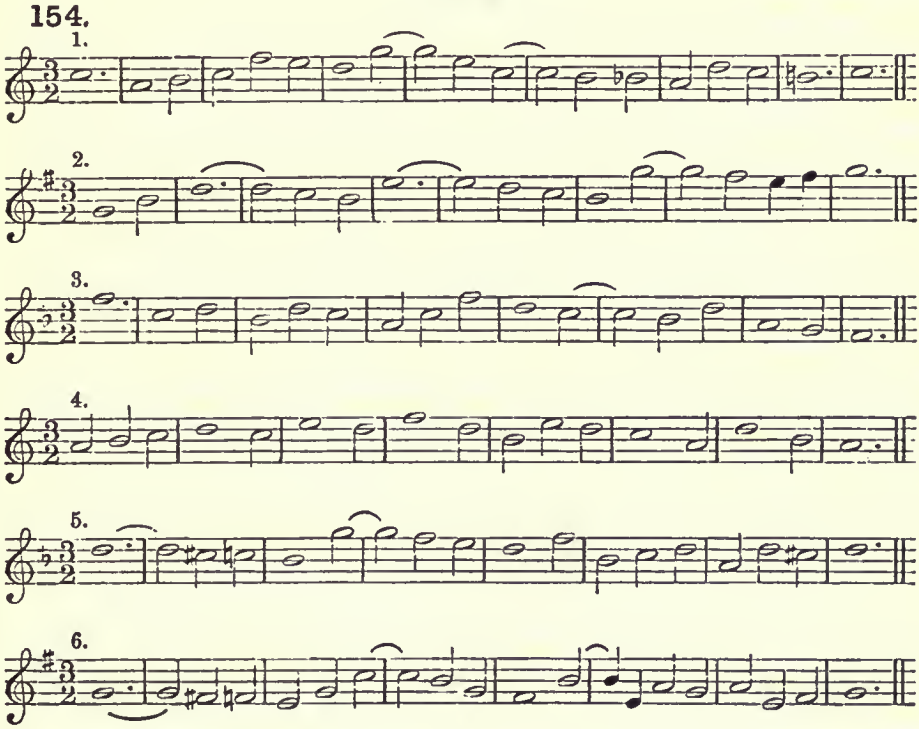




The following exercises are to be treated in each voice in turn, transposing them a fourth higher for use in alto or bass :—

EXERCISES.

154.



CHAPTER XI.

OF DOUBLE COUNTERPOINT.

The term Double Counterpoint, like many other designations in musical terminology, expresses its real meaning but imperfectly, if indeed it does not suggest a totally different one.

By double counterpoint is understood, not *two counterpoints* which are to be heard simultaneously with a given *cantus*, but a single counterpoint so constructed as to admit of *inversion* with its *cantus*.

It may appear either above or below its *cantus*, but not in both places at once, save in a single case to be mentioned hereafter.

This inversion of the counterpoint may take place in any interval, *i.e.*, the counterpoint when placed *above* the *cantus* may be at any distance from the position it originally occupied *below* it (or *vice versa*). The most usual inversions are those of the *octave*, *tenth*, and *twelfth*.

The study of double counterpoint is not alone important for the composition of the fugue (in which indeed it is a necessity), but also as a valuable means of artistic construction in compositions of many other kinds.

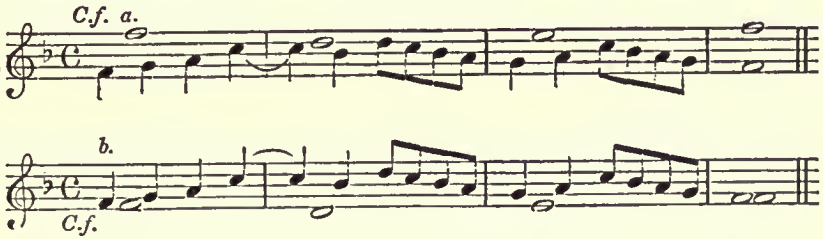
On examining the inversions of intervals already known to us from the study of harmony, we find not only a certain numerical proportion between each interval and its inversion, but also an intimate relationship in the character of the intervals. Thus, major intervals on inversion become minor, and *vice versa*; augmented become diminished; and perfect intervals remain perfect. (See "Treatise on Harmony," p. 66.)

It is evident that this relationship must exert a considerable influence on double counterpoint, since it cannot but be a matter of importance that an interval formed between the *cantus* and its counterpoint should on inversion become augmented instead of diminished, major instead of minor, &c. In taking these and other matters into consideration we shall begin with *double counterpoint in the octave* and in two parts—in the construction of which the following rules have to be observed:—

Rule 1.—The two parts must never be more than an octave distant from each other, unless the inversion is to be in the *double octave*.

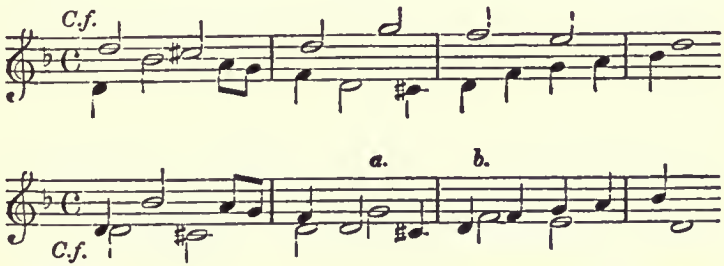
If the two parts are separated by a greater distance than an octave, the transposition by a single octave will bring about *no change in the nature* of the interval, and therefore no inversion. Thus, the following example (155, *a*,) being within the compass of an octave, is capable of inversion in the single octave :—

155.



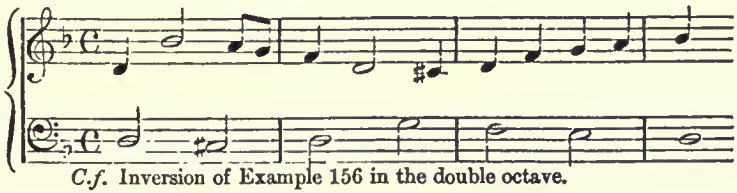
But in the next example this limit is passed; there is therefore no inversion at *a*, *b*, in the second and third bars :—

156.



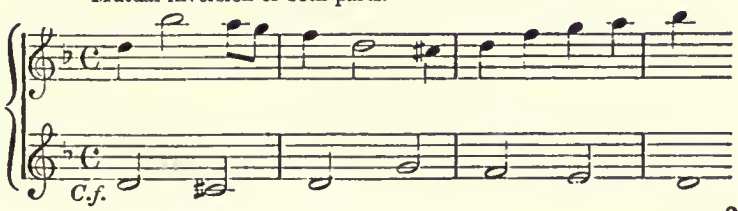
In this case, therefore, an inversion in the double octave would be necessary, or, which comes to the same, an inversion of both parts at once, for example :—

157.



C.f. Inversion of Example 156 in the double octave.

Mutual inversion of both parts.

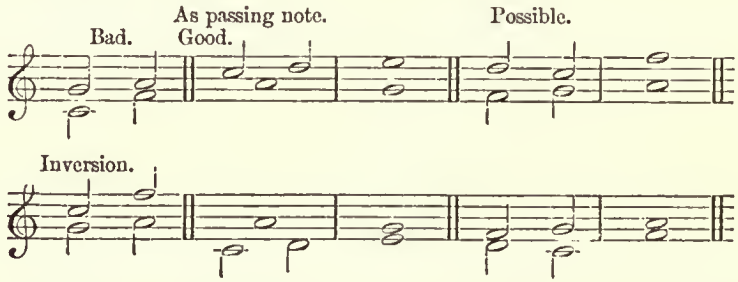


RULE 2.—The perfect fourth is to be treated as a dissonance, and is therefore not allowed to appear on the accented beat of the bar unless strictly prepared. On the unaccented beat, or as a passing note, it may appear without preparation.

The same rule will apply to the perfect fifth, since it becomes a fourth when inverted. Consecutive fourths would of course become consecutive fifths upon inversion; in simple counterpoint in two parts they would, however, be avoided upon other grounds.

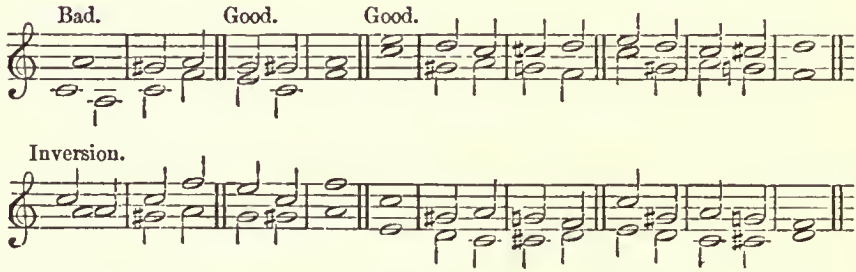
The following are examples of the use of the perfect fourth:—

158.



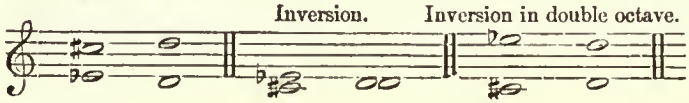
RULE 3.—The augmented fifth, with its inversion the diminished fourth, may only be employed on the unaccented beat, either as passing note or as strictly prepared retardation. The diminished fifth (and augmented fourth) may be introduced without preparation and on either beat:—

159.



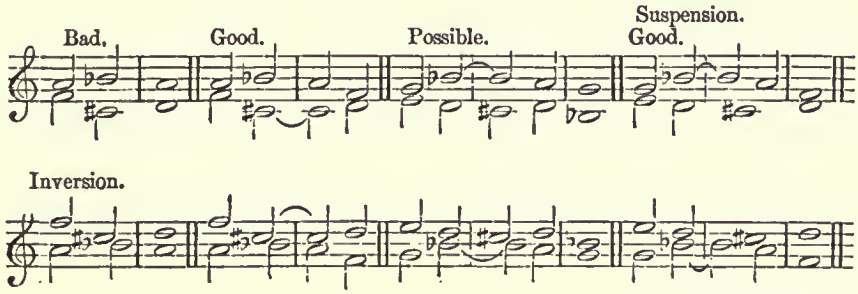
RULE 4.—The augmented sixth is to be avoided in two-part counterpoint, because its inversion, the diminished third, is not adapted for use in two parts, even though the inversion be in the double octave:—

160.



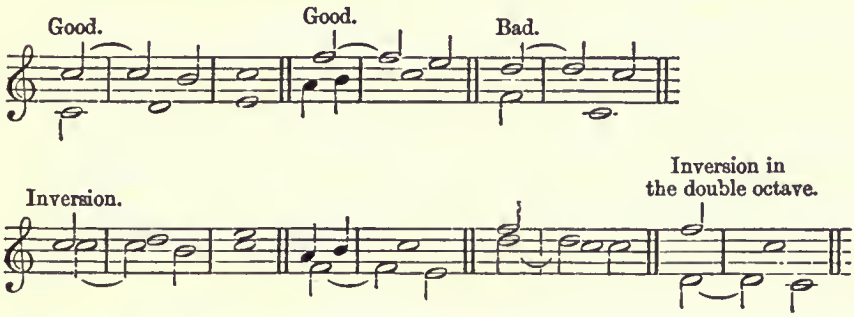
RULE 5.—The diminished seventh is not generally available in two parts on account of its strict resolution producing a plain fifth, or, if inverted, a fourth. This would only be possible on the unaccented beat; certain *exceptional* resolutions of the diminished seventh are, however, good, and especially that in which the seventh occurs as suspension of the sixth :—

161.



RULE 6.—The only available suspensions are those of the sixth by the seventh, and the third by the fourth. The suspension of the octave by the ninth is to be avoided because not susceptible of inversion in the single octave, and productive of a bad effect even if inverted in the double octave :—

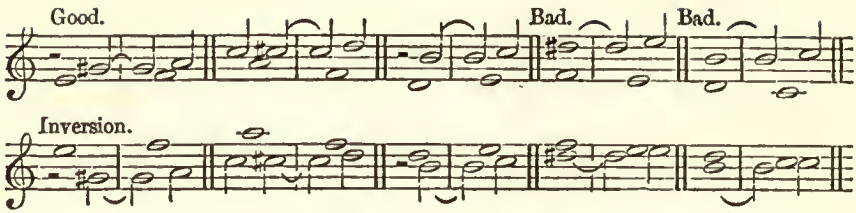
162.



RULE 7. Retardations are occasionally allowable when strictly prepared, and when their introduction is natural and unconstrained.

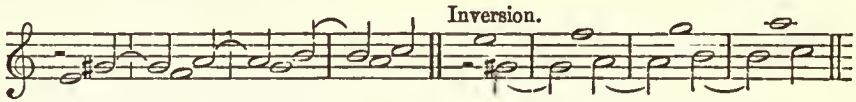
The best retardations are those in which the delayed progression upwards is of a semitone only, as in the case of the augmented intervals (except the augmented sixth, which is altogether excluded by rule 4). Retardations of the octave by the major or minor seventh are forbidden :—

163.



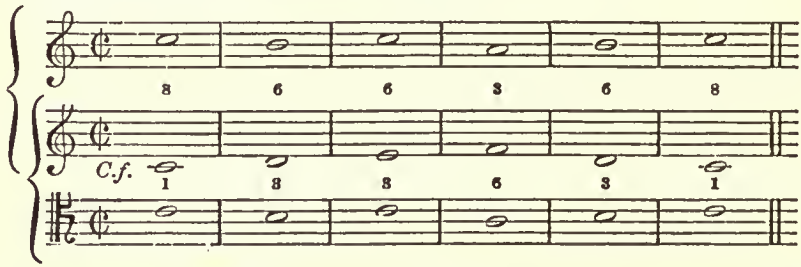
Retardations which resolve by a whole tone are sometimes allowable for the sake of a sequence, for example :—

164.



The practical exercises in two-part double counterpoint will present no great difficulty. They consist in the accompaniment in both equal and unequal counterpoint of a similar *cantus firmus* to those already made use of, and are best written on three staves, the *cantus* occupying the middle one, thus :—

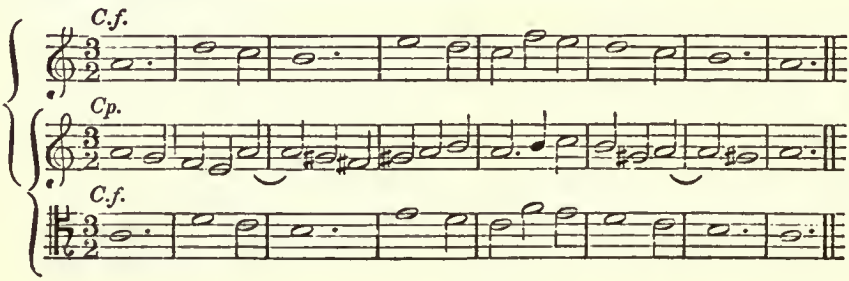
165.

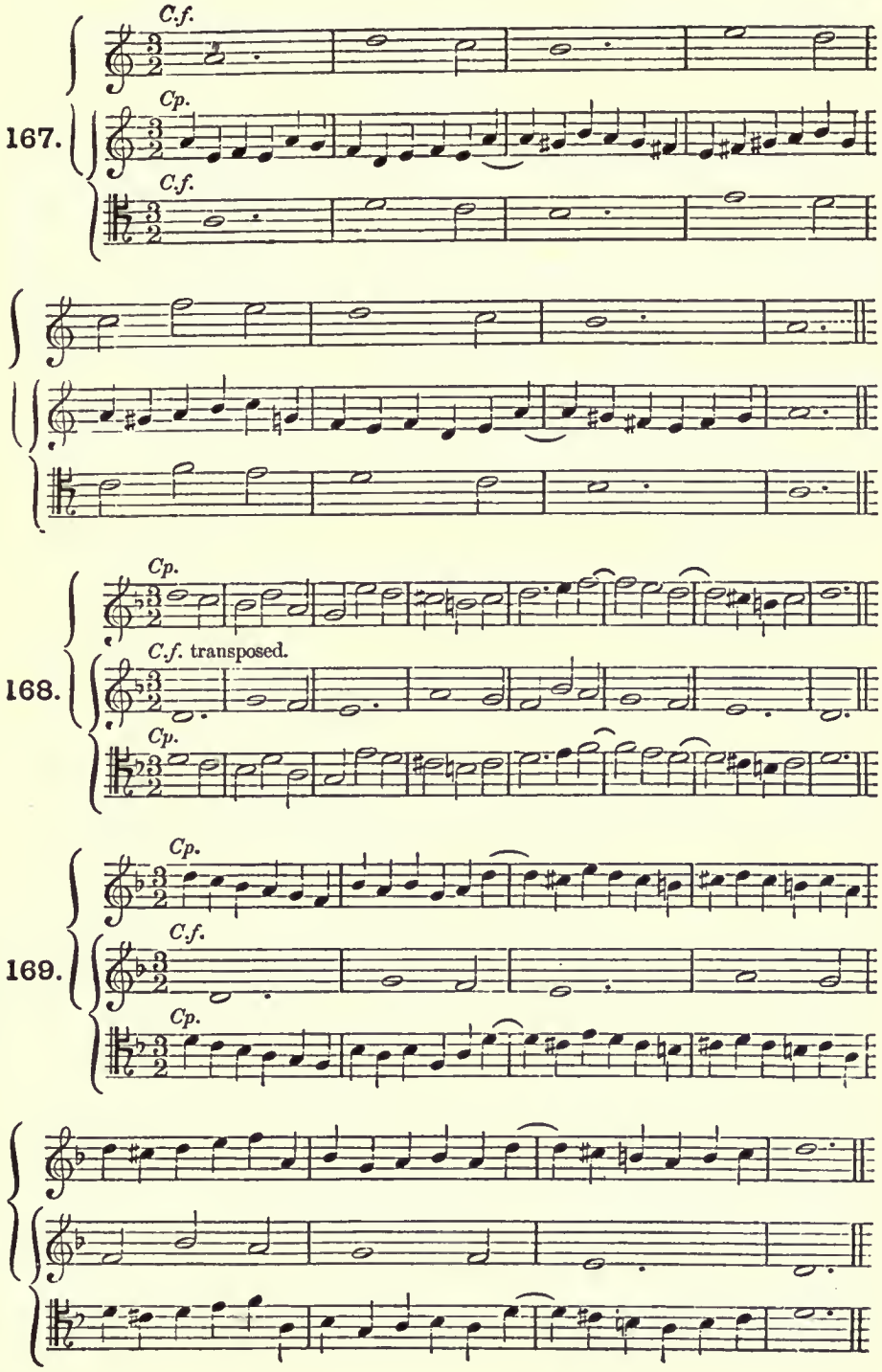


It is of course understood that the above is not an example in three parts, but simply a two-part counterpoint in the middle and lower lines, of which the middle and upper lines give the inversion.

The best description of *cantus* for this kind of exercise will be in triple time and varied rhythm, and may be placed in either soprano or alto. In the first case the *cantus* itself will have to be placed below the counterpoint in order to form the inversion, in the second the *counterpoint* will change its position. We give examples of both forms :—

166.

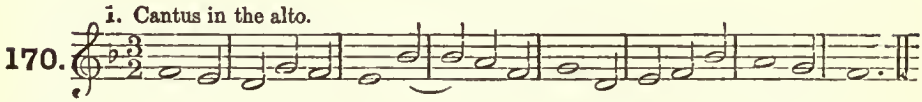



C.f.
167.
Cp.
C.f.
Cp.
168.
C.f. transposed.
Cp.
Cp.
169.
C.f.
Cp.

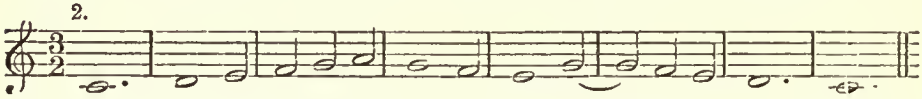
The preceding examples will serve to illustrate the method of working.

EXERCISES.

170. 1. Cantus in the alto.



2.



3.

These exercises to be transposed a fifth higher for use in the soprano.

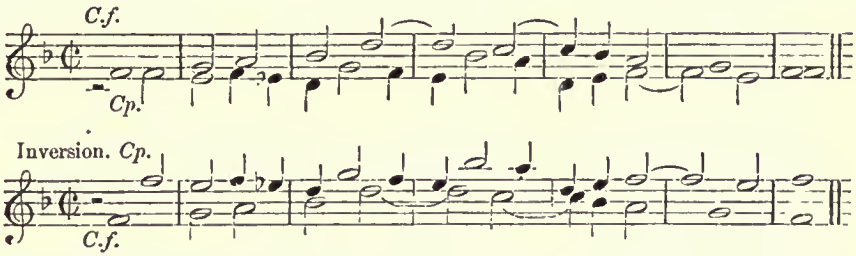
CHAPTER XII.

OF THE PRACTICAL APPLICATION OF DOUBLE COUNTERPOINT.

We have now to consider a certain manner of employing double counterpoint, which is of great importance in practical composition, and which consists in the addition of an independent part to an already existing double counterpoint, the newly added part itself not necessarily being capable of inversion.

The following is an example of a suitable counterpoint for such treatment :—

171.

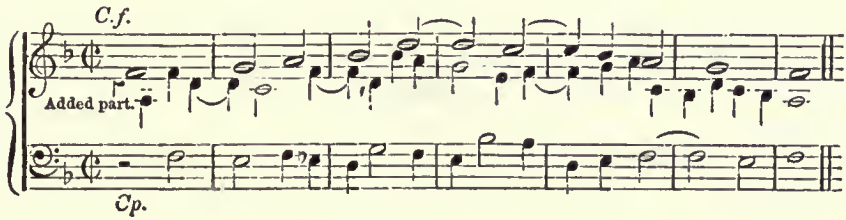


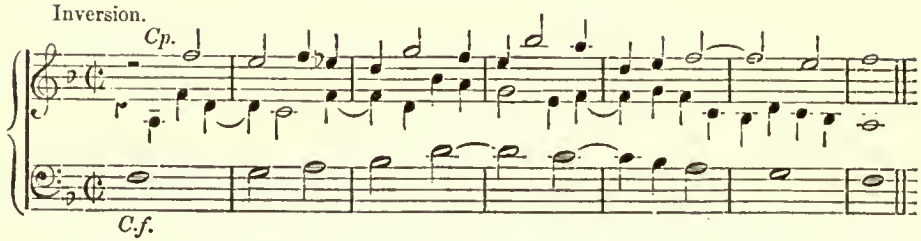
The additional part may be either *above*, *below*, or *between* the two parts forming the double counterpoint, but in order to add an inner part it will be necessary to separate the existing parts by an octave, to make room for the added part, and in the inversion the position of *both* parts must be changed. In consequence of this the original counterpoint need not be kept within the octave, as required by Rule 1 (page 90).

The addition of a new part will involve certain other modifications of the rules given on pages 90-93 for double counterpoint in two parts only; for example, the unprepared perfect fourth, forbidden by Rule 2, will be allowable when a lower part is added to it; and even if it be the upper or middle part which is added, the fourth will be permissible, provided the resulting chord of $\frac{6}{4}$ be properly treated in other respects.

In like manner the augmented sixth and diminished seventh, which were excluded by Rules 4 and 5, may readily be employed in three parts.

172.

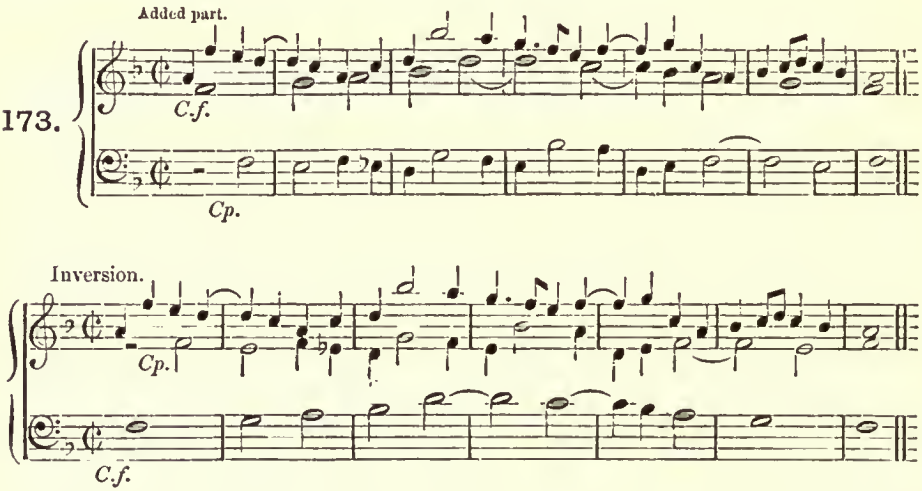




It is evident from the above example that the *middle* part also requires to be written in double counterpoint with each of the others, since it has to undergo inversion with them; this is, however, not necessary in the case of an independent *upper* or *lower* part, which retains its position relatively to the other two.

The following is an example of an independent upper part to the same counterpoint:—

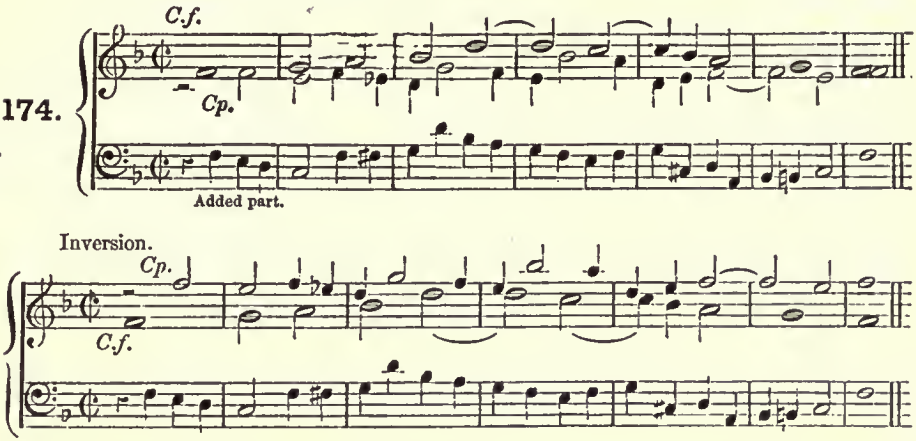
173.



The addition of a new *lower* part to a passage already complete in itself, often presents peculiar difficulties. The lowest part has a distinct character of its own, and for this reason it will often be found that in inverting a double counterpoint the harmonic foundation is weakened, owing to the employment of the upper part as bass.

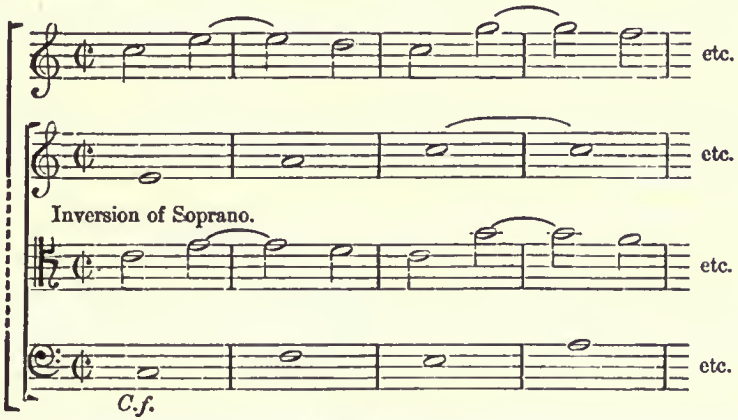
If, then, a sufficient bass is already present in the lower part of the double counterpoint, it will require considerable dexterity to add a new bass which shall not appear stiff and superfluous, the chief difficulty being to avoid the too constant employment of the roots of the various harmonies.

174.



The above somewhat copious illustrations of our subject are given with the view of awakening some interest for this particular kind of work, the great practical utility of which cannot be too much insisted on. But before attempting it in so extended a form it will be well to prepare the way by means of a similar, though more simple exercise, in which *two* parts in double counterpoint with each other are added to a given *cantus* placed in the bass. The *cantus* may be either in notes of equal or varied length, and the best method of writing the exercise is on four staves, as follows :—

175.

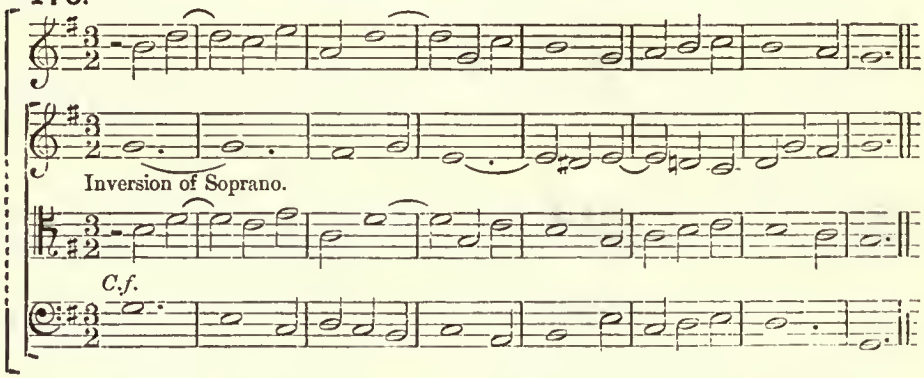


It will be readily understood that the above score is not an example of four-part counterpoint, but simply a convenient method of writing two distinct three-part combinations, one of soprano alto and bass, and the other (its inversion) of alto tenor and bass, the position of the *cantus* relatively to the other two parts remaining unaltered.

Such a *cantus* as the above may be accompanied with either minims or crotchets in either of the two accompanying parts, as well as in equal counter-

point, as may be found necessary. After this a metrically varied *cantus* may be treated, as in the following example :—

176.



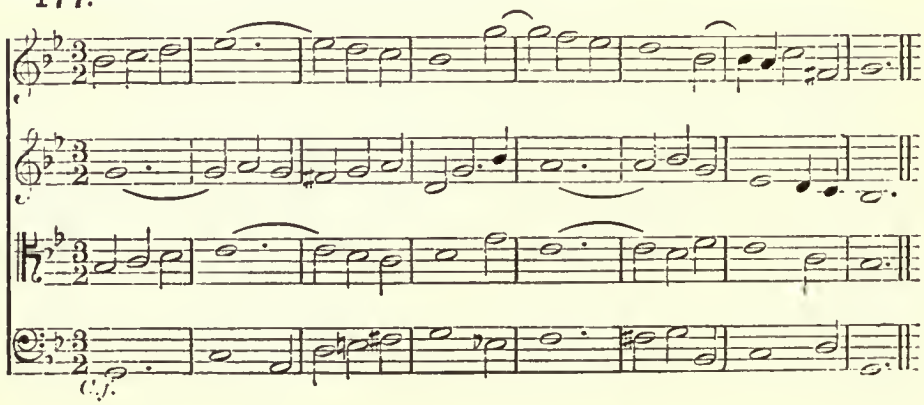
The soprano (tenor) or alto may also consist of crotchets, either in one part exclusively, or distributed between the two, after the manner of former exercises.

The same description of exercise has now to be written in four parts, so that the soprano and tenor may be inverted simultaneously, each taking the other's place, and the *cantus* remaining in the bass.

For this purpose it will be necessary that the *soprano* and *tenor* shall each be written in double counterpoint with the *alto,* since each will have to undergo inversion with it; moreover, that the *soprano* and *tenor* shall be in double counterpoint with each other, though not necessarily within the compass of an octave, since their inversion with regard to each other takes place in the *double octave,* and lastly, that the *soprano* shall always be at least an octave distant from the *bass,* since otherwise it would stand *below* the bass when made use of as tenor in the inversion.

These principles will be best illustrated by an example :—

177.



Inversion of Tenor.

Inversion of Soprano.

C.f.

Similar to the above is the treatment with crotchets in each of the accompanying parts, of which it will be unnecessary to give examples here.

The following exercises will serve equally well for counterpoint in three or four parts :—

178. EXERCISES.

1.

2.

3.

4.

5.

6.

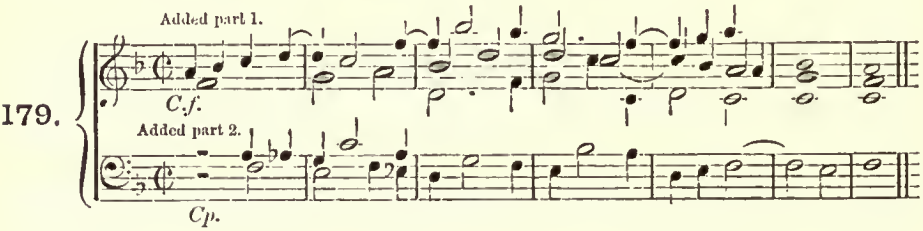
7.

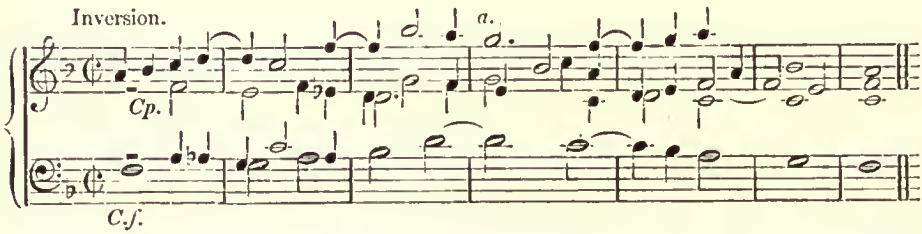
8.

After sufficient facility has been acquired in such exercises as the above, the student may proceed to the more difficult combination already described, in which an independent part is added to a counterpoint complete in itself.

The method of doing this will be sufficiently clear from the examples given in pages 97 and 98. The *cantus* may either be chosen from the exercises at the end of this chapter, or may be the student's own invention. To this in the first place a second part is added, in double counterpoint with it, and the whole is then completed by the addition of either *one* or *two* independent parts. If two new parts are added, so as to form four-part harmony, the difficulties are greatly increased, as will be seen from the following examples, in which Example 171 is combined with *two* additional parts. The added parts may stand in any position with regard to the counterpoint; in other words, they may be an *upper* and *middle* part, a *middle* and *lower*, an *upper* and *lower*, or *two middle* parts. We give examples of each combination, the first being that of independent upper and middle parts :—

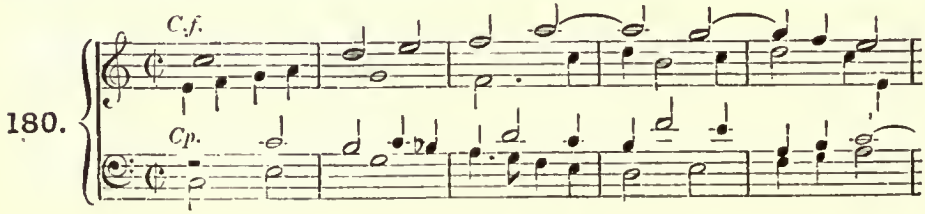
179.

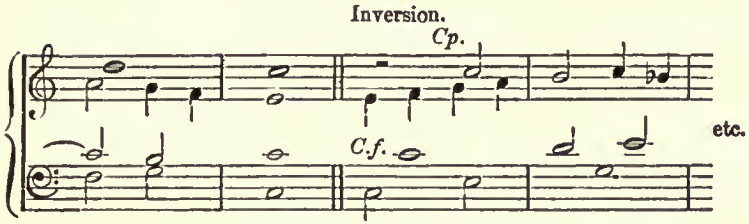




The crossing of the parts, as at *a*, is neither avoidable nor objectionable. The next example, in which the middle and lower parts are independent, is transposed into C for the sake of a more convenient position :—

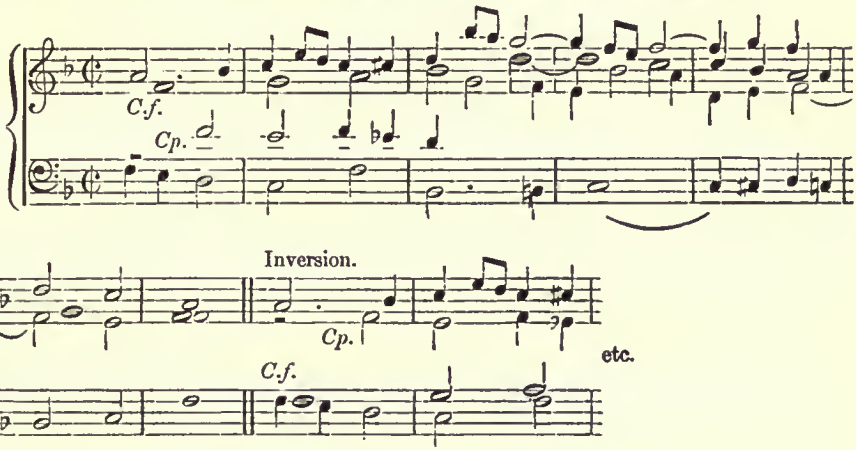
180.





The following is an example of the addition of upper and lower parts :—

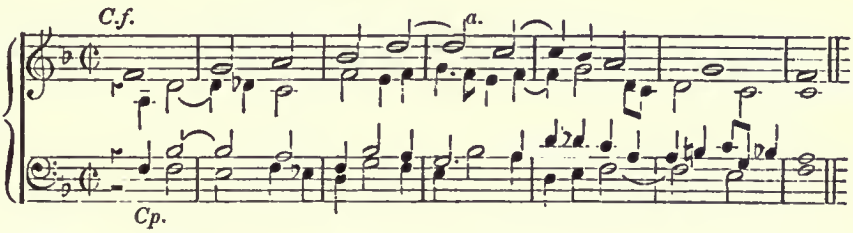
181.



It will be readily seen that any part which lies between the *cantus* and the counterpoint must be in double counterpoint with *both*. This has already been noticed with regard to the inner part of Example 172, and is the case with the tenor in Example 179, and the alto in Example 180.

In the next example the two added parts, being inner parts, will *both* require to be in double counterpoint with the two others :—

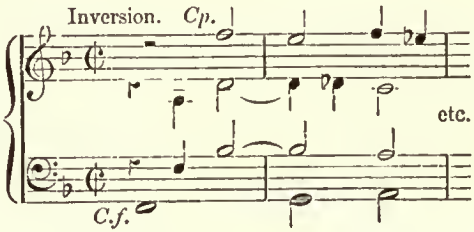
182.



If the above passage were intended for organ or pianoforte, the momentary crossing of bass and tenor at *a* would be objectionable; if, however, the bass were given to a separate instrument, or to a voice in a chorus, the emphasis laid upon the B flat would suffice to render the melody of the counterpoint distinct.

In the inversion of the above it will be necessary to invert both *cantus* and counterpoint in the double octave, in order to gain space for the movement of the inner parts. In consequence of this the harmonies at the commencement will appear in an unusually extended position, which will, however, improve as the passage proceeds :—

183.

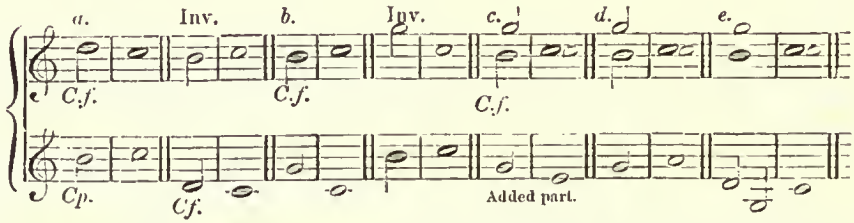


In actual composition double counterpoint is generally employed for a limited period only, and under circumstances which render unnecessary the introduction of a full close or authentic cadence, or even forbid it. Nevertheless, as our present exercises are in themselves complete compositions, carried out in double counterpoint to the end, it becomes necessary to give some attention to the formation of the cadence.

If the cadence of the original counterpoint is of the usual form (Example 184, *a*), the addition of the independent parts will present no difficulty, but if it is formed as at *b*, and thus contains the progression which properly belongs to the bass, the addition of an independent *lower* part will become difficult.

In order to avoid forbidden progressions between the added lower part and the counterpoint, the cadence ought to be either imperfect (*c*), or deceptive (*d*). Since, however, neither of these forms are suited to the end of a composition, but are only available for the close of constituent parts (such as the strophes of a chorale), there remains no alternative but to admit the progression of octaves in contrary motion, as at *c*.

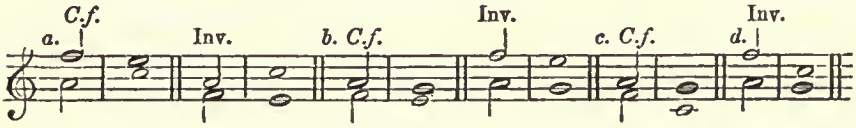
184.



The plagal cadence may be formed in two ways ; if the last note of the *cantus* is the *third* of the chord, the final chord will be expressed by *root* and *third* (Example 185, *a*), but if the *cantus* finishes with the *fifth* of the chord, the root will have to be omitted (*b*).

For even if the bare fifth (*c*) were permitted for the sake of obtaining the root in the final chord, the inversion thereof (*d*) would not be possible:—

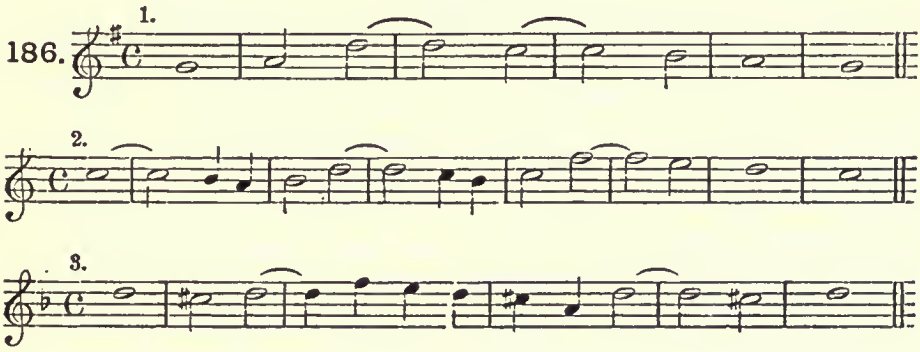
185.



The same remarks apply to the semi-cadence or close on the dominant, for the illustration of which the above examples will serve, if they are taken as in the key of F.

EXERCISES.

186.



CHAPTER XIII.

OF TRIPLE AND QUADRUPLE COUNTERPOINT.

Triple or quadruple counterpoint is a counterpoint in three or four parts, which differs from the exercises described in the last chapter in being constructed according to the rules of double counterpoint in *all* parts, so that *each* part is capable of inversion against any of the others. The rules for its construction are the same as those for double counterpoint (see p. 90), with the addition of certain points which we have now to take into consideration.

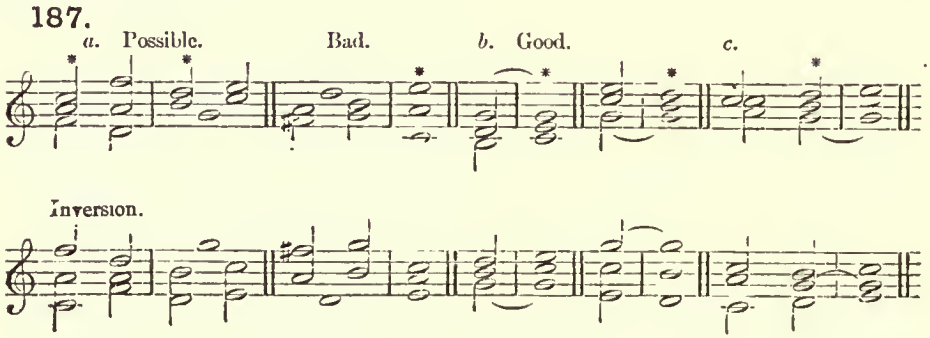
The question of the inversion of the various parts in the simple or double octave will depend upon the compass and position of the parts requiring inversion. An occasional crossing of two voices is not always to be avoided, but it must be borne in mind that no part should come below the bass, or at least most rarely.

The employment of the perfect fifth in the common chord requires some consideration. It is forbidden in the commencing and concluding chords, because in certain of the inversions it will appear as a chord of $\frac{6}{4}$.

Similarly, if it be used without preparation on the accented beat it will by inversion bring about a chord of $\frac{6}{4}$ which is not always agreeable, and is indeed only permissible when derived from the tonic, dominant, or subdominant (Example 187, *a*).

It will always be of good effect if strictly prepared by the root of the previous chord (Example 187, *b*); and it may also be used on the second beat of the bar as passing chord (*c*).

187.



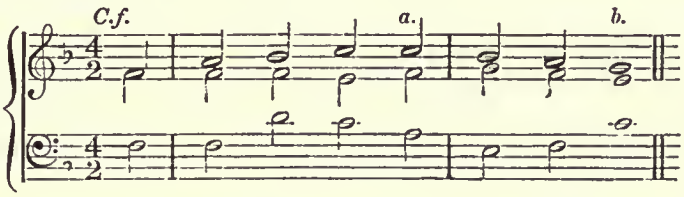
With respect to suspensions and retardations, the rules given on page 93 will apply. In the three and four-part examples of the last chapter the suspension

of the ninth would have been available in any part which was not subject to inversion; in triple or quadruple counterpoint it is not allowable.

No part should remain stationary for too long a time, because in the course of inversion it will come to serve as bass, and no good bass remains stationary, unless it be for the purpose of a pedal point.

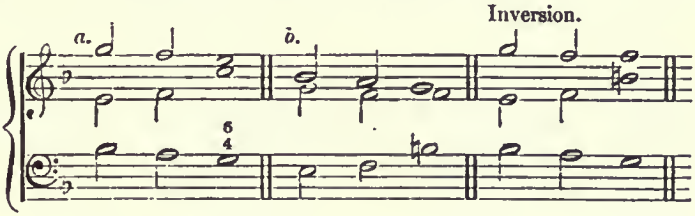
We now give an example of triple counterpoint, choosing as *cantus* the first strophe of the chorale treated on page 75 :—

188.



Such a passage as the above may be inverted in five different ways, thus giving in all six combinations, some of which will of course be found less satisfactory in their effect than others; this is, however, of little consequence, since in the practical application of triple counterpoint to fugues and similar compositions it can never be necessary to make use of *every possible* inversion; and the best may therefore always be chosen. The above example contains the perfect fifth in two places, at *a* and *b*. In the first place it is prepared, and needs no further remark, but at *b* it appears without preparation and on the accented beat. Since, however, it is part of the chord of the dominant it might pass unquestioned were it not that being the end of a strophe of a chorale it forms a semi-cadence, and demands a certain pause, which will be very unsatisfactory when changed by inversion into a chord of $\frac{6}{4}$, as at *a* in the next example :—

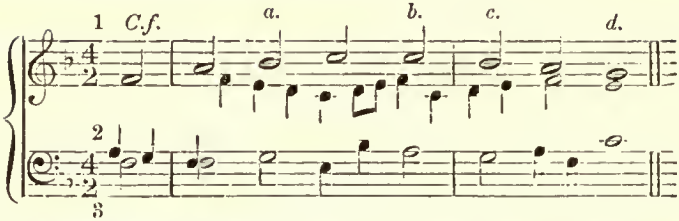
189.



There is no way of overcoming the difficulty, except by altering the harmony entirely, as at *b*. If this plan is adopted the second strophe will begin with the chord of C, as strict resolution of the chord of the seventh, with which the first strophe ends.

It will not be necessary here to show all the inversions of Example 188; instead of this we will give an example of the same strophe in unequal counterpoint, to illustrate the treatment of passing notes.

190.

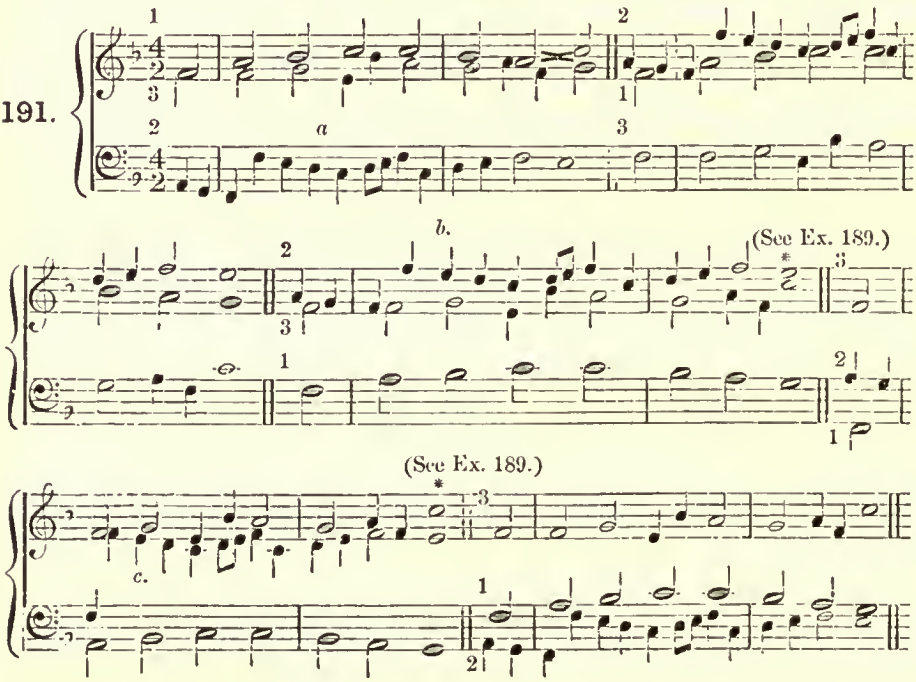


In the above two bars the fifth appears four times; in two cases, *b* and *d*, it is the same fifth as in Example 188, *a* and *b*; the other two require some explanation. At *a* there are two fifths, one diminished, between soprano and alto, and one perfect, between alto and bass. Here we have to take into consideration the harmony, which is distinctly G minor; the note E is therefore merely an auxiliary note to the D which follows it, and the chord of $\frac{6}{4}$ which results from its inversion is quite intelligible. (Compare Example 191, *b*, *c*, in which the E in question is clearly an auxiliary note.) The other fifth, G, D, between bass and alto, is justified by its appearing on the unaccented beat. (See Example 191, *a*.)

In the other case, at *c* in Example 190, there are also two fifths, the one, G, D, between bass and alto on the accent, and the other, E, B♭, between the alto and soprano. Here the harmony is the chord of the diminished fifth on E, and the D is therefore auxiliary, while the diminished fifth itself receives a strict resolution.

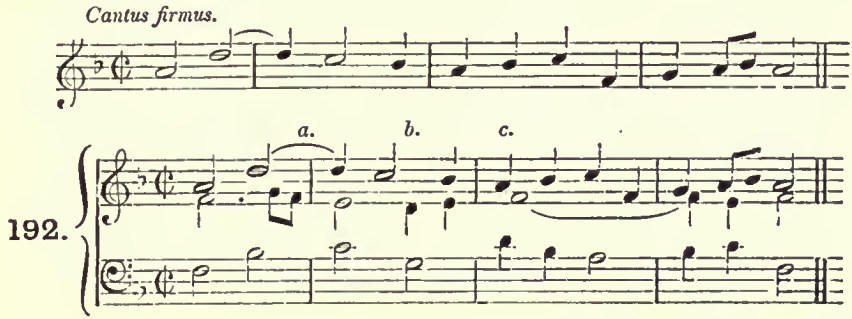
The following are the inversions of the above counterpoint, the parts being numbered for comparison with Example 190:—

191.

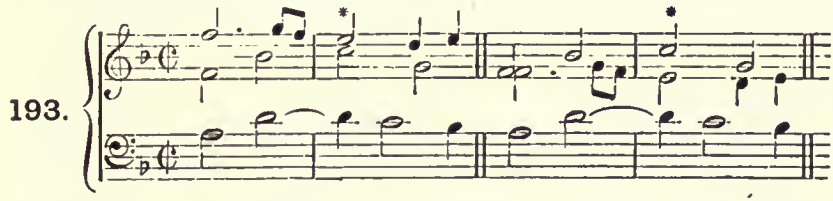


The question of inversion in the octave or double octave depends entirely on convenience; thus in the first of the above examples the part No. 2 might have remained in its original position, No. 3 being placed above it; but the whole passage would then have been adapted for soprano, alto, and tenor, instead of bass. Again, the crossing of parts at the end might have been avoided by placing No. 3 an octave lower; but the part would in that case have become tenor instead of alto.

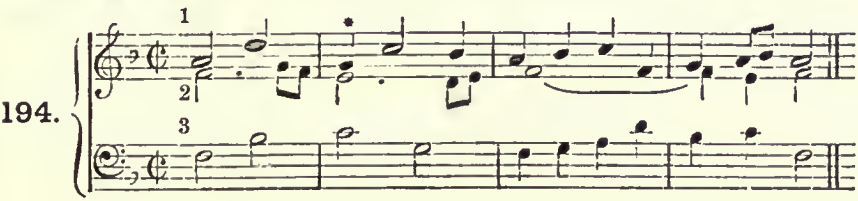
In practical composition, triple counterpoint is seldom employed for long and extended movements, the best description of *cantus* for exercise will therefore be a concise phrase complete in itself, such as the following:—



Contrary to rule the above example contains at *a* a suspension of the ninth. In some of the inversions this would not be productive of any ill effect, but in the two following it would not be satisfactory:—



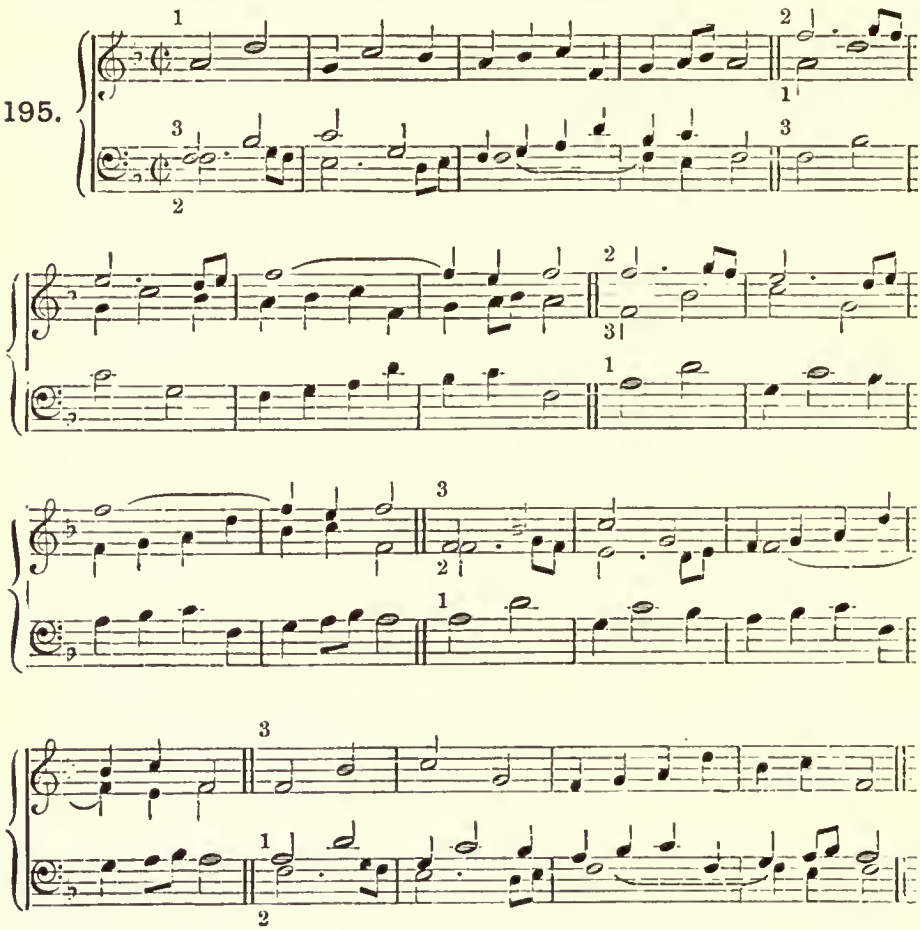
The fault lies in the *cantus firmus*. Example 192 also contains two fifths, the one an auxiliary note (at *b*), and therefore unimportant, but the other at *c*, between bass and soprano, being part of a secondary common chord and appearing on the accented beat, would give rise to many unsatisfactory inversions. The whole passage may readily be improved by the following alterations:—



The substitution of the note G in place of the suspension gives another fifth with the bass; but since it forms part of the chord of the dominant, and especially since it is immediately followed by its root, (in consequence of which the G has somewhat of the character of a suspension,) all its inversions will be found available.

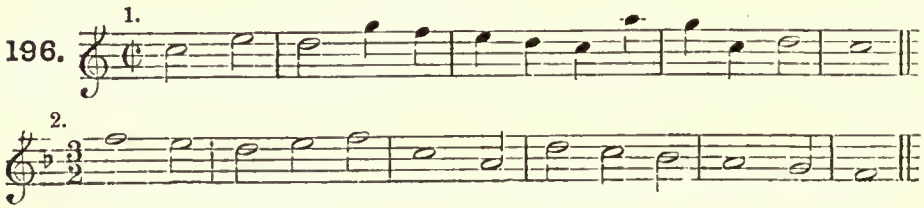
The following are the inversions of the amended passage:—

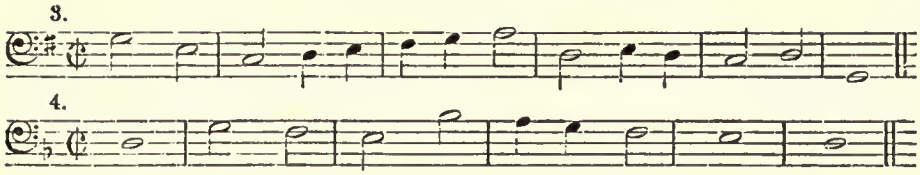
195.



Exercises.

196.





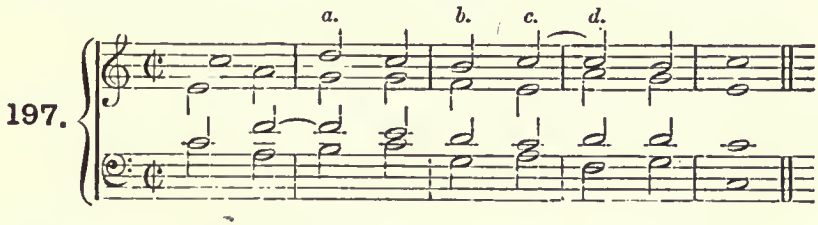
The *cantus* may be placed in any of the parts, since by means of inversion it will come to occupy each position in turn.

The rules of triple counterpoint will apply equally to quadruple, though greater care is necessary to make the inversions practically available.

The most important point for consideration will be, as before, the treatment of the unprepared perfect fifth; but here again it is not necessary to be over-cautious in employing it, since the inversions are so numerous that it is impossible in practical composition to make use of all, and those may therefore always be chosen in which the fifth appears in the most favourable positions.

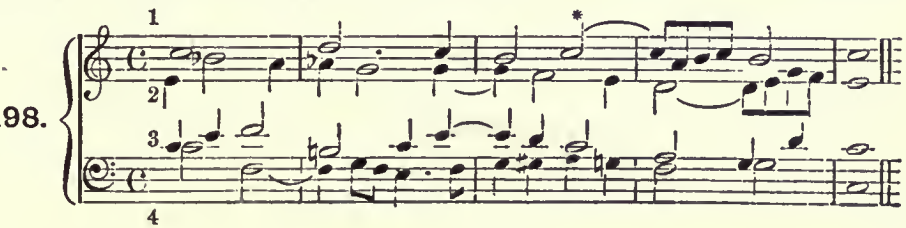
One essential requirement of quadruple counterpoint is that the bass shall not contain many leaps, nor any of too great extent, for the simple reason that such leaps often become very inconvenient or even impossible when by inversion they appear in the middle parts.

The following is a simple example of quadruple counterpoint:—



Of the four unprepared perfect fifths contained in the above example at *a*, *b*, *c*, *d*, the only one which would prove unavailable in some of its inversions is the one at *c*. Whenever the fifth forms part of a regularly prepared chord of the seventh (*d*), and especially of the dominant seventh (*a*, *b*,) it is always unobjectionable.

Before considering the inversions we give the above simple passage in a somewhat more developed form, at the same time avoiding the objectionable fifth. The parts are numbered for comparison with the inversions:—

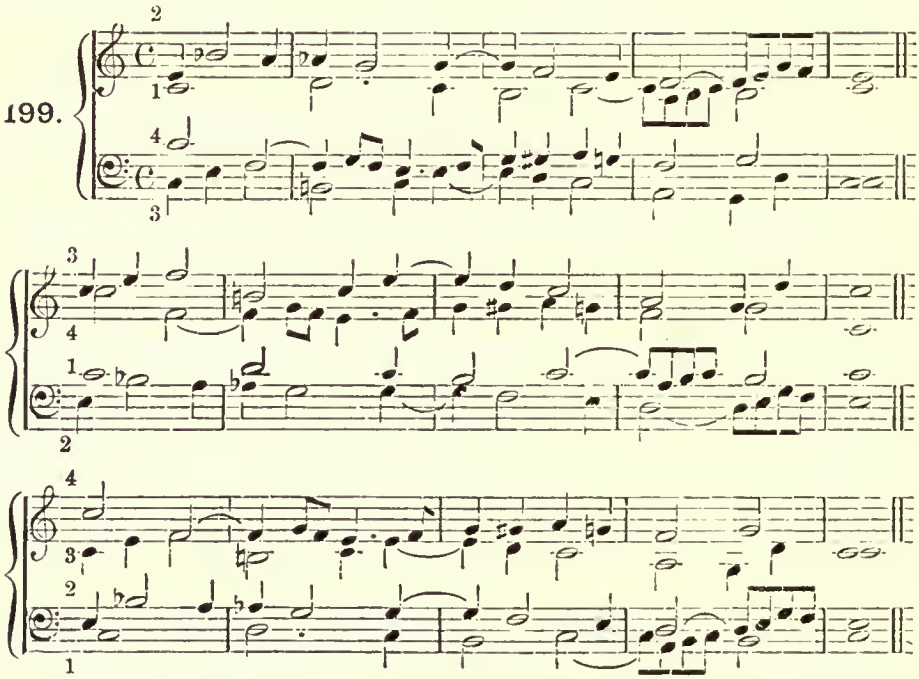


Such a counterpoint as the above can be presented in *twenty-four* different forms, including the original, in some of which it would require to be transposed into other keys in order to suit the compass of the voices. The combinations are as follows, the parts being represented by numbers :—

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

If the trouble be taken to write out the above combinations in full, many useful considerations will suggest themselves, and a considerable insight will be gained into the relations of the parts to each other. It must, however, be borne in mind that in order to judge accurately of the practical value of any one of the inversions, it must be so arranged by the choice of a convenient key and the inversion in a suitable octave, as to be capable of actual performance. In this place it must suffice to give three only of the inversions, choosing those which will admit of each part occupying each position in turn, no repetition occurring of the same melody in the same voice :—

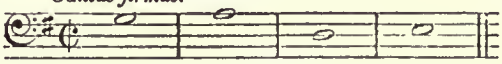
199.



The remaining twenty inversions are all practicable, and although in some the formation of the cadence may be less satisfactory, it is, as has already been observed, a matter of little consequence. (See p. 104.)

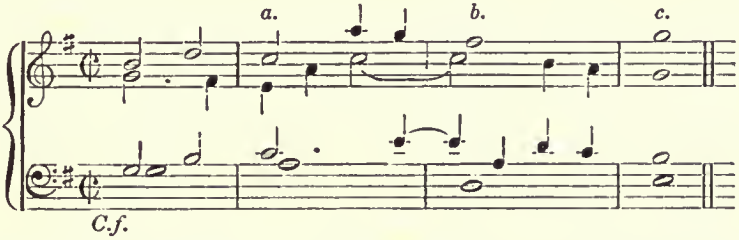
Complete compositions written throughout in quadruple counterpoint are scarcely conceivable; the best description of *cantus firmus* for practical exercise will therefore be a short simple phrase, *without cadence*, such as might actually occur in the course of a composition, for example:—

200. *Cantus firmus.*



To this *cantus* are to be added three parts in quadruple counterpoint, for example:—

201.

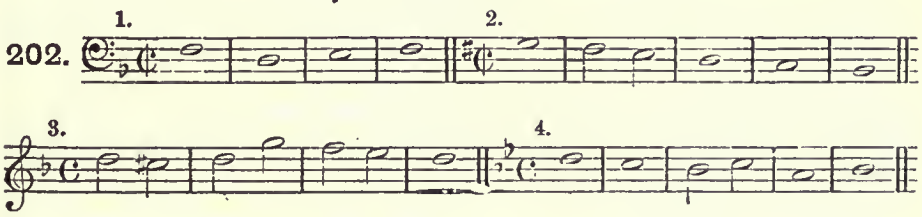


In the above example the unprepared fifth between bass and alto at *a* is good in all inversions, because followed in the alto by the root (see Example 194); that at *c* is, however, in certain positions unsatisfactory. The harshness of the suspension of the ninth at *b* passes away too quickly to be unpleasant.

In exercises in quadruple counterpoint an occasional crossing of the voices is often not to be avoided, nor does it render the passage unavailable, even though the actual inversion is for the moment suspended. It takes place whenever in the original position the bass and soprano approach *within an octave* of each other, or when two contiguous voices are separated by *more* than an octave, or when any other two voices are separated by more than *two* octaves.

EXERCISES.

202.



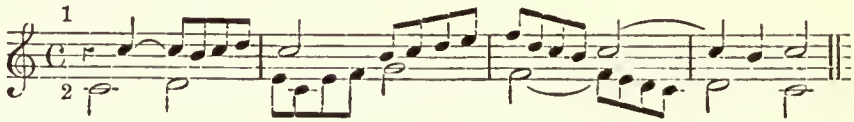
CHAPTER XIV.

OF DOUBLE COUNTERPOINT IN THE TENTH.

THE two parts of a two-part counterpoint may bear such a relation to each other that the inversion may take place in other intervals besides the octave; or, in other words, the counterpoint when inverted against its *cantus firmus* may be placed at various distances from its original position.

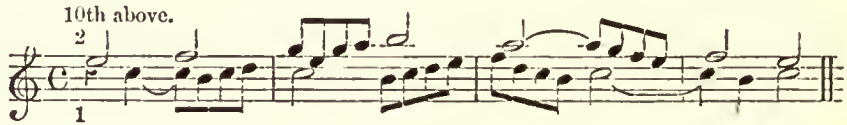
In *double counterpoint in the tenth* the inversion takes place in such a manner that the lower of the two parts is placed a tenth higher, or the upper part a tenth lower. Thus the following example—

203.

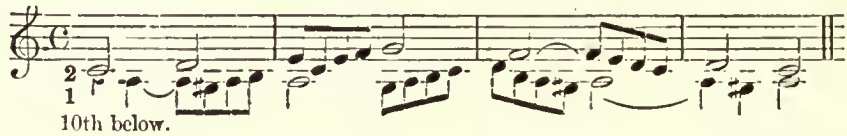


may be inverted in two ways, as follows :—

204.



And



The occasional imperfect representation of the harmonics by some of the intervals in the above is of no importance, since in the practical application of this species of counterpoint one or more independent parts can generally be combined with it.

The first consideration which demands our notice on examining the above example is that the inversion in the tenth gives very different results from the simple inversion in the octave. Even the first of the two inversions has a different character from the original, owing to the altered position of the semitones, while in the second the key itself is changed.

This latter result is not inevitable, though it is often necessary if the inversion is to be musically intelligible; thus in the example under consideration the alteration of the G into G♯ was found advisable for the sake of a better melodic progression, and A minor is the consequence.

The inversions of the various intervals in the tenth may be expressed by the following series of numbers :—

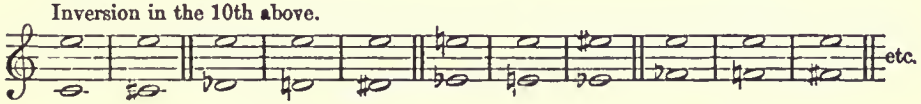
1	2	3	4	5	6	7	8	9	10
10	9	8	7	6	5	4	3	2	1

From the above system will be seen, first, that inasmuch as the sixth becomes by inversion a fifth, and the third and tenth become octave and unison, *similar motion*, which generally consists of consecutive thirds or sixths, is to be *avoided*; and secondly, that all dissonances, as well as the fourth, must be treated with exceptional care, because their character is so completely altered by inversion.

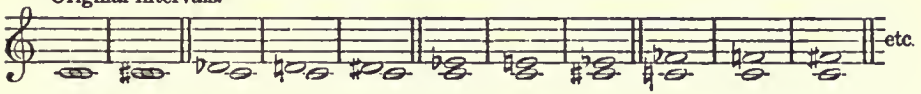
If we now proceed to examine the *varieties* of the intervals produced by inversion, we find such manifold and complex combinations that it becomes impossible to lay down technical rules for their treatment. That this is the case will be seen from the following series :—

205.

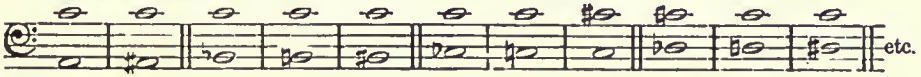
Inversion in the 10th above.



Original intervals.



Inversion in the 10th below.

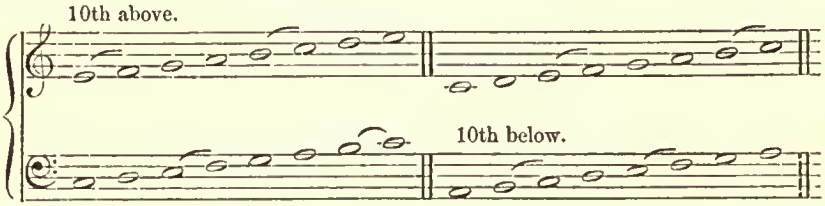


If the inversion in the tenth were employed in all strictness, according to the above table, combinations would continually arise which would be musically inconceivable, even as passing or auxiliary notes. Instead of this, therefore, the inversion simply takes place a tenth lower or a tenth higher, *according to the scale*, and without regard to the actual reproduction of the melodic intervals.

Nevertheless, certain chromatic alterations are sometimes required in the inversion, in order that the melody when inverted may not differ too greatly from its original form.

This will be best understood by comparing the diatonic scale with its inversion in the upper or lower tenth.

206.



It is obvious that the position of the semitones exercises the most powerful influence on the character of a melody; if we examine the scales just given, we find that the semitones of the inversions never coincide with those of the original scale; from which circumstance we may deduce the two following conclusions:—

First.—That in the case of a complete and developed melody, such as a chorale, only the subordinate part, the counterpoint, should undergo inversion, because the *cantus* would alter too much in character if inverted; but in the case of a short and unimportant phrase either part may be inverted.

Secondly.—That whichever part is inverted it will require such chromatic alterations as may be necessary to enable it to resemble nearly, if not altogether, the original melody.

It was in the sense of this last principle that the alteration of G into G♯ took place in Example 204.

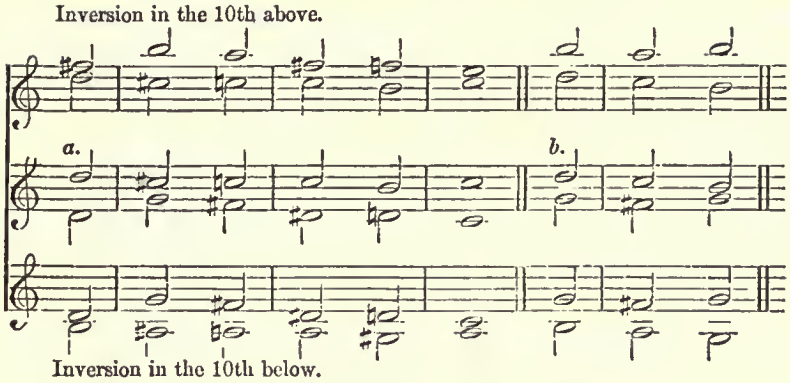
Having thus stated some of the peculiar characteristics of this description of counterpoint we may proceed to consider the rules for its construction.

They are as follows:—

Rule 1.—Contrary motion, and occasionally oblique motion, is to be employed between the two parts throughout. Similar motion is to be avoided.

A few progressions are, however, occasionally met with, in which similar motion is admissible, such for example as the progressions of certain diminished and augmented intervals (Example 207, *a*), and also the progression of two fifths, the second being diminished (*b*).

207.



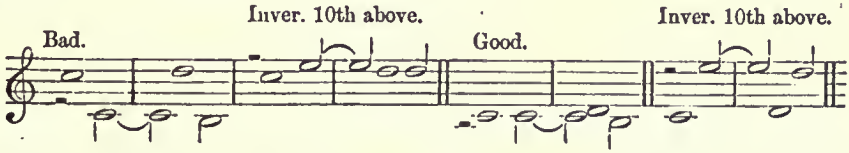
RULE 2. — The employment of the consonances is unrestricted, provided they enter in contrary motion; care should, however, be taken that the third, sixth, and tenth are only introduced where in the inversion the octave, fifth, and unison will not appear too bare.

In writing in more than two parts this latter consideration is unnecessary.

RULE 3.—The dissonances are best treated as suspensions, only the seventh (especially the diminished seventh), augmented fourth, diminished fifth, and (rarely) augmented sixth, may occasionally receive a free treatment.

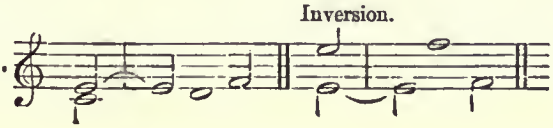
That the second requires to be treated as a suspension rather than a real harmony is indicated by its relationship to the ninth, as shown on p. 115. Since, however, a real suspension by means of a second does not exist in an upper part (see "Treatise on Harmony," p. 81, Example 195) it follows that the second can *only* be employed as a suspension *in the lower part*, and under such conditions as that its inversion, the ninth, may appear as a regularly treated suspension, for example:—

208.



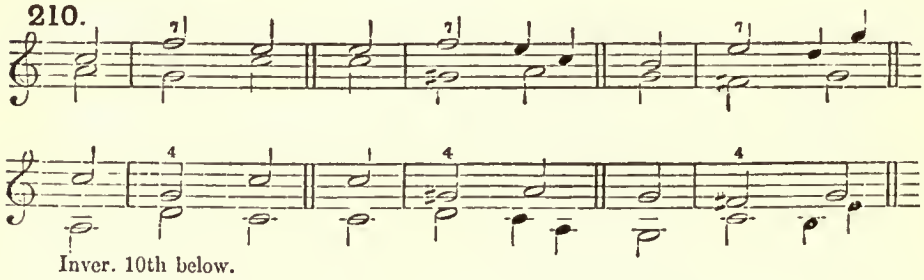
That a *retardation* or upward progression of the second is impossible is readily seen in the following example, the inversion of which produces consecutive octaves.

209.



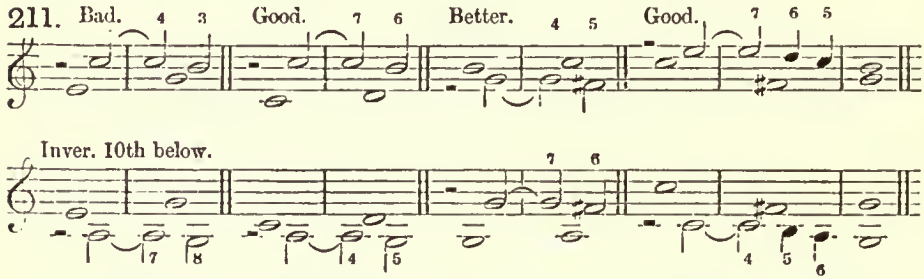
With regard to the seventh, and its inversion the fourth, it is sufficient to say that the dominant and diminshed seventh, and also the minor seventh on the 7th degree, may enter without preparation, and that all other sevenths require to be treated as suspensions.

210.



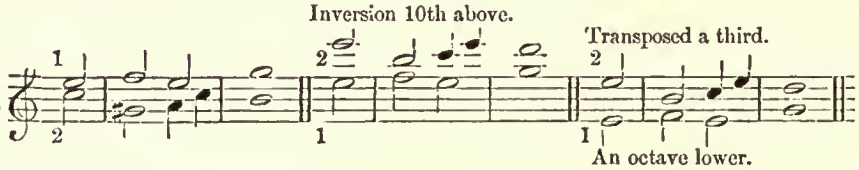
The suspension by means of the fourth may occur in the lower part only; and that of the seventh in the upper, for example :—

211.



The manner of inversion will depend on the compass of the melody in the original phrase, and also upon the distance by which the original parts are separated. If these are never more than a tenth apart the one part may be transposed a tenth, as in all our examples hitherto, or if this proceeding gives rise to an unfavourable position, the one part may be transposed a third only, while the other is removed an octave in the opposite direction, for example :—

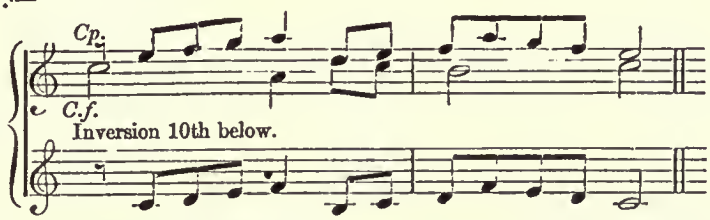
212.



We have now to speak of a certain peculiar property of double counterpoint in the tenth, which is possessed by no other kind, and by the help of which we are enabled to obviate much of the labour required for its construction.

In the following example we have a given theme accompanied *simultaneously by a counterpoint and its inversion in the tenth below,* thus forming a three-part progression :—

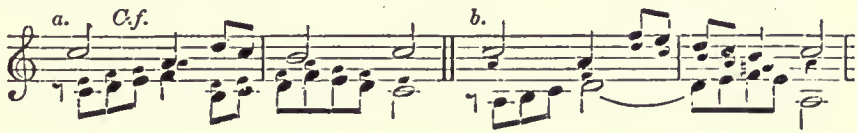
213.



The same thing is always possible in contrapuntal phrases of this description, and in addition to this it will be observed that each of the parts *stands in the relation of double counterpoint in the octave* (*or double octave*) *to each of the others.* This fact renders possible a great number and variety of transpositions of parts, as will be seen presently.

The simplest method, then, of writing a counterpoint in the tenth to a given *cantus,* is to imagine a third part moving in similar motion with either *cantus* or counterpoint, and placed a *third above* the *lower* part (Example 214, *a*), or a *third below* the upper (Example 214, *b*). This imaginary part is shown in the next example in small notes :—

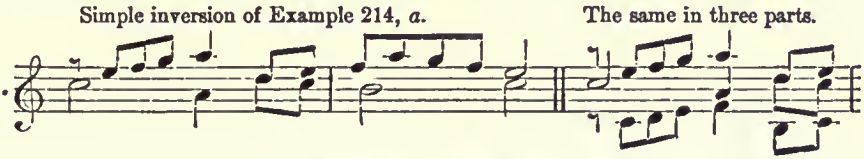
214.

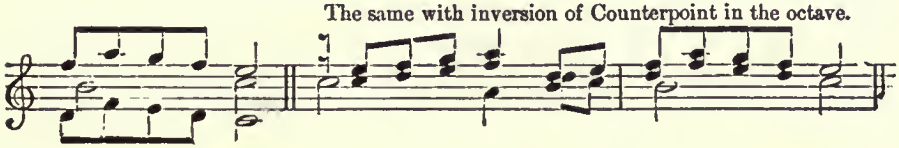


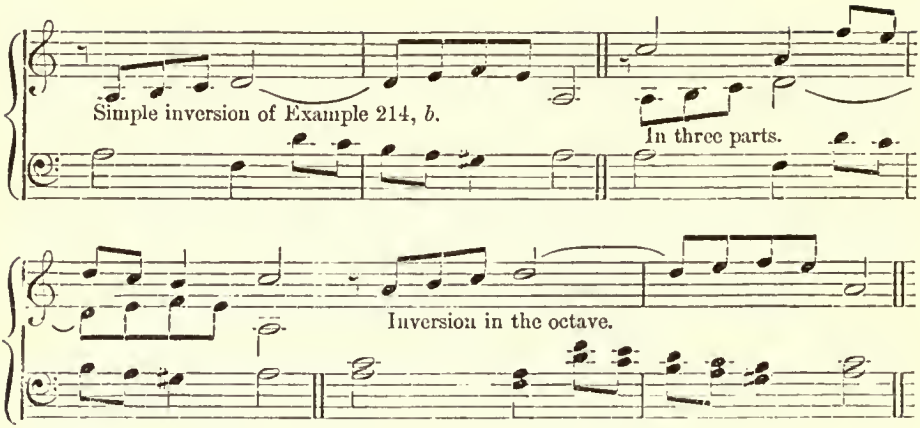
The above two examples contain all the conditions necessary for inversion in the tenth, since the inversion in the first (*a*) of the lower part a tenth higher, and in the second (*b*) of the upper part a tenth lower, will be precisely the same thing as the inversion of the small notes *in the octave* as against the stationary part.

By the help of inversion in the octave the above examples may be inverted in a variety of forms, some of which are here given :—

215.

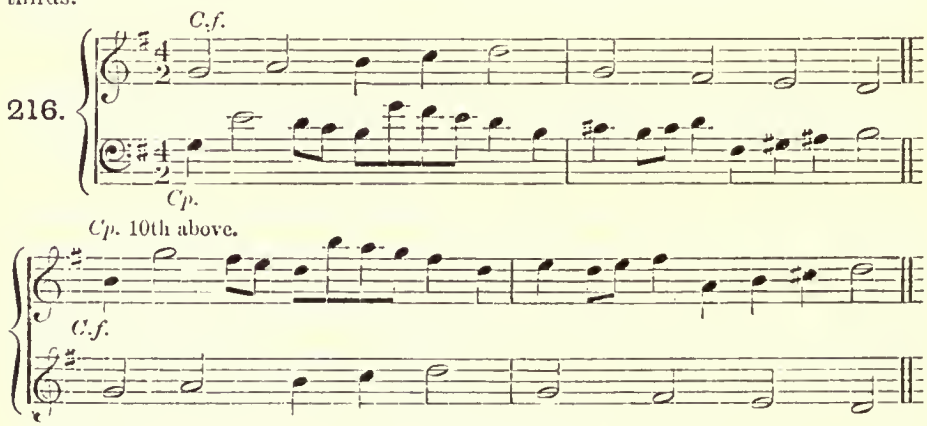




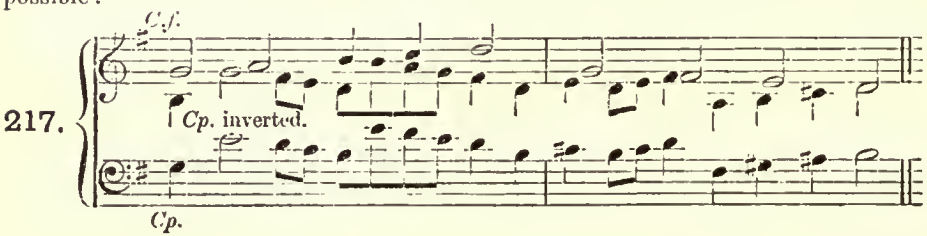


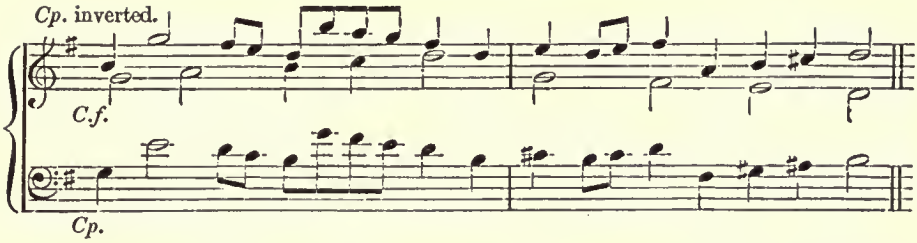
Chorale-melodies form suitable themes for exercises in counterpoint in the tenth, but as already been stated (page 116) they are as a rule not well adapted for inversion. They should therefore retain their place, and the counterpoint only should be inverted.

As an example we give the first strophe of the chorale "*Gott des Himmels und der Erden*," accompanied by a counterpoint which carries with it the imaginary thirds.



Since, as already shown, the counterpoint and its inversion may be heard at the same time, the following and other similar combinations become possible:—

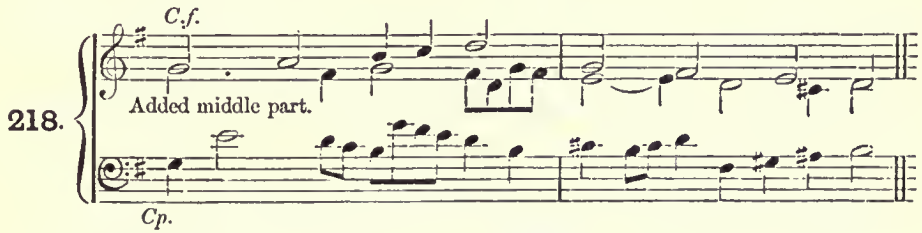


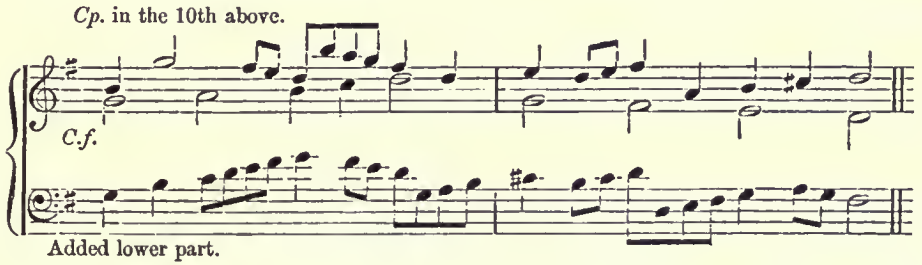


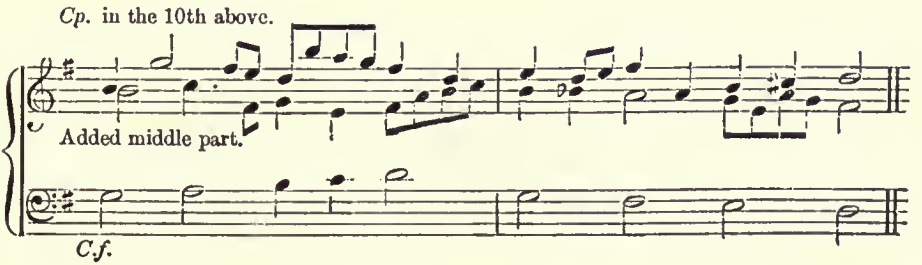
In practical composition double counterpoint in the tenth is more often met with in combination with an independent part or parts, similar to those which have already been discussed in connection with double counterpoint in the octave, than either simply in two parts, or in three, as in the last example.

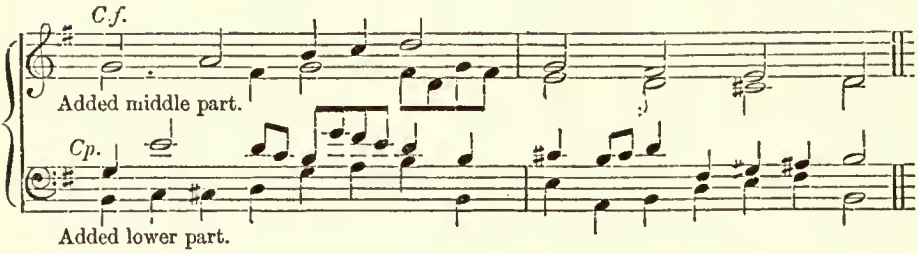
In the following examples parts of this description are added, and the passage gains in interest in consequence. The added parts are of course not adapted for inversion, but are to be considered merely as accompaniment :—

218.



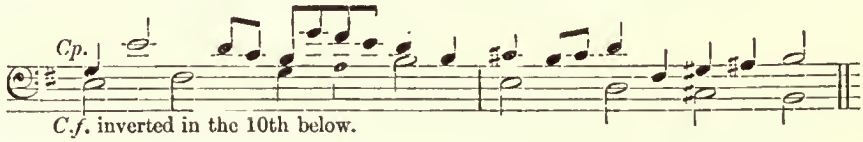






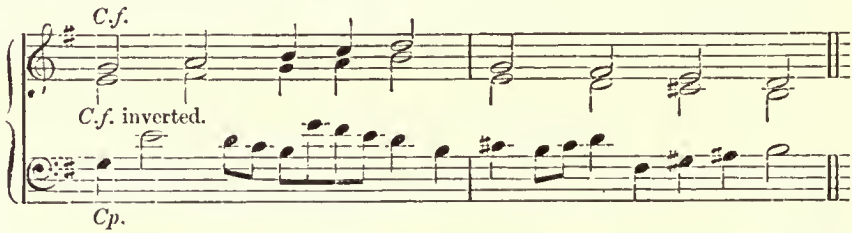
Although it is not generally expedient to invert the melody of a chorale in the tenth, owing to the great changes in character brought about by such inversion, it nevertheless happens that the phrase employed in the above examples is well adapted for this kind of treatment, which will have the effect of transposing it into E minor. It may be accompanied by the same counterpoint as before.

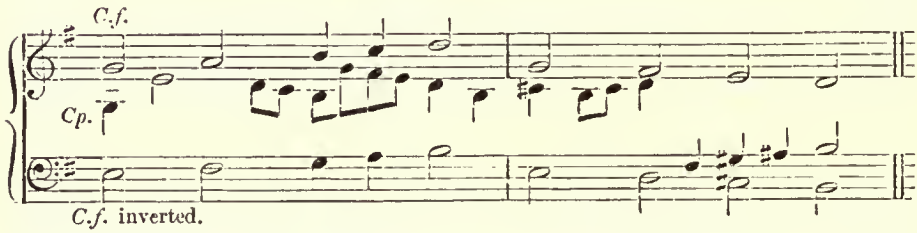
219.



The employment of the original *cantus* together with its inversion will give the following among other combinations:—

220.



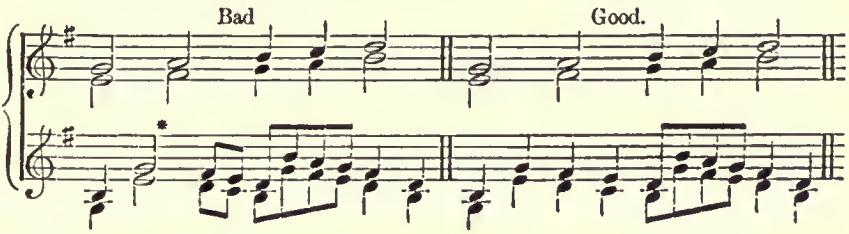


Progressions like the foregoing, in which two parts move uninterruptedly in thirds, would occasion a certain monotony if continued for any length of time; they are therefore generally employed towards the close of a composition, as an accumulation of inversions which have previously been introduced separately.

For this purpose the counterpoint may also be so constructed as to admit of its being used in *four* parts, the inversions of *both cantus and counterpoint* being introduced simultaneously.

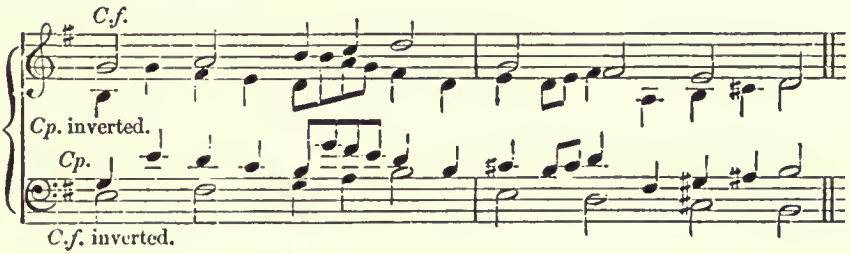
If the passage is originally constructed with this intention it will be necessary to *avoid all suspensions*, except perhaps the prepared seventh; thus the first bar of the counterpoint we have hitherto used will require alteration.

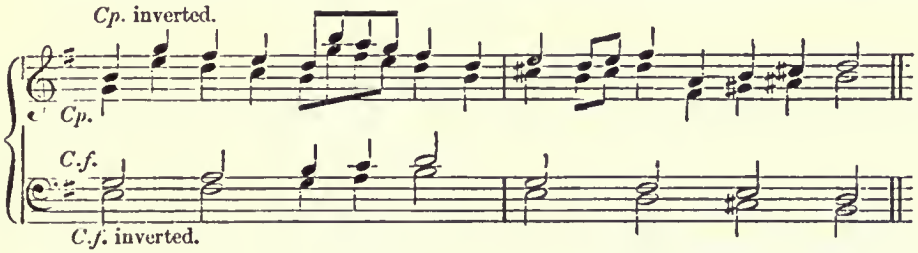
221.



The phrase thus arranged may be combined in a variety of ways, of which the following are examples :—

222.





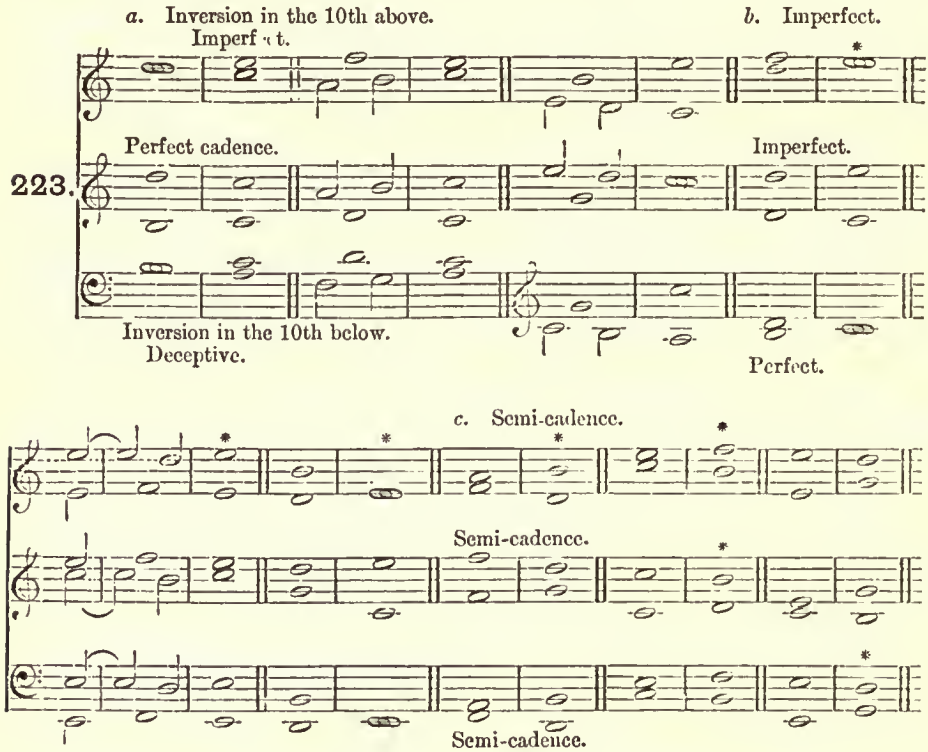
If Chorales are employed as exercises it becomes necessary to consider the forms which the cadences take in this description of counterpoint, since each line of the Chorale ends with a cadence.

The perfect authentic cadence when inverted in the tenth gives either an imperfect or a deceptive cadence, according as the inversion is in the tenth above or below. (See Example 223, *a*.)

The imperfect authentic cadence generally becomes perfect (see Example 223, *b*), but in certain inversions imperfect. (See Example, 223, *b*. *)

The semi-cadence generally remains the same (see Example 223, c) but often requires the addition of other parts to render it intelligible. (See Example 223, *c*. *)

223.



In some of the above inversions the inverted part is removed a third only from its original position, while the other is transposed an octave in the opposite direction; this arrangement is, as has already been shown (see p. 118), equivalent to transposition in the tenth.

Although the cadences are given in the above table in two parts only, they will be much more satisfactory when accompanied by independent parts; indeed with some of them this is absolutely necessary in order to make them musically ntelligible. This is especially the case with those positions which are marked with an asterisk in the table.

The various combinations recommended for exercise are as follows:—

1.—To a given *cantus* (either a Chorale or metrically varied phrase) write a counterpoint capable of inversion in the tenth above. (See Example 216.)

2.—Invert the *cantus* in the tenth below. (See Example 219.)

3.—Combine the original counterpoint *and its inversion* with the *cantus*. (See Example 217.)

4.—Combine the *cantus and its inversion* with the original counterpoint. (See Example 220.)

5.—Combine both *cantus* and counterpoint with *the inversions of each* in various forms, by means of double counterpoint in the octave. (See Example 222.)

The foundation of all these combinations will be found to be the parallel progressions of thirds existing between any part and its inversion. Such parallel progressions of course *never* appear between the *cantus* and the original counterpoint.

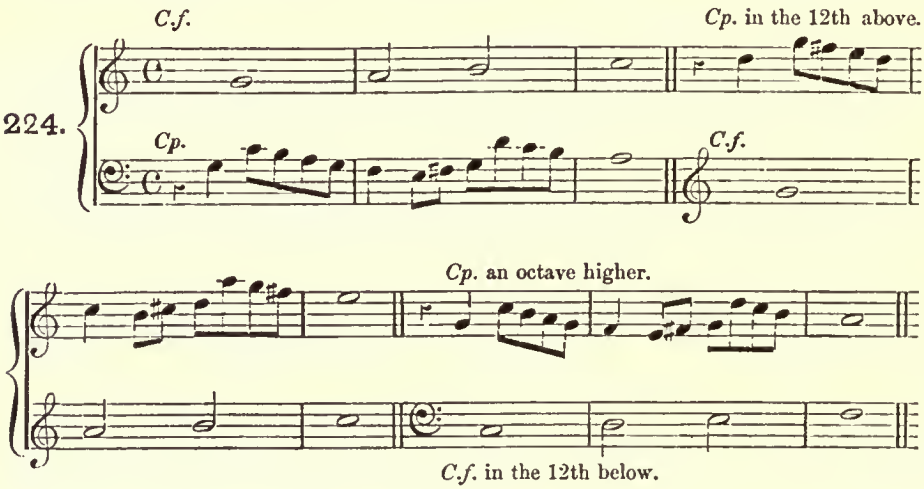
CHAPTER XV.

OF DOUBLE COUNTERPOINT IN THE TWELFTH.

Although inversion in the twelfth is not so frequently used as other kinds, its study is quite essential to a complete theoretical education, and affords a deep insight into the nature and essence of musical combinations.

A passage written according to the rules of double counterpoint in the twelfth may be inverted in two ways, viz., by placing the lower part a *twelfth higher* or the upper part a *twelfth lower*. For example:—

224.

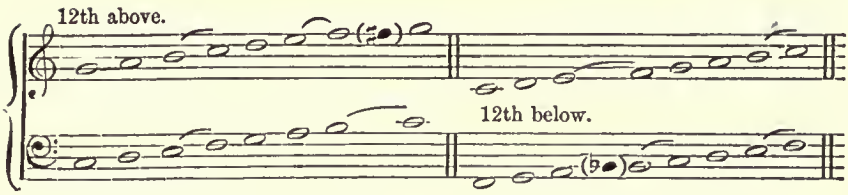


In the above example will be seen the chief characteristic of this kind of counterpoint; it lies in the *change of key* usually brought about by the inversion, notwithstanding one of the two parts, either *cantus* or counterpoint, remains unaltered.

Thus the inversion in the twelfth above, although the *cantus* is unchanged, requires the key of G major, while in the inversion in the twelfth below remains in C major, but with a leaning towards the subdominant—F.

If we compare the diatonic scale with its inversions in the twelfth we do not find the same disparity in the position of the semitones which was exhibited by the inversions in the tenth.

225.



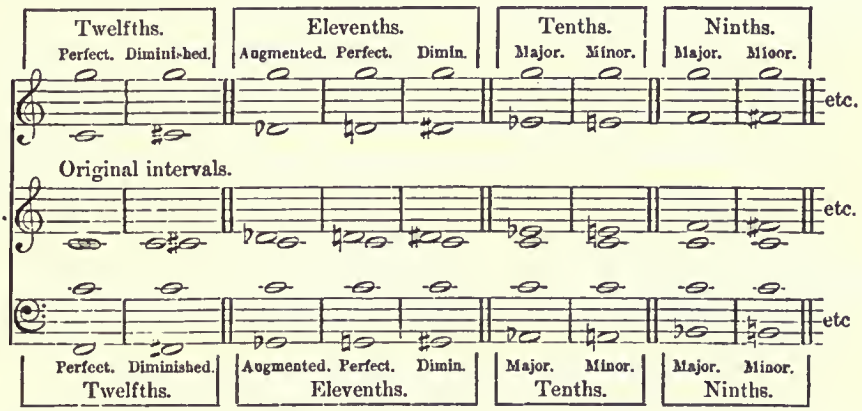
In order, therefore, to make an inverted melody resemble its original form *precisely*, it would only be necessary to make the slight alteration of F♯ in the upper part, or B♭ in the lower. It is, however, of course evident that by these means the key becomes completely changed, and for this reason such an alteration is not always expedient.

The inversions in the twelfth are as follows :—

1	2	3	4	5	6	7	8	9	10	11	12
12	11	10	9	8	7	6	5	4	3	2	1

From this it will appear that progressions of thirds may be used in similar motion, that the sixth requires a special introduction and treatment, on account of its inversion being the seventh, and that the remaining intervals do not alter their character as regards consonance and dissonance, and will therefore follow the ordinary rules. When we examine the varieties of the intervals we find that the great differences which were exhibited by the inversions in the tenth are not present, but that the inversions in the twelfth above and in the twelfth below are precisely the same as regards denomination :—

226.



Notwithstanding this complete resemblance of the upper and lower inversions, it is generally as impossible to proceed *mechanically* in the inversion of a melody, that is to place each note of the phrase *exactly a perfect twelfth* above or below its original position, as was found to be the case with inversion in the tenth. Some

departure from the strict repetition of the intervals will almost always be necessary to preserve the tonality, and render the passage musically intelligible.

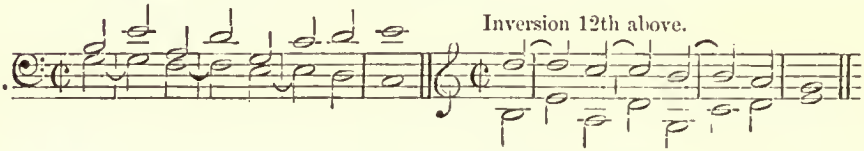
The following are the rules for the construction of double counterpoint in the twelfth.

RULE 1.—Thirds and tenths may be employed unconditionally, even in similar motion.

RULE 2.—Fifths and octaves, which are the inversions of each other, can of course only be employed singly.

RULE 3.—The sixth, which on inversion becomes a seventh, appears under the most favourable conditions when its *lower* note is prepared and resolved downwards.

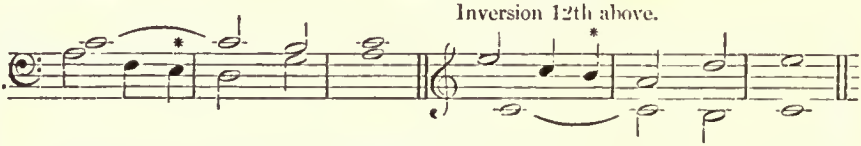
227.



The *major* sixth, which on inversion generally becomes a *minor* seventh, may sometimes appear without preparation, especially when the result of the inversion is the *dominant seventh.*

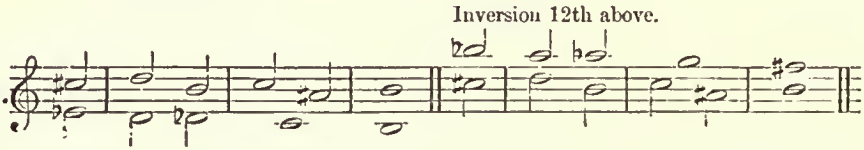
The sixth may also be employed in a descending melody as a passing note, its inversion then becoming a passing seventh. For example :—

228.



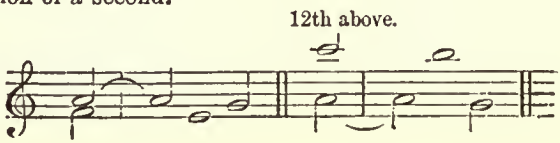
RULE 4.—The augmented sixth becomes on inversion a diminished seventh; both intervals are available, and follow their ordinary rules of resolution.

229.



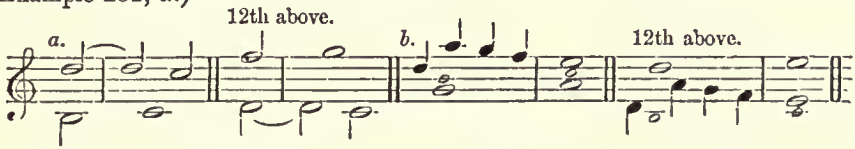
RULE 5.—The fourth is best used as a suspension in the upper part. Its inversion is of course the ninth, but it will receive the resolution of a second.

230.



The actual suspension of the ninth in the upper part is only allowable when accompanied by an independent part, on account of the poverty of the inversion. (See Example 231, *a.*)

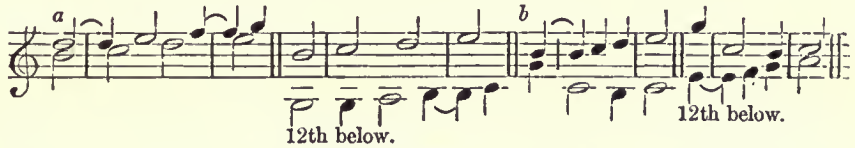
231.



Certain figures in which the ninth appears without preparation are also often of good effect, especially when accompanied by a third part. (See Example 231, *b.*)

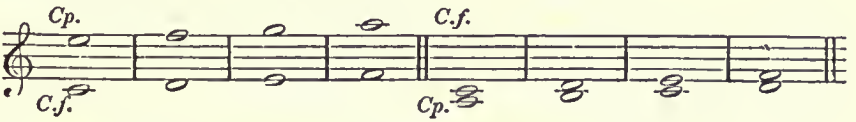
Rule 6.—If retardations are employed, those are the best which are derived from parallel progressions of thirds (see Example 232, *a*); the retardation of the seventh, or more correctly of the octave by the seventh, is only good when the upward resolution is of a semitone only. (See Example 232, *b.*)

232.



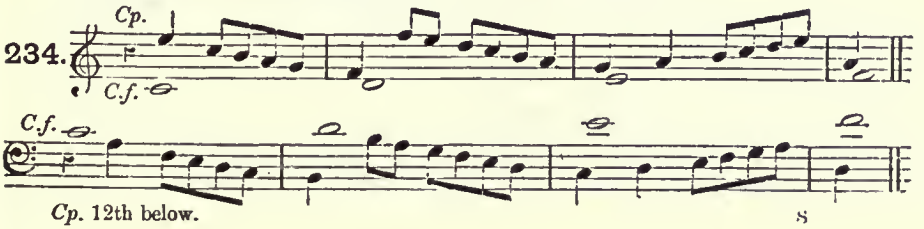
From the above rules it will be evident that *the basis of counterpoint in the twelfth is the parallel progression of thirds*, for the sixth is only available under strict treatment, the octave and fifth may only appear singly, and the other intervals are subject to the rules governing suspensions and passing notes. This progression of consecutive thirds, however, natural and simple though it be, is apt to bring about a considerable monotony of effect, which can only be partially counteracted by rhythmic variation of the counterpoint. This will be best shown by examples. To a *cantus firmus* consisting of the first four degrees of the scale we set a counterpoint in thirds, as follows :—

233.



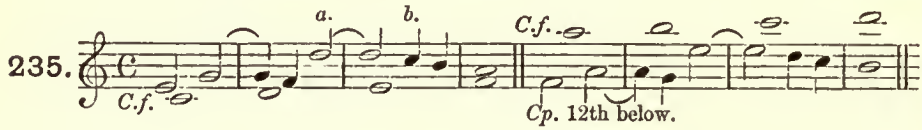
On this basis may be developed the following counterpoint :—

234.



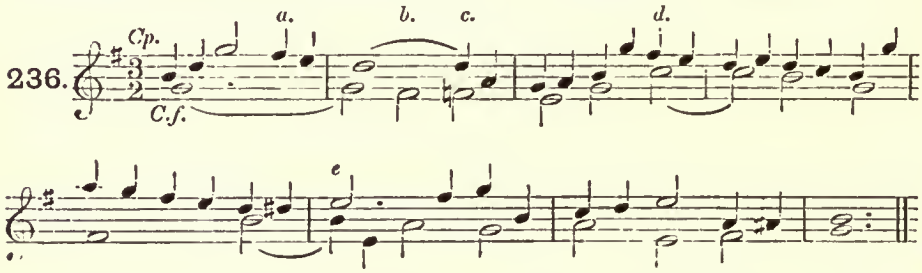
Such a method of proceeding would, however, produce but little variety in the harmony, and could hardly be considered artistic.

We have, therefore, to discover other progressions which may suffice to vary the construction of the passage without altogether forsaking the fundamental progression of thirds, for example :—



In this counterpoint the octave is introduced at *a* instead of the third; this gives an opportunity for a prepared suspension, which is, however, only possible because the sixth (*b*) which results from its resolution, is *itself* part of a downward progression.

The metrically varied form of *cantus firmus* already used for former Exercises is suitable for exercises in counterpoint of the twelfth. An example of this kind may now follow, the *cantus* selected being No. 6 of the Exercises on page 89 :—



The above example contains a few points worthy of consideration.

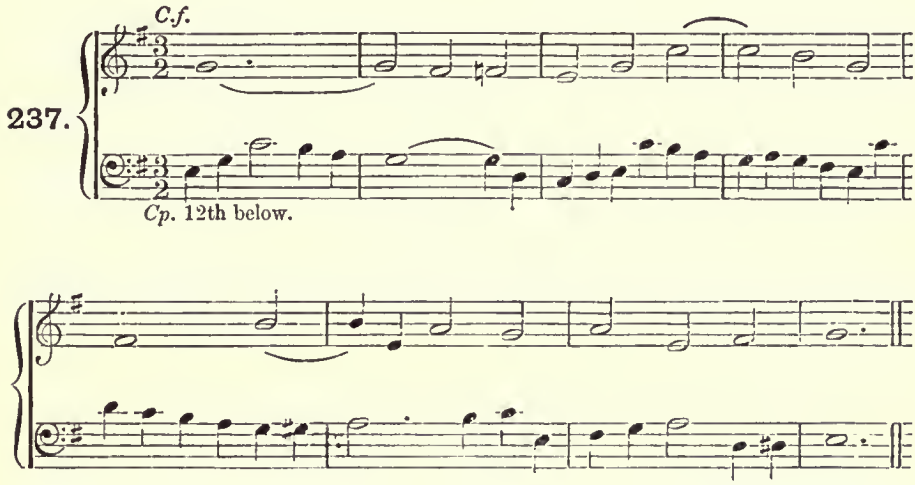
The seventh and sixth which are introduced as passing notes at *a* will on on inversion become sixth and seventh; the seventh, however, which will in the inversion be the second of the two intervals, will have no harmonic signification, but will be a simple *passing note* (just as the sixth at *b*, in Example 235, became by inversion an *auxiliary note*).

The unprepared minor sixth at *b* may pass unquestioned because followed immediately by the major sixth, *c*; this latter will on inversion give the dominant seventh, the correct resolution of which is secured in advance by the *descent* of the lower note of the sixth, *c*.

The fourth, C to F♯, at *d*, is merely an auxiliary note, but will sound somewhat harsh both here and in its inversion.

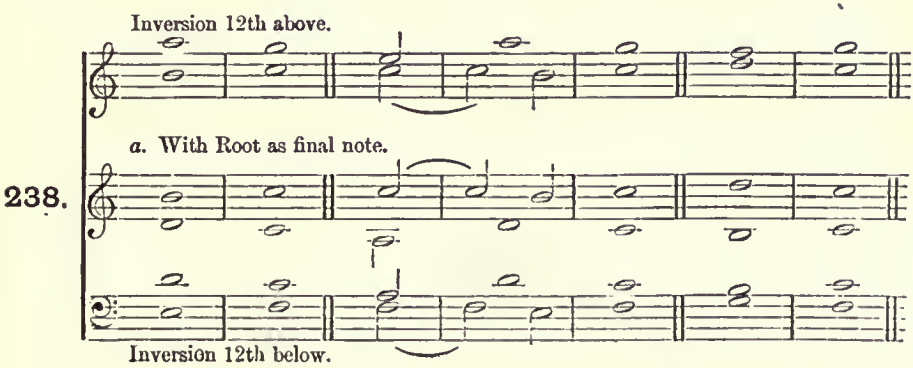
The fourth, E to B, at *e*, is a strictly prepared suspension in the lower part, which on inversion will give a strict suspension of the ninth.

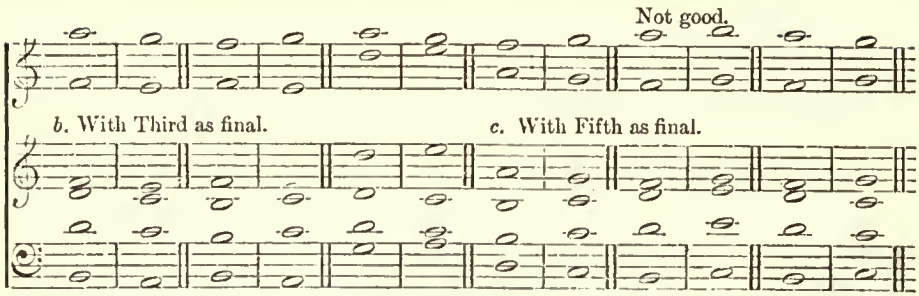
The following is the inversion of our phrase, which like all similar examples requires, at least in part, the addition of an independent accompanying part to render it perfectly satisfactory:—



If a Chorale be employed as *cantus firmus* the inversions of the cadences will require consideration, otherwise the cadence could hardly be employed in this kind of counterpoint, since like the inversion in the tenth it is usually only met with in the course of a fugue or other similar composition.

The following is a table of the cadences and their inversions. It will readily be seen that much depends on whether the inversion is in the twelfth above or below, as in the latter case the key is always changed, excepting when the final note of the upper part in its original position was the fifth of the chord. (See Example 238, *c*.)





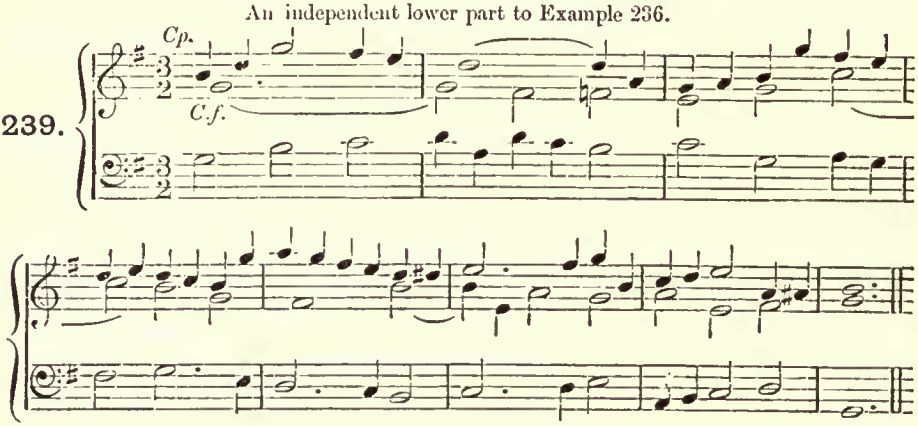
Many of the above cadences of course require the addition of independent parts; such additional parts may now receive consideration.

We have already seen that the added parts may be either upper, lower, or middle parts. If they are constructed without any view to inversion, as was the case with similar examples in counterpoint in the tenth, the task is a comparatively light one.

The following are examples of—

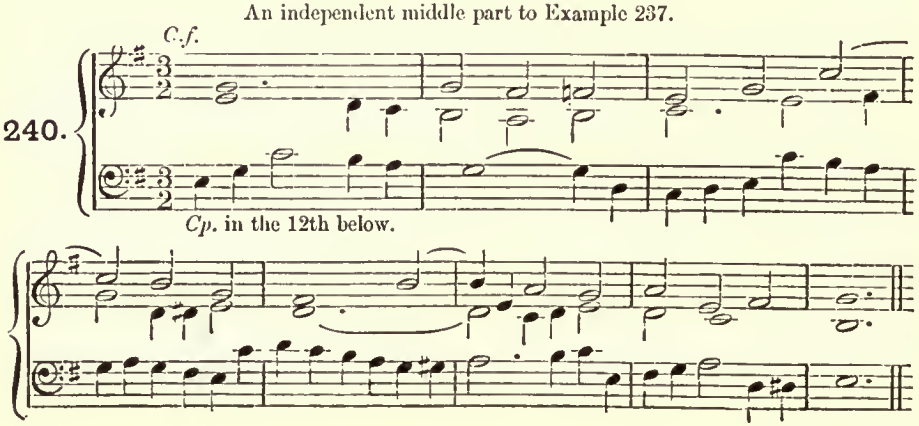
An independent lower part to Example 236.

239.



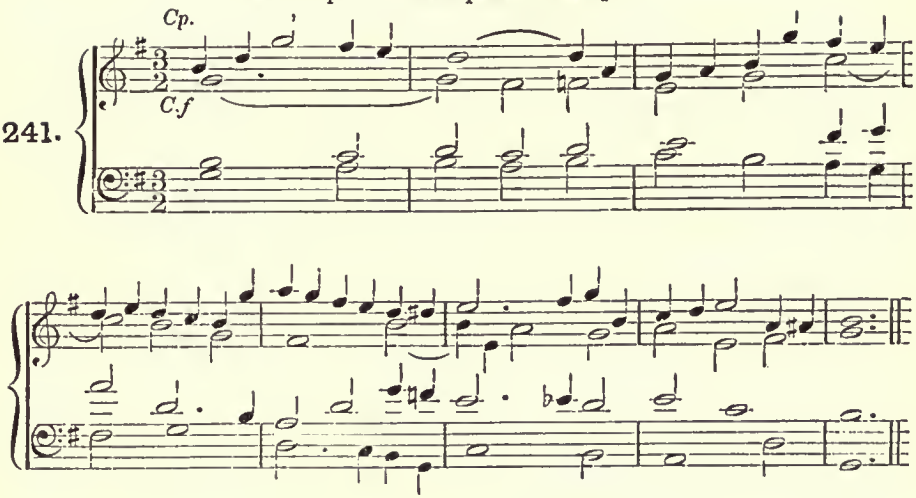
An independent middle part to Example 237.

240.



Two independent lower parts to Example 236.

241.

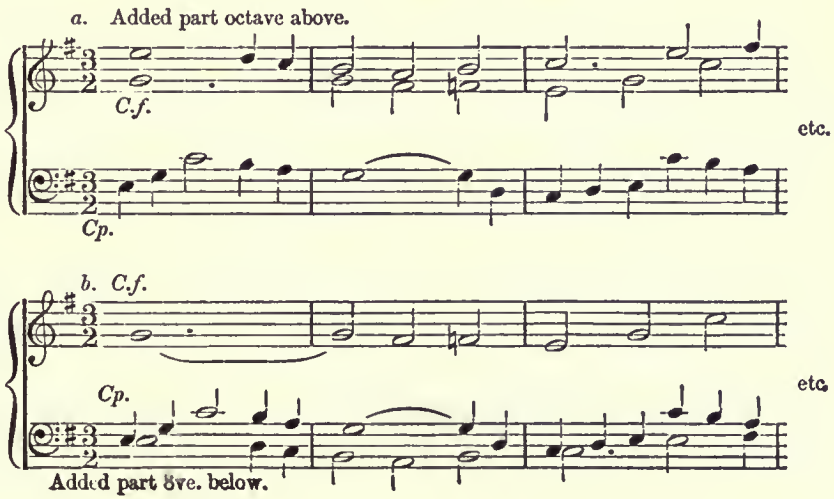


Such independent parts as the above are generally necessary on account of the imperfect harmony of the two-part counterpoint.

There is, however, another kind of additional part, which although far more artificial and of less practical value, it is necessary here to take into consideration. Such a part is constructed in such a manner as to be susceptible of *inversion in the octave* against either *cantus* or counterpoint, or both.

This is the case with the added middle part in Example 240, which being written according to the rules of double counterpoint in the octave, may be placed above the *cantus* (Example 242, *a*), or even below the counterpoint (Example 242, *b*), though not altogether well fitted to serve as bass:—

242.



It is, moreover, possible for a part to be capable of inversion in either octave or twelfth, just as a combination of inversion in the octave and tenth has already been shown to be feasible (See p. 119). This is the case in Example 236, which can readily be inverted in the octave.

If, then, the additional third part is so arranged as to be in *counterpoint in the twelfth* as well as the octave against either the *cantus* or its original counterpoint, it will be available *in combination with the inversion* of the same.

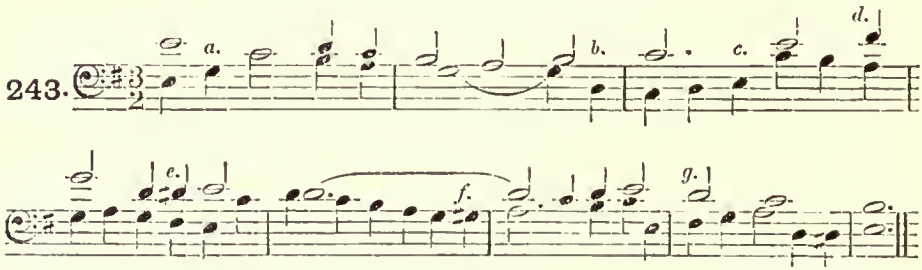
We have now to discover to what extent the middle part of Example 240 fulfils these conditions.

As we already know, the foundation of counterpoint in the twelfth is the sequence of thirds, and the greatest difficulties are caused by unprepared sixths.

Bearing these considerations in mind we proceed to examine the added part of Example 240, in relation to the counterpoint, with a view to its employment in combination with the inversion of the same, (or in other words, with the original counterpoint of Example 236).

For greater convenience we reproduce in this place the added part and counterpoint of Example 240, the *cantus* being omitted :—

243.



We here find in the first place a major sixth at *a*, which on account of the upward leap which follows it will be inadmissible when changed by inversion into a seventh. The major sixth at *b*, on the other hand, presents no difficulty, although not prepared, because it will become on inversion a *minor* seventh with strict downward resolution.

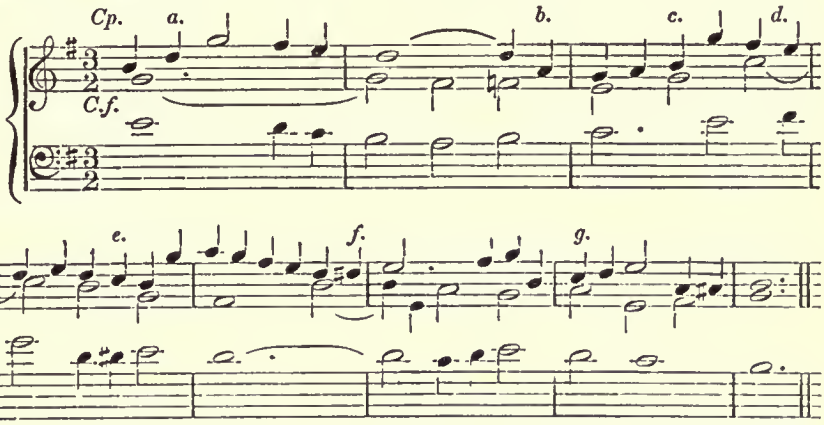
At *c* we have again a sixth, in this case minor, which is neither prepared, nor introduced or departed from by a downward diatonic progression; we may therefore conclude that the resulting major seventh will be in every respect wrongly treated. The major sixths, *d*, *e*, are perfectly available for inversion; the lower part is resolved downwards, and the sevenths which result will be respectively minor and diminished. On the other hand, the minor sixth (*g*) is not good, because forming part of an upward progression.

The octaves and fifths which occur between the two parts will be everywhere available; and although the augmented octave resulting from the diminished

fifth (*f*) is certainly somewhat harsh, it passes away sufficiently quickly to prevent it from producing any unpleasant effect.

If we now give the inversion in its complete form both the good and bad results will be evident :—

244.

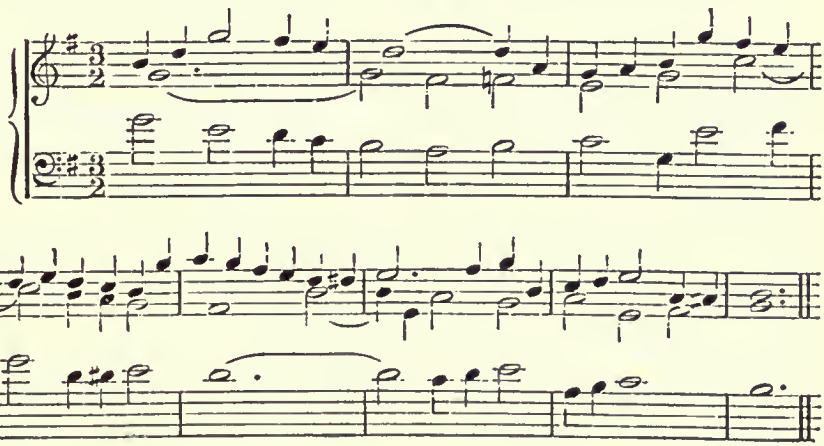


In this example the faulty combinations brought about by incorrectly treated sixths in the original will be seen at *a*, *c*, and *g*, while the positions, *b*, *d*, *e* will be found to be perfectly correct, owing to the original sixths having been treated according to rule.

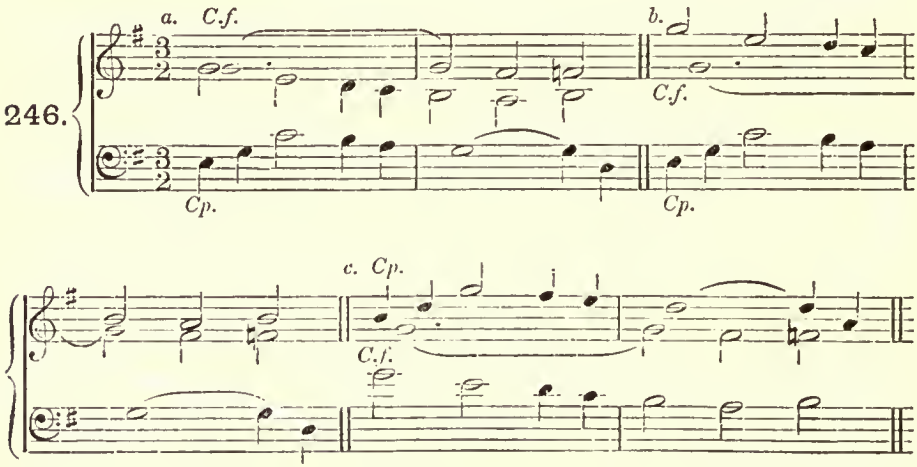
Only in the fourth bar at *e* is there a slight harshness, caused not by the diminished seventh itself, but by its peculiar position in regard to the note B of the *cantus*. In this case the only help would be a slight alteration of the *cantus* by the introduction of the note A between G and B.

The defects of the above example, like most similar faults, may be easily remedied by very slight alterations in the added part, for example :—

245.



The additional part, then, as at present constituted, being in double counterpoint of the *octave* as against the *cantus*, and at the same time in double counterpoint of the *twelfth* as against the *original counterpoint*, will serve as middle part to Example 240 (see Example 246, *a*), as upper part to the same (see Example 246, *b*), and as lower part to the inversion of the counterpoint. (See Example 246, *c*) :—



In addition to the various kinds of double counterpoint hitherto spoken of many of the older text-books treat of inversions in all other intervals.

It is not difficult to imagine how, after the comparatively simple invention of double counterpoint in the octave, the discovery may have taken place that double counterpoint in the tenth and twelfth offered valuable means of musical development; but the desire of employing all possible inversions of intervals in the same manner had its origin rather in academic zeal than in musical necessity.

On account, therefore, of the very slight practical utility of counterpoint in the second, third, fourth, fifth, sixth, seventh, ninth, eleventh, thirteenth, and fourteenth, we do not propose to enter into any detailed description of their nature, but shall content ourselves with a few general observations.

As every double counterpoint consists in the inversion of two parts against each other, double counterpoint in the third and fifth will be nothing else than that in the tenth and twelfth with the two parts brought an octave closer to each other. In consequence of the close proximity of the parts and the constrained

movement resulting therefrom, this kind of counterpoint can be very seldom employed. The inversions are as follows:--

In the Third.	In the Fifth.
1 2 3	1 2 3 4 5
3 2 1	5 4 3 2 1

Double counterpoint in the fourth and sixth are in reality only special applications and combinations of the counterpoint of the octave with that of the tenth and twelfth. (See on this subject André, "*Lehrbuch der Tonsetzkunst,*" Vol. II.) The inversions are:—

In the Fourth.	In the Sixth.
1 2 3 4	1 2 3 4 5 6
4 3 2 1	6 5 4 3 2 1

The actual inversion in the second would confine the movements of the parts within the narrowest conceivable limits, and even when placed at the distance of a ninth from each other the inversion of the parts can scarcely ever give a satisfactory result. Kirnberger finds a possible application of counterpoint in the second in the *transposition* of a phrase a degree higher or lower; this is, however, certainly not *inversion.* The inversions in the second and seventh are as follows:—

In the Second.	In the Seventh.
1 2	1 2 3 4 5 6 7
2 1	7 6 5 4 3 2 1

Double counterpoint of the seventh is somewhat more practical than the others, and it is quite possible with due consideration of the progression of the intervals to construct a passage which shall be capable of inversion in the seventh.

For further and more detailed information on this subject the student is referred to the theoretical works of Marpurg, Kirnberger, André, &c., wherein the discovery will probably soon be made that the opinions of teachers are at least as numerous and varied as the subjects of which they treat.

APPENDIX I.

OF THE BEST ORDER AND ARRANGEMENT OF THE SUBJECTS TREATED OF IN THIS WORK, FOR PURPOSES OF PRACTICAL INSTRUCTION.

THE general outlines of a complete course of practical instruction in Counterpoint have already been indicated to a certain extent by the order and succession of the foregoing chapters; but a few observations of a more precise nature may not prove unacceptable to those teachers who make use of this work for purposes of tuition.

It is evident that the order in which the various subjects of study should follow each other, as well as the amount of time to be devoted to each, must be regulated by the talent and progress of the pupil, or in the case of instruction in classes by the average progress of the whole class; and it is equally clear that a text-book cannot take these matters into consideration, but can merely indicate a general course of study, from which it is understood that deviations will obviously be often necessary.

To take into consideration such deviations, of which the author avails himself more or less in the instruction of each individual pupil, is the object of the present remarks, and for this purpose it will be well to pass in review the whole course of the work.

The earliest mechanical studies, as described in Chapters I. to VII. are as a rule the most irksome to the student, and require the greatest expenditure of time, not so much on account of their actual difficulty as because the results are so far removed from real musical creation, and therefore awaken but little interest.

The first of these exercises is the addition of a bass to a given *cantus firmus* in the soprano, and the completion of the whole four parts by means of the chords naturally arising from the bass.

The great importance of becoming able to make a good bass to a melody will render it necessary to devote some time to this subject, until a certain facility has been acquired; nevertheless, in these, and in all the exercises of the first eight chapters, the general principle should be observed, *not to prolong the exercises on any single subject to weariness*, but rather to keep alive the student's interest in the work by alternating it with some other nearly related subject.

Thus a suitable alternative with the exercise above mentioned will be the

accompaniment of the *cantus firmus* in the bass, as in Example 8; postponing the employment of the *cantus* in the middle parts (Examples 14 to 18) until some progress has been made.

Correctness and fluency in the treatment of the parts can only be the result of long-continued and varied studies, and is very often not to be attained by exercises confined exclusively to a single subject. So soon, therefore, as a certain advance is discernible in the work of the pupil, the subject-matter of the exercise may be changed, as other and newer studies will help to make good the defects which still remain.

In unequal counterpoint the exercises will be best begun with the *cantus firmus* in the bass and the movement in the soprano (Example 21), as the easiest combination; afterwards the moving bass to a given soprano (Example 28), and both kinds should be practised in alternation. This is one of the most important of all exercises, and must be continued for a sufficient length of time, as it contains the foundation of all contrapuntal progressions. The movement in the middle parts is generally better taken *after* the above than in the place assigned to it in Chapter II.

In counterpoint of the third order, some of the exercises in which may advantageously be introduced in this place, the mode of procedure will be much the same as in that of the second order. A useful and interesting variety in this description of exercise may be brought about by distributing the movement between the accompanying parts, as in later exercises. (Example 133, &c.)

Last of all should come the transposition of the *cantus* into the middle parts, as indicated by the examples.

The exercises in three and two parts should generally follow the arrangement indicated in the respective chapters; they may, however, also be made to form a relief to the four-part exercises.

Counterpoint in five and more parts demands much greater certainty and experience, and it will always depend upon circumstances whether it should be attempted in the place at which it is discussed in the text, or deferred till a later period.

In the accompaniment of a *cantus* metrically varied the course indicated in Chapter X. will be found the best. The exercises begin with simple two-part counterpoint (Example 136), then the same with movement in crotchets (Example 138), the *cantus* being set in the lower part as well as the upper. After this, as through the previous exercises considerable fluency will have been acquired, the exercises may doubtless be soon abandoned for those in three and four parts.

The first of these is the simple accompaniment of a given soprano (Example 140), then of a given lower part, generally the tenor (Example 142), and lastly of

a given middle part (Example 144). In these exercises it is an advantage, though not a necessity, to employ *the same cantus* in *all* parts. The counterpoint of the third order may be employed in two ways--with the movement continued without interruption in one part (Example 146), or distributed between both (Example 148).

The exercises in four parts require no special observations.

Double counterpoint should begin with the exercises in two parts, as in Example 165, &c. The addition of an independent part as described in Chapter XII. is far more difficult, and may with advantage be postponed until the exercises illustrated in Examples 175 to 177, &c., have been fully studied.

In these exercises, as described in the text, the soprano and tenor are inverted against an immovable bass; it will, however, be readily seen that for similar treatment the *cantus* may also be set in the soprano or alto if considered expedient.

The other and more difficult form of exercise, as shown in Examples 172 to 174, and 179 to 183, is very strongly to be recommended as tending in a high degree to general advancement. The difficulties which it offers are not too great, and the somewhat mechanical method of proceeding has its justification in the very essence of counterpoint, which always consists in the addition of one or more parts to some already existing phrase.

After a sufficient time has been devoted to this kind of exercise, the transition to triple and quadruple counterpoint will not appear difficult.

Great proficiency in work of this description will only be possible to the really gifted scholar; nevertheless an *acquaintance* with it is necessary to every one for the due comprehension of certain musical forms.

The method and order of the study of double counterpoint in the tenth and twelfth is sufficiently clearly indicated in the text. The subject has been somewhat neglected in modern times, partly because few who make a study of the Theory of Music extend their knowledge sufficiently to enable them to undertake it with success, and partly because it appears to have but little sympathy with modern forms of art-expression; nevertheless, a thorough acquaintance with it can not but be productive of good results, even from the point of view of modern composition.

The chief end and object of all contrapuntal studies is of course *actual composition*, and they lead to that end in two ways; first, by a direct road to the composition of the fugue and such other musical forms as are nearly related to it in character, and secondly, indirectly to the composition of all other kinds of music whatever.

With regard to the first case there is nothing to be said, except that the studies should be uninterruptedly and patiently continued; when, however, we remember

the natural impulse to make attempts in other and perhaps more attractive forms of composition, the question arises, what relation theoretical studies bear to practical composition,—and ought the student to attempt to compose during the period of study, and if so, at what stage should he begin?

Since a composition has a greater range than a simple study, and must not consist of a mere string of musical ideas, some knowledge of the laws of form is absolutely necessary in advance, as well as some capability of developing a musical thought in various directions, such as cannot be acquired from the *earlier* contrapuntal studies.

Nevertheless attempts at composition need not necessarily be discouraged, even at a comparatively early stage of the theoretical studies, as for instance before arriving at double counterpoint.

When a pupil has real musical talent, and especially the power of musical *invention*, and when this is not confounded with vanity or the desire of imitating, essays in composition may be made *at any time*, care being taken that the character of the composition bears as close a relation as possible to that of the studies for the time being.

A few words on this last point may bring these remarks to a close.

If we compare our earliest abstract studies with any small composition, such as a song or a pianoforte piece, we often find scarcely a trace of analogy between them, and yet such compositions may be strongly influenced by the freedom of part-writing, which is one of the results of the study of counterpoint.

True, the pianoforte accompaniment to a song will as a rule usually consist of harmonic figures in arpeggio, though even here we may now and then meet with some delicate counter-progression against the melody which owes its existence entirely to counterpoint.

The better class of pianoforte compositions of modern times, even when of small extent, offer a more favourable field for the exercise of contrapuntal treatment than the song, and are therefore better adapted to serve as models for the student's own efforts; but perhaps the form of composition most to be recommended is the *four-part song*, which more than any other kind depends upon the successful application of contrapuntal principles.

APPENDIX II.

OF THE GREGORIAN MODES.

Although the study of the so-called Gregorian Modes is no longer a necessity for practical composition, some acquaintance with their history and peculiar characteristics cannot fail to be interesting, as it is indeed indispensable, to the cultivated musician.

As is well known, musical compositions at the present day are written in one of two *modes* or *scales*, which are called major and minor, and which differ from each other in the relative positions of the tones and semitones by which their degrees are separated. These two modes or scales may be reproduced or imitated by means of transposition at any point of the chromatic scale, or in other words, in twelve different keys.

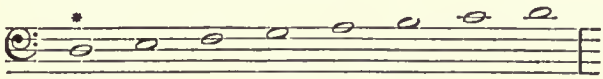
In former times this was otherwise. The ancients had no fewer than twelve modes, six of which were derived from the other six, which differed from each other in respect to the relative position of the tones and semitones, in a similar manner to our major and minor scales.

The origin of these modes is as follows. Pythagoras, the Greek philosopher, to whom are attributed several discoveries relating to the numerical proportion of the vibrations of sounds, established according to mathematical principles a certain succession of eight sounds, which was divisible into two similar halves, called *Tetrachords*. This scale, which is known as the Lyre of Pythagoras (*Octachordum Pythagoræ*), was as follows :—

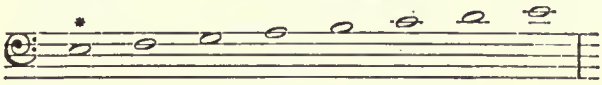
In course of time other sounds were added to these, until in the time of Aristoxenes, the earliest Greek writer on music of whom we have any knowledge (about B.C. 340), the Greek scale consisted of fifteen sounds, each of which had a distinctive name. The following was the range and order of this scale :—

Later still we find the shorter scale again in use, but in several forms, the relative position of the semitones to the first note of the scale being varied. Thus arose six modes, which were named after the various Greek peoples by whom they were exclusively used. In modern notation they are as follows :—

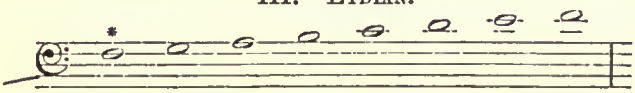
I.—Dorian.



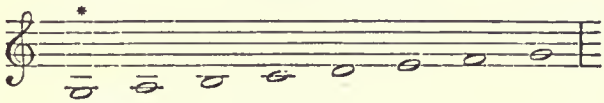
II.—Phrygian.



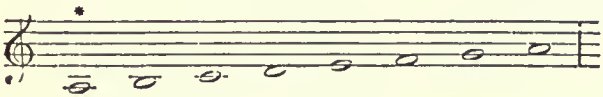
III.—Lydian.



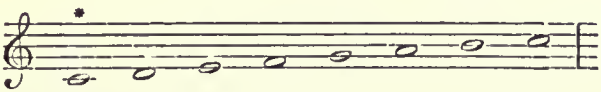
IV.—Mixolydian.



V.—Æolian.



VI.—Ionian.



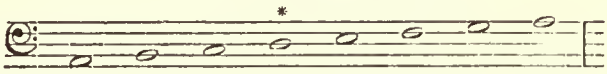
It will be seen that there was no mode commencing with the note B; the reason of this was probably the impossibility of making use of the chord B, D, F, as a *chord of the tonic.* (The Hypo-Phrygian mode, mentioned on the next page, although commencing with B, has E for its tonic.)

In addition to these there were also six derived modes, which were formed from the originals by transposing the position of the two tetrachords of which each scale was composed, or in other words, by beginning the scale a fifth higher or a fourth lower.

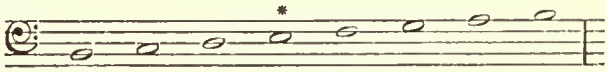
If the derived scale began a fifth higher than its original, the Greek word *Hyper* (above) was prefixed to the name of the mode; if a fourth lower the prefix *Hypo* (under) was employed.

The following are the derived modes, the chief difference between them and the originals being one of compass, or rather pitch, (for it must be borne in mind, that the various scales represented not only the modes, but the actual extent of the melodies written in them). The tonic of the derived scale was always the same as that of its original, and is therefore to be found on the fourth degree in the following examples. (See page 146).

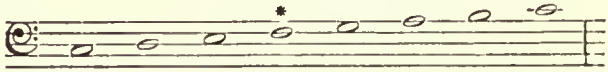
VII.—Hypo-Dorian.



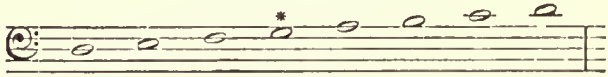
VIII.—Hypo-Phrygian.



IX.—Hypo-Lydian.

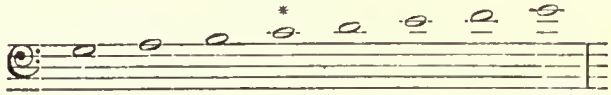


X.—Hypo-Mixolydian.



XI.—Hypo-Æolian.

XII.—Hypo-Ionian.



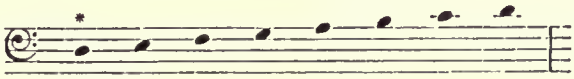
Soon after the cessation of the persecutions to which the Christian Church in its earliest years was exposed, attention was given to the regular employment of music in the services of the church, and it became necessary to determine definitely the tunes or "*plain song*" to which the various psalms and other portions of the services were to be sung.

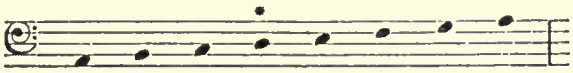
This was effected in the first place by St. Ambrose, Bishop of Milan, (A.D. 386,) who introduced into his church the antiphonal mode of singing the psalms already in use in the churches of the East, and fixed the tonality of the

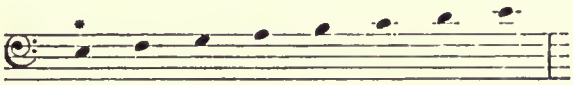
melodies to which they were sung according to the first four of the Greek modes, the Dorian, Phrygian, Lydian, and Mixolydian. This, the Ambrosian plain-song, remained in general use until about A.D. 700, when it was almost entirely abandoned in favour of the form of plain-song adopted by Gregory the Great, who had already (about A.D. 600,) initiated a complete reform in the music of the Church.

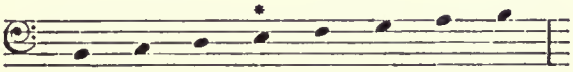
This reform consisted amongst other things in the purification of the plain-song from certain chromatic ornaments or inflections imported from the ancient Greek Church, and retained by St. Ambrose, and also in the addition of the four derived modes, Nos. VII to X, which to distinguish them were called *plagal*, while the originals, Nos. I to IV, were known as *authentic* modes.

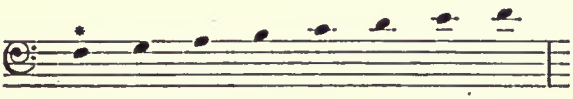
The order in which St. Gregory arranged these modes, now known as the Gregorian Modes, or Church Tones, was as follows:—

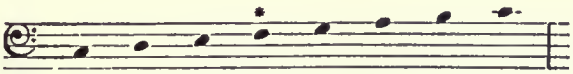
1st tone.  authentic.

2nd tone.  plagal.

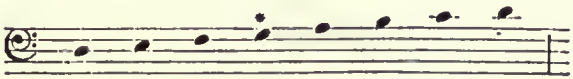
3rd tone.  authentic.

4th tone.  plagal.

5th tone.  authentic

6th tone.  plagal.

7th tone. authentic

8th tone.  plagal.

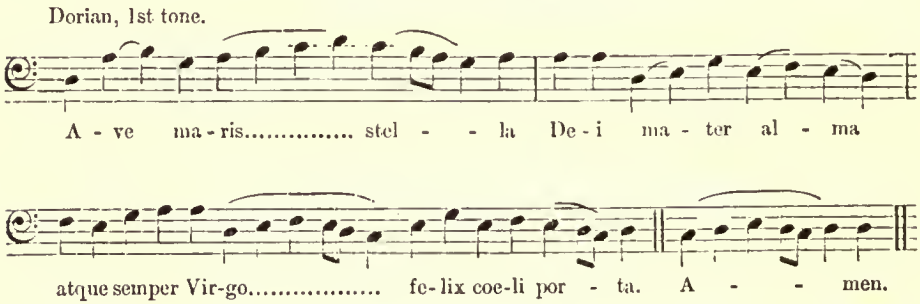
If we compare the authentic and plagal modes shown on pages 143 and 144 we find an apparent resemblance between certain of them. Thus the Dorian mode consists of the same notes as the Hypo-Mixolydian, the Phrygian as the Hypo-Æolian, &c., and only the Lydian and the Hypo-Phrygian appear alone.

Notwithstanding this similarity, there are essential differences in the melodies belonging to the various modes, caused by the fact that the final note (tonic) of each of the plagal modes *is always the same as that of its authentic.* (In the foregoing examples the tonic is distinguished by an asterisk.)

If, therefore, a melody moved chiefly or exclusively between the tonic and its octave, it was said to be authentic, for example:—

HYMNUS DE BEATA MARIA.

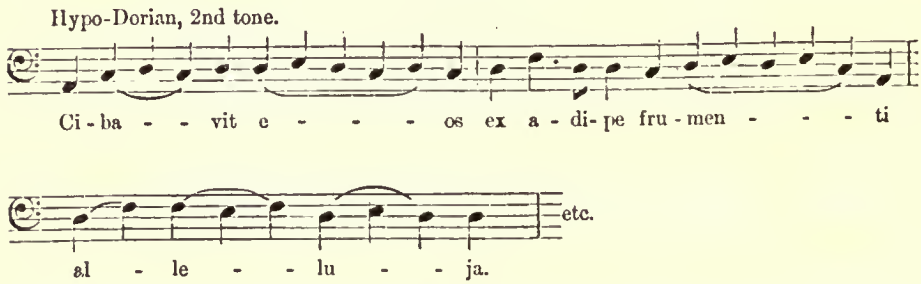
Dorian, 1st tone.



If on the other hand the movement of the melody was from the fourth below the tonic to the fifth above, the melody was said to be plagal, for example:—

INTROITUS.

Hypo-Dorian, 2nd tone.



In addition to the difference caused by the *compass* of the melody, as shown above, each mode, whether authentic or plagal, possessed a so-called Dominant (*i.e.* prevailing) note—not a dominant in the sense in which the word is employed in modern music—which dominant was not always (as now) the fifth of the scale, but varied in position.

The following table shows the position of the Dominants :—

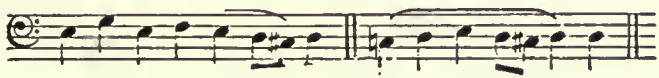
Modes.	Compass.	Dominants.	Tonics.
Dorian	D to D	A	D
Hypo-Dorian ...	A ,, A	F	
Phrygian	E ,, E	C	E
Hypo-Phrygian ...	B ,, B	A	
Lydian...	F ,, F	C	F
Hypo-Lydian ...	C ,, C	A	
Mixolydian	G ,, G	D	G
Hypo-Mixolydian...	D ,, D	C	
Æolian...	A ,, A	E	A
Hypo-Æolian ...	E ,, E	C	
Ionian	C ,, C	G	C
Hypo-Ionian ...	G ,, G	E	

It will be readily seen that melodies possessing such marked characteristics as the Gregorian must be accompanied by harmonies equally characteristic.

The treatment of the melodies was for a time purely contrapuntal, but by degrees, as the necessity for a more secure harmonic foundation, as distinct from mere contrapuntal movement, began to be felt, certain alterations both in the melodies and in the accompanying harmonies were found expedient, of which the earliest was the formation of the *leading note* for use in the cadence.

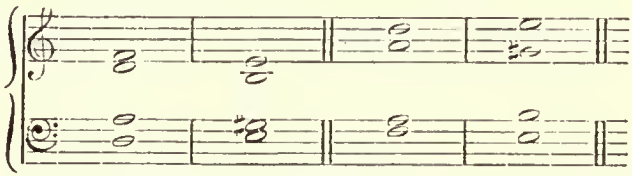
The Lydian and Ionian modes already possessed a leading-note, since in them the seventh degree is only a semitone distant from the eighth, and in the Dorian, Mixolydian, and Æolian modes it soon became customary to form the cadence by means of C♯ instead of C, F♯ instead of F, and G♯ instead of G.

These chromatic alterations were, however, never indicated by signs, as they now are; the singer being supposed to be musician enough to know where and under what circumstances the seventh should be sharpened. Thus in the "*Hymnus de beata Maria,*" quoted above, the cadence would be sung as follows :—



In the Phrygian mode, however, this alteration was not admitted, and for the following reasons. The melody of the cadence is always formed of the tonic, preceded by either the note above or the note below, (leading note); if in the Phrygian mode this lower note were made D♯, it would also be necessary to alter the note above to F♯, both in order to form a suitable chord for the accompaniment of D♯, and also because there would otherwise exist a succession of two semitones, D♯, E, F, which would not agree with the diatonic character of the mode.

Such an alteration of the second degree was very justly avoided, and thus arose a beautiful peculiarity of the Phrygian mode, known as the *Phrygian Close*, which resembles what is at present termed a half close, and is as follows:—



It will be seen that the Phrygian Close involves the alteration of another note, G, which becomes G♯; but this occurs in the harmony, where such alterations were always more readily permitted than in the melody.

The influence of Harmony, perceptible and strongly felt in the alterations just described, soon became so powerful as to render obsolete all that which did not conform to its requirements, and thus the ancient modes gradually disappeared from practical music, with the exception of the two which offered the best foundation for harmonic development. These were the Ionian and the Æolian, and these have survived, and have become the major and minor modes of modern music.

The latest practical applications of any importance of the ancient modes to modern music will be found in the madrigals of the sixteenth and seventeenth centuries, in the Chorales and other works of Bach, and later still in the Adagio of Beethoven's Quartett in A minor, Op. 132, to which movement he has given the title "*Canzona di ringraziamento in modo lidico, offerta alla divinita da un guarito.*"

INDEX.

Additional parts to double counterpoint. 97, 102.
—— to counterpoint in the tenth, 121.
—— in the twelfth, 132.
Æolian mode, 62, 64, 143.
Ambrosian plain-song, 145.
Anticipation, 56.
Arpeggio progressions, 52, 55, 63.
Authentic cadence, 67.
—— modes, 145.
Auxiliary notes, 36, 56.
———— chromatic, 53.
———— Fux's, 55, 64.
———— in two parts, 41.

Cadence in double counterpoint. 104.
—— inverted in the tenth, 123.
———— in the twelfth, 131.
Cantus firmus, 3.
—— in the Alto, 20, 29, 61, 64.
—— in the Bass, 18, 25, 50, 61.
—— in the Soprano, 16, 28, 52, 54, 60.
—— in the Tenor, 21, 32, 52.
—— in varied rhythm, 81.
Chorale in five and more parts, 75.
—— in triple time, 80.
—— in unequal counterpoint, 79.
—— inversion of, 116, 120, 122.
Church tones, 145.
Consecutive octaves and fifths, 25, 33, 39, 63, 85.
Counterpoint, equal, 15.
—— double, 90.
—— of the first order, 15. 60, 67.
—— of the second order, 23, 62, 68.
—— of the third order, 50, 63, 69.
—— in the Alto, 26, 32, 52, 64.
—— in the Bass, 28, 30, 33, 52, 52.
—— in the Soprano, 25, 29, 32, 50, 62, 64.
—— in the Tenor, 27, 30, 54.
—— in five or more parts, 71.
—— in three parts, 58.
—— in two parts, 66.
—— quadruple, 111.
—— triple, 107.
Crossing of parts, 74, 113.

Discant, 3.
Dominants of Greek scales, 147.
Double counterpoint, 90.
—— in the tenth, 114.
—— in the twelfth, 126.

Exercises—In equal counterpoint, 21; in counterpoint of the second order, 33; of the third order, 57; in three parts, 65; in

two parts, 70; rhythmically varied, 89; in double counterpoint in the octave, 96, 101, 105; in triple counterpoint, 110; in quadruple counterpoint, 113; in double counterpoint in the tenth, 124.

False relation, 30, 75.
Fifth, augmented, 92.
—— diminished, 61, 92.
—— in triple counterpoint, 106.
Fourth augmented, 92.
—— employment of, 59, 68, 92, 118, 128
Fux's auxiliary note, 55, 64.

Gregorian modes, 142.

Hidden fifths and octaves, 61, 66, 72.
—— unisons, 27.

Inversion, 90.
—— in the double octave, 91, 104, 109.
—— in the octave and tenth combined, 119.
—— in the octave and twelfth, 134.
—— in the second, third, &c., 136.
—— in the tenth, 114.
—— in the twelfth, 126.
—— of a chorale-melody, 116, 120, 122.
Inversions of quadruple counterpoint, 112.

Leading note doubled, 64, 72.
—— in Greek scales, 62, 147.

Minor chord on fifth degree, 86.
Movement distributed between parts, 79, 85.

Passing chords, 43.
—— notes, 35.
———— chromatic, 54.
———— followed by a leap, 53, 55.
———— in five or more parts, 78.
Passing seventh, 24, 53, 55, 68.
Pedal point, 45.
Phrygian close, 148.
Plagal modes, 145.
Preparation of dissonance, 84.

Quadruple counterpoint, 111.

Retardation, 23, 57, 93, 117, 129.

Same harmony in consecutive bars, 83.
Seventh ascending, 31.
—— and root, free entrance of, 17, 19.
—— diminished, 73, 75, 93.
—— doubled, 71.
—— passing, 24, 53, 55, 68.
Sixth and fourth, chord of, 106.
—— augmented, 92, 128.
—— employment of, 128, 130, 131
Stationary bass, 107.
Suspension, 23, 60, 77, 93, 106, 117, 123
—— doubling of, 25.
—— preparation of, 53, 64.

Tetrachords, 142.
Third, diminished, 92.
Tied notes, 53.
———— in cantus firmus, 88.
Triple counterpoint, 107.

Unison representing a chord, 61, 63, 67.

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CONTENTS OF PART I.

Preliminary Remarks ... ... *Page* 2
Prefatory Remarks 4
Diatonic Scale 5
Intonation 6
Intervals 7
Compass of an Octave 9
Compass to a Ninth 12
Solfeggio 13
Compass to a Tenth 15
Intervals extended to a Tenth 16
Exercise on Intervals 16
Intervals on one Syllable ... *Page* 18
Three Notes to one Syllable 20
Four Notes to one Syllable 20
Vocal Practice to the Diatonic Scale ... 21
Chromatic Scale 22
Solfeggio 23
Portamento... 25
Exercise on Portamento 26
Anticipation of Intervals 27
Exercises on the same 27

CONTENTS OF PART II.

Minor Third ... ... *Page* 33
Minor Scale 34
Relative Minors 34
Solfeggio in C minor 35
Solfeggio in E minor 36
Words, Breath, &c. 37
Solfeggio 38
Exercise in E minor 40
Solfeggi ... ... *Page* 43
Appoggiaturas 48
Turns 49
Direct and Inverted Turns 50
Example from Spohr 52
Syncopation 53
Syncopation Solfeggi 54
Song, "The Lotus Flower" (Schumann) 58

CONTENTS OF PART III.

Recitative ... ... *Page* 62
Example from Rossini 63
"O Worse than Death." Recit. / "Angels ever Bright and Fair." Air } 64
The Shake 67
Shake and Turn 68
Compass extended to the Twelfth ... 70
Solfeggi 71
Cadence 73
Solfeggio with Cadence ... ... *Page* 74
Passages or Divisions 75
"Oh, had I Jubal's Lyre" (Handel) ... 77
Exercises 79
Compass extended to a Thirteenth ... 83
Compass extended to two Octaves ... 85
Compass extended to a Fifteenth ... 87
Passage and Solfeggio 88

CONTENTS OF PART IV.

General Remarks ... ... *Page* 91
Solfeggio, Allegro Spirito 92
Solfeggio, Polonaise, Allegro Moderato... 95
"Bid me Discourse" (Bishop) 97
Solfeggio, Allegro Agitato ... *Page* 102
Solfeggio, Allegro Brillante 104
"Ah si per voi," Vivace Marziale. Song. (Rossini) 110

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