

**PRACTICAL
FREE
COUNTERPOINT**

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PREFACE

THIS little book is the outcome of requests from students who have worked through my *Guide to Elementary Harmony* (Curwen Edn. No. 8348), and wish for a companion volume on counterpoint. It can be studied concurrently with this, or it can be used by any student already possessing a knowledge of harmony up to the dominant seventh, unessential notes and modulations.

It may be thought unusual that in a volume devoted to this subject no mention is made of 'strict' counterpoint. There are two reasons for this: first, the ground there is already well covered; and second, though strict counterpoint is a valuable mental discipline, the average student does not take to it with marked enthusiasm, for it deals (or purports to deal) with a period—the sixteenth century—with which he has little acquaintance, and thus he is unable to relate his studies in it to his actual musical experiences. With eighteenth-century counterpoint—so-called 'free' counterpoint—he is often more at home, for he sings and plays Bach and Handel and thus can relate his musical experiences of these composers to his theoretical work, surely an important point.

The terms 'strict' and 'free' counterpoint are incidentally misleading, for all counterpoint—as is all academic work—is in the style of one period or another, and thus cannot be other than strict, if it is correctly taught. But students have been known to think that in strict counterpoint they must obey the 'rules' and in free counterpoint they can write what they like.

The student is again urged to make every effort to *hear mentally* every note he writes, singly and in combination. The piano can be freely used in the early stages, until with increasing ability in 'hearing' his work it can gradually be dispensed with.

London 1947

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CHAPTER I

MELODIC STYLE AND HARMONIC VOCABULARY

1. Counterpoint may be defined as the combination of melodies, or better, perhaps, that style of musical composition in which the interest of the individual parts is of pre-eminent importance. Harmony deals primarily with the progression of chords; counterpoint primarily with part-writing.

2. The value of the study of counterpoint lies in the ability it gives the student to write parts with a good 'line', and in the facility it promotes in writing fluent accompanimental parts in the harmonization of melodies. In addition, it affords an insight into the technique of a particular period, that of the sixteenth century in many works on counterpoint, and the period of Bach and his contemporaries in this present book (see Preface).

3. Although the counterpoint of the seventeenth and eighteenth centuries has as its basis a harmonic scheme, the interest lies mainly in the movement of the individual parts, i.e., with the horizontal rather than the vertical aspect. In writing counterpoint we have, then, two considerations: (a) melodic style, and (b) harmonic basis.

4. MELODIC STYLE

Successive notes in a melody are taken by leap or by step (often called disjunct or conjunct motion, respectively). Too much conjunct motion is uninteresting, and too much disjunct is awkward to sing and often angular in effect. A good melody will generally be produced by the successful balancing of these two aspects (Ex. 1).



In bars 1 and 2 the successive leaps are followed by conjunct motion in the opposite direction, and this is always desirable after any leap (or combination of leaps) forming a fifth or greater interval. In addition the *shape* of the melody must be borne in mind; and one well-disposed high note (such as the top G in bar 3) should be reserved for a climax. To appreciate the principles of good melodic style the student should always sing his melodies as he writes them.

5. HARMONIC BASIS

Although counterpoint is largely concerned with the movement and melodic interest of individual parts, it is obvious that parts may be good in themselves and yet form unmusical combinations with each other. Good counterpoint cannot exist without a correct and musical harmonic basis.

6. The harmonic basis of the two-part counterpoint described in Chapters II and III may be summarized as follows:

- (a) All triads in root position (except VII in major, and II and VII in minor keys). These give, in two-part counterpoint, the intervals of a third, a perfect fifth or an octave.
- (b) All first inversions; these give, in two parts, intervals of a third or a sixth. Chord VII is nearly always found in first inversion only, as is II in minor keys.
- (c) The cadential second inversion (commonly called the ♯) giving the intervals of a sixth or a fourth from the bass. The fourth from the bass is a discord, but the cadential use of this is satisfactory, if the fourth from the bass be prepared (i.e. sounded beforehand in the same part in a chord to which it belongs). (See *e* in Ex. 7.) This is particularly important in vocal writing, where the preparation of a discord makes it much easier to sing.

7. Properly treated discords add strength and colour to music—indeed, music would be tame without them. Hints on their use will be found in the following pages.

CHAPTER II

TWO-PART COUNTERPOINT, MAINLY NOTE-AGAINST-NOTE, IN VOCAL STYLE

1. In this style of writing, a part of similar note-length is to be added to the given part, in accordance with the principles stated in Chapter I. In addition, there may be unessential notes comprising accented and unaccented passing-notes (see *a* and *b* in Ex. 7) or consonant appoggiaturas (see *c* and *d*).

2. Variety of movement between the parts is important. It is better, as a rule, for one part to move while the other maintains the beat. Notice how the quavers are disposed alternately in Ex. 7.

3. The independence of the parts, an essential feature of good counterpoint, is largely achieved by contrary motion. Similar motion cannot be dispensed with altogether, but its use should be restricted to a minimum.

4. Some of the intervals mentioned in Chapter I need careful handling.
(a) The perfect fifth, owing to its bare sound is better avoided on an accent, unless one of the notes is unessential (Ex. 2).

Ex. 2.



Here the second C is a suspension and the real chord at this point is a first inversion. If an essential perfect fifth is used on a weak beat, approach it by contrary motion, otherwise it will sound too prominent. Compare the effects of Ex. 3a and b.

Ex. 3.



(b) An octave should be approached by contrary motion, otherwise it will likewise sound too prominent (Ex. 4).

Ex. 4.



An exception to this may be noted at the cadence, when the top part moves by step (Ex. 5).

Ex. 5.



A unison is subject to the same limitations; in any case, it is wise to reserve its use for the beginning and the end of phrases.

5. The effect of adjacent (or consecutive, as they are sometimes called) fifths and octaves is not improved by the addition of suspensions (see Ex. 6). In Ex. 6b the *ear still hears* two parts moving in octaves and in Ex. 6d in fifths. There is an exception to this, in three-part counterpoint,

Ex. 6. a b c d

IV - I V VI V

which will be discussed later (page 38).

6. In working the exercises at the end of the chapter, a satisfactory harmonic scheme should first be decided on, and the bass figured (I, II, V etc.) to show the chords used, as is done in the examples in this book. Take advantage of an occasional opportunity for modulation, as is indicated here by square brackets under the given part.

Ex. 7. Add a treble — mainly note against note

I V I II V I V

VI I IV I V I

To repeat the B on the second beat of bar 1 would obviously be poor melodically, hence the quaver A at c. At d the chord is V, and the appoggiatura E avoids the bare fifth that G and D would otherwise make. At c, in the bass, note the use of the dominant seventh as a passing-note; in vocal writing it is nearly always best treated thus. Compare Ex. 8, where the second example is not only more in keeping

Ex. 8.

I V7 I I V - I

with the period, but in addition, makes a more interesting bass.

7. Ex. 9 shows a working in compound time, and in a minor key. It is assumed that the treble is given.

Ex. 9. Add a bass, mainly note-against-note

I II V I II V

I IV IV I VII I

The chord at a is the first inversion of the leading-note triad. These last three notes in the bass make a very common cadence, probably owing to the fact that many plainsong melodies, which were often used as a basis for contrapuntal treatment, end thus. B in the bass (chord V) would also be satisfactory here, but it is undeniable that there is a particular pleasure in the singing or playing of this contrary movement by step. This progression (VII to I, VII used in its first inversion) has the effect of a perfect cadence. It was widely used up to the time of Handel and Bach, but fell into disuse later (see *Guide to Elementary Harmony*, Chap. VIII, paras. 5 to 9).

EXERCISES ON CHAPTER II

Add a part, above or below, as required, mainly note-against-note, but with occasional passing-notes.

1. Add treble above

2. Add bass

3. Add bass

4. Add treble

a. - passing note
b. = suspension
c. = accented passing note

5. Add violin below *

6. Add viola below, using alto clef

7. Add treble

8. Add bass

London New

* Instrumental parts to be treated here in vocal style

9. Add viola below in crotchets



10. Add treble

Christus der ist mein leben



11. Add bass



12. Add bass



CHAPTER III

TWO-PART COUNTERPOINT—TWO NOTES TO ONE (VOCAL STYLE)

1. Here the problem is to add a part in notes of half value (e.g. quavers to crotchets). The first quaver of each beat will be a concord, and the second generally a passing-note, but where this is not possible, another note of the same chord will be used.



Ex. 10a is unmusical, for the quaver F is neither a passing-note nor does it belong to the chord. The second quaver should be G, which belongs to chord I.

No intelligent student would write a passage such as Ex. 11, for the sounds on each beat are heard as *chords*, and adjacent octaves and fifths are produced.



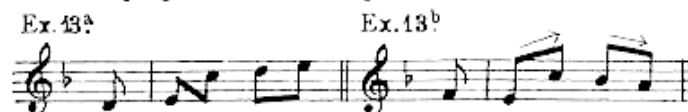
2. Ex. 12 gives an illustration of an added part in this style of writing:



† But passages such as Ex. 11b, with adjacent 5ths on *weak* beats, are sometimes found in *instrumental* writing. See Bach's *Invention* No. 1, bars 5 and 6.

Note the following points:

- (a) The jump in the melody at *a* illustrates again an important point mentioned in Chapter I, namely, that the notes before and after a leap of a fifth or greater interval should be contained within the leap. If it were not so, as in Ex. 13a, an awkward and unvocal progression would be produced.



Notice also that after a leap, the movement should be conjunct, and in the opposite direction. Compare the effect of Ex. 13a and b by singing both.

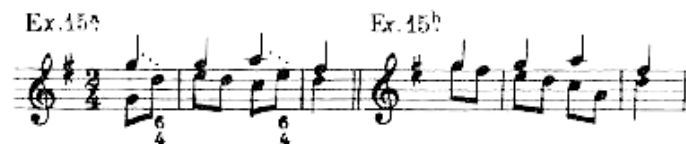
- (b) Repeated notes are often effective if tied, as at *b* in Ex. 12.
- (c) The final cadence of Ex. 12 should be memorized, for there is scarcely any other arrangement of quavers that gives so smooth an effect over this bass. Students often tie themselves into awkward knots by writing quavers such as in Ex. 14.



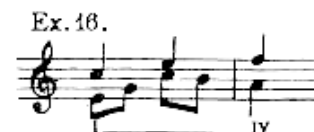
Ex. 14a and b are awkward from a vocal point of view. Ex. 14c is foreign to the practice of classic composers, who treated a perfect fourth as a discord, i.e. one that moves by step to a concord.

- (d) Memorize the four quavers at Ex. 12c, against dominant and dominant seventh. This again is the smoothest progression possible against these two crotchets. This passage is 'invertible', i.e. the parts can change places.

3. Students often forget that a jump to the fifth of the chord in the bass on the second quaver as in Ex. 15a produces a ♯. In vocal writing this is foreign to the style. Some exceptions may be noted in the next chapter (instrumental writing). Ex. 15a should be rewritten as in Ex. 15b, using passing-notes, the root, or the third instead.



But the ♯ is sometimes found when the moving part is on its way to another position of the same chord (see Ex. 16).



4. Finally, avoid meandering and aimless movement of the added part. Try to achieve some pattern and point of climax. Notice the gradual rise of the melody from *c* to the climax on the top G in Ex. 12.

EXERCISES ON CHAPTER III

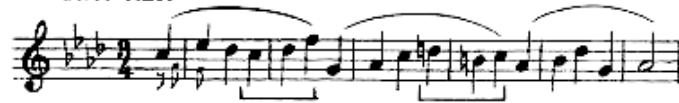
1. Add treble in quavers



2. ditto bass



3. ditto tenor



4. ditto alto



5. ditto treble



6. Add alto

Tallis' Canon



7. ditto treble



8. ditto alto



9. ditto bass

Ein Feste Burg



10. ditto treble



11. ditto tenor



12. ditto alto



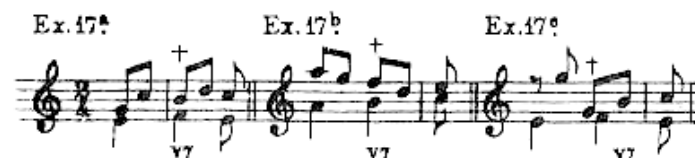
CHAPTER IV

TWO-PART COUNTERPOINT—TWO NOTES TO ONE (INSTRUMENTAL STYLE)

1. One of the main differences between vocal and instrumental style lies in the treatment of discords. In vocal writing, these are generally prepared; in instrumental, they are often used unprepared, i.e. as appoggiaturas; for while there may be a real difficulty in *singing* a discord, there can be none in *playing* it.

2. Another important difference lies in the greater melodic range possible for most instruments, together with the fact that they are able to move from one note to another of a dissonant interval with far greater ease than the human voice. None the less, it is well to bear in mind that counterpoint has its roots firmly planted in *vocal* idiom; and in elementary work, at least, it is wise to judge such passages by the ease with which they can be *sung*.

3. The intervals of the diminished fifth and augmented fourth between two parts are often found in instrumental writing, when they are used as parts of the dominant seventh chord (see Ex. 17a and b). The same applies to the major second (Ex. 17c).



The minor seventh (i.e. dominant seventh in root position) is also sometimes found (Ex. 17d). See also the last bar of Ex. 20c.



4. Thus, when writing two quavers to a crotchet in instrumental style, the first quaver, in addition to being a concord or an accented passing-note (Ex. 18) may be a dissonant appoggiatura (Ex. 19) or a part of the dominant seventh mentioned above.

Ex. 18. Ex. 19.

5. As to the second quaver, there are three additional devices, all used by Bach (Ex. 20a, b, and c).

Ex. 20^a Ex. 20^b

Ex. 20^c (alto omitted) Fugue No 11 ("48")

Ex. 20a does not affect the principle of jumping from a discord, for the F is a passing-note to G—the real harmony note; A, being an appoggiatura. Compare it with Ex. 10a.

In Ex. 20b the A is a passing-note which is approached by a rise of a seventh instead of by a fall of a second. This device is useful to prevent too much movement in the same direction. Notice its use in the last bar of Ex. 20c.

Ex. 20c shows another device, often found. Each beat in the treble may be regarded as a mordent, with the final note omitted (Ex. 21).

Ex. 21.

When using this technique, notice that when the omitted note of the mordent is replaced, the part moves by step (see Ex. 47).

A similar figure is also frequently found in the final cadence (Ex. 22). The quavers F and D are sometimes called 'changing-notes'.

Ex. 22.

6. In the previous chapter the student was warned against using the fifth of the chord in the bass at the second quaver, in vocal writing. But Bach does sometimes produce a fourth (i.e. a ♯) in an instrumental bass, particularly when he is maintaining a pattern or sequence. See *a* in Ex. 23 and 26. In Ex. 24 the marked passages are heard as chords, and thus the effect is good. Since Bach uses these devices, the student should understand them, but as the result in unskilled hands is often unsatisfactory, it is wiser to avoid them in elementary work.

Ex. 23.

2pt. Invention No 1

Ex. 24^a

Ex. 24^b heard as

* Organ Fugue in D minor.

7. Ex. 25 shows the same bass as in Ex. 12 with a quaver part in treble, designed to show some of the possibilities mentioned above.

Ex. 25.

- (a) appoggiatura
- (b) mordent with last note omitted (see Ex. 21)
- (c) passing-note approached by rise of a seventh (see Ex. 20b)
- (d) passing-note jumping to appoggiatura (see Ex. 20a)

Two examples from Bach are given; many more can be found in the clavier and instrumental works.

Ex. 26. (middle parts omitted)

Ex. 27.

Prelude in D Bach

EXERCISES ON CHAPTER IV

1. Add violin above in quavers

2. ditto below

3. Add 'cello below

4. Add viola above (use alto clef)

5. Add violin above

Chorale Book for England 1863

6. Add viola below London New



7. Add 'cello below



8. Add violin above St. Peter



9. Add viola below from Mendelssohn's Italian Symphony



10. Add violin above



11. Add viola below Merton (W.H. Monk)



12. Add violin above



CHAPTER V

TWO-PART COUNTERPOINT—THREE NOTES TO ONE

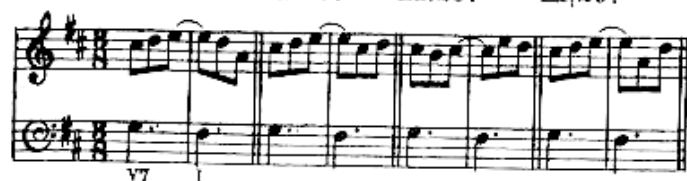
1. The given part in this species of counterpoint is in compound time, and the added part has three notes to each beat (i.e. quavers to dotted crotchets). Several new moves are possible here, which are illustrated in Ex. 28:

Ex. 28.



- (a) At *a* the second quaver is a passing-note. Similarly, the third quaver at *b*. Mordent figures are frequently used, see *c*. The unessential note of the mordent is met with both above or below the harmony note; here it is below, because the mordent is approached from above. To use the upper note here would make the melody 'redundant', i.e. it would go back on its own tracks.
- (b) An ornamental resolution of a suspension is shown at Ex. 29b, c and d. The simple resolution of the suspended E is for it to fall to D (Ex. 29a); but composers frequently interpolated the note above or below the note of resolution (Ex. 29b and c); or made the part jump to another note of the chord (Ex. 29d).

Ex. 29^a Ex. 29^b Ex. 29^c Ex. 29^d



- (c) Notice the melodic sequence in bars 2 and 3 of Ex. 28. Some such organization of the melody is essential if mere aimless wandering is to be avoided.
- (d) Notice, again, the point of climax in bar 2. This is the only time the top G appears in the melody.

2. The classic example of this style of counterpoint is Bach's Chorale, 'Jesu, Joy of Man's Desiring'. It is too well known to need quoting in full here, but the student may well take a lesson in the construction of quaver counterpoint from its perfection of outline (Ex. 30). One point in the first two bars of it is perhaps worth noting:

Ex. 30.



The third quaver of the second and third beats in bar 1 shows yet another device. This note may be regarded as an anticipation of the harmony note which follows.

3. Ex. 31 illustrates the addition of a similar part below:

Ex. 31.



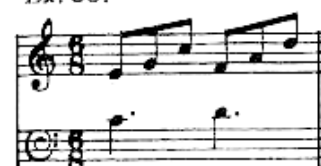
At *a* we see again the mordent figure with the last note (F) omitted. This is very common in compound time; see, for example, the start of Bach's 'Three-part Invention in E' (Ex. 32).

Ex. 32.

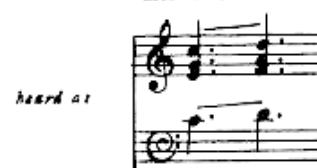


4. Be very sparing in the use of arpeggio figures. In Ex. 28 they appear at the beginning of bars 2 and 3, but note that they are preceded and followed by conjunct writing. If two similarly constructed arpeggios occur consecutively, it is not too much to say that counterpoint virtually ceases to exist. In Ex. 33a the treble is not a contrapuntal part—it is merely an accompanimental figure.

Ex. 33^a



Ex. 33^b



5. Re-read Chapter III, para. 1, noting again that all arpeggio figures are heard as chords. The effect of Ex. 33a is really as Ex. 33b. To make sure that adjacent fifths and octaves do not occur, reduce the quavers to chords, as in Ex. 33b. Contrast the effect of Ex. 34a and b. The wise student will, however, make sure that such cases do not arise, by generally following an arpeggio passage by conjunct movement.

Ex. 34^a



Ex. 34^b



6. Adjacent fifths and octaves, therefore, should not occur on consecutive beats (Ex. 35a). At a quick pace, and particularly if the phrase was continued in sequence, there would be no true independence of parts in Ex. 35a. The adjacent octaves in Ex. 35b are of a type often overlooked by the student.

Ex. 35^a



Ex. 35^b



EXERCISES ON CHAPTER V

1. Add violin below in quavers

2. ditto, above

London New

3. Add viola below

4. Add viola above

Tallis' 9th Tune

5. Add viola above

6. Add cello below

7. Add violin above

'a' indicates suspension

8. Add cello below

9. Add violin above

10. ditto below

11. ditto above

12. Add cello below

Hanover

CHAPTER VI

TWO-PART COUNTERPOINT—FOUR NOTES TO ONE

1. Counterpoint of this order is found more rarely in musical composition than the previously described species; but examination of the works of eighteenth-century writers will, nevertheless, show many instances.
2. The important point to bear in mind is that in such counterpoint each part must present an organic and coherent melody, with one or more well-disposed climaxes.
3. A re-reading of Chapter V paras. 5 and 6, will make it clear that passages such as Ex. 36a and b are equally to be avoided, for the reduction to chords shows adjacent fifths and octaves.

Ex. 36^a Ex. 36^b *both heard as*

Adjacent fifths or octaves should not occur at the beginnings of successive groups (Ex. 37a), nor between the last note of one group and the first of the next (Ex. 37b); for neither example shows any true independence of parts. Neither should they be found on the third note of one group and the first or third of the next (Ex. 37c and d) unless a reduction to chords shows the effect to be satisfactory. Compare all these with Ex. 37e.

Ex. 37^a Ex. 37^b Ex. 37^c

Ex. 37^d *both heard as* Ex. 37^e *heard as*

However, these difficulties will not often arise if the student remembers to follow an arpeggio passage by a conjunct one.

4. Another changing-note figure may be used in this species of counterpoint (Ex. 38)—this is worth committing to memory. A principle similar to that illustrated in Ex. 22 may be noted here, i.e. a jump of a third from one unessential note to another, the intervening harmony note being omitted.

Ex. 38.

5. Ex. 39 gives an illustration of this sort of writing, which, from the inherent nature of the moving part, is nearly always instrumental in style.

Ex. 39.

EXERCISES ON CHAPTER VI

1. Add violin above, in semiquavers throughout (except for last note)

2. ditto

CHAPTER VII

TWO-PART COUNTERPOINT IN FLORID STYLE

1. 'Florid' counterpoint is the name given to that style of writing which uses such variety of note-lengths as will conduce to rhythmic and melodic interest. The parts should be rhythmically related and in the same style as each other (see Ex. 40). Contrast and balance of movement and repose are essential if fussiness is to be avoided—one part normally moving when the other is still, and vice versa

2. This style of writing lends itself well to imitation, one voice entering alone, followed at a short distance by the other. Sometimes this can be an exact reproduction as in Ex. 40, sometimes the later entry merely suggests the rhythm and shape of the opening figure (see Ex. 41). Imitation can, of course, occur anywhere; it is not confined to the opening of a passage (Ex. 46).

3. Add violin below

4. Add viola below

5. Add violin above

6. ditto

7. Add violin below

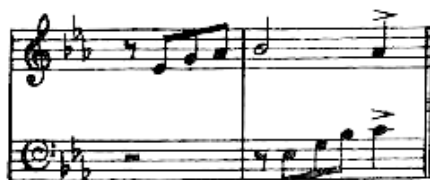
8. ditto

9. Add viola above

10. ditto

Ex. 40.

(a) Ties are often a prominent feature in florid writing. They are used either to tie two harmony notes as at *a*, or to tie the preparation and sounding of a suspension, as at *b*. They are generally only found between two notes of equal length or when the first is longer than the second. Indeed, to tie a long note is often almost essential, particularly if it is preceded by shorter notes (Ex. 41b).

Ex. 41^aEx. 41^b

The placing of contrasted accents between the parts, as in Ex. 41b, is one of the pleasures of counterpoint, which largely disappears when the accents come together, as in Ex. 41a. The tying of notes is the principal way in which such diversity of accents can be produced.

But to tie a short note to a longer one makes the rhythm halting, breaks the flow, and often makes the harmonies change in the wrong place, i.e. on a weak beat (Ex. 42).

Ex. 42.



The tie in Ex. 42 gives the effect of a change of harmony on the last quaver of the first bar; and no one listening to the passage could tell where the bar-line fell or what was the time signature.

- (b) Try to use the opening figure at least once again, preferably at the end (see last bar of Ex. 40) where it can well round the piece off by a reference to the start.

3. A few other points are worth noting here:

- (a) Remember that a suspension in the given part is indicated by a repeated (or tied) note on successive weak and strong beats (c in Ex. 40).
 (b) It is better not to tie (or repeat) notes in the bass unless the second note is a suspension (compare Ex. 43a and b).

Ex. 43^aEx. 43^b

In Ex. 43a, the two Gs are harmony notes and there is therefore no change of harmony at the bar-line, where it is nearly always needed. In Ex. 43b the second F is a suspended note, the real harmony note being E. Students often overlook the rhythmic aspect of the harmony; unless the chords change at accented points, a wrong impression of the time signature may be given. Thus, Ex. 43a sounds as if it were in $\frac{3}{4}$ time.

4. The more florid the counterpoint, the clearer must be the harmonic basis. The harmony should always be indicated by figures under the bass, as is done in the examples in this book.

Ex. 44 is an illustration of the sort of writing that is sometimes produced at examinations. No amount of ingenuity in imitation can excuse so poor a harmonic scheme, with such irregularity in the changing of chords.

Ex. 44 Add a bass below the given treble



IV 6/4 II V I

Ex. 45 shows the same melody, but with a bass that implies the changing of chords at accented points.

Ex. 45.

I V IV V I VI

II V I II V I

Ex. 46 shows that it is not necessary for the parts to enter imitatively; here they enter together but imitate one another in their use of the figures *a* and *b*.

Ex. 46.

I V V7 I IV II

V I V I II V

I I II V I

Ex. 47 and 48 show further examples of florid instrumental counterpoint.

Ex. 47.

V I VII I IV V V7 I

IV V I II V I I

Ex. 48.

I V VII I VI II V² I IV II
 V² I IV V I V² I II V I

EXERCISES IN FLORID COUNTERPOINT

1. Add violin above

2. ditto. Sarabande

Make use of figures a-b

3. Add 'cello below

4. Add viola below (using proper Clef)

5. Add soprano, inserting words

When morn-ing gilds the skies, My heart a-wak-ing
 cries, May Je - sus - Christ be prais'd, - may
 Je - sus Christ, may Je - sus Christ be - prais'd.

6. Add violin above

Violin part 6, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and rests.

7. Add 'cello below

Cello part 7, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and rests.

8. Add violin above

Violin part 8, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and rests.

9. Add violin above

Violin part 9, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and rests.

10. Add alto above, inserting words

Alto part 10, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lyrics are: "The Lord him-self is thy keep - er, the Lord is thy shade up-on thy right hand. So that the sun shall not smite thee by day, nei-ther the moon by night, nei-ther the moon by night..."

11. Add viola below

Viola part 11, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and rests.

12. Add soprano above, inserting words

Soprano part 12, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lyrics are: "Praise His ho - ly name, — praise His ho - ly name, His ho - ly name, — praise His ho - ly name — praise His ho - ly name, His ho - ly name."

It is not necessary exclusively to practise the addition of one part to another. The enterprising student should try his hand at the composition of short pieces in 2 part counterpoint, some ideas for which are given below.

13. Gavotte



14. Bourree



15. Invention



16. Soprano



17. Menuet



18. Badinerie



19. Pastorale



20. Gigue



CHAPTER VIII

THREE-PART COUNTERPOINT—MAINLY NOTE AGAINST NOTE

1. Three-part counterpoint should not be regarded as work conceived in two parts, with a third part subsequently added to complete the harmony; each of the three parts must be equally satisfying as to line and climax.
2. Two of the various styles of three-part counterpoint found in the music of Bach may be classified as follows:
 - (a) The three parts imitating one another, making use of some short and simple rhythmic figure, as is found in the three-part Inventions;
 - (b) Two quicker-moving and generally imitative parts above or below another part in longer notes, as is found in the Chorale Preludes and some of the instrumental music.

The present chapter deals with the first of these, and Ex. 49 gives a simple illustration.

Ex. 49.

3. The following points may be noted:
 - (a) Although the counterpoint is mainly note-against-note, there are a few passing-notes, both accented and unaccented.
 - (b) The initial figure is heard again subsequently and is of great use in binding the piece into a coherent whole.
 - (c) There is no necessity to make the harmony complete at every beat—this is a factor that must often be sacrificed where the interest of the individual parts is the main consideration. See the points marked *a* in Ex. 49. A complete chord is often advisable on a strong accent.
4. Here may be noted an exception to the general principal mentioned in chapter 2, para. 5, i.e. passages showing adjacent fifths are not improved by the addition of suspensions. In three-part writing, adjacent fifths, masked by suspensions, often occur in a succession of two or more first inversions, the parts moving in similar motion and by step (Ex. 50). None the less, it might be wise to avoid this procedure in examination work.

Ex. 50. (Tenor omitted)

BACH
Fugue No. 9 Bk. II. (48)

5. In working the following three-part exercises, bear in mind these points:

- (a) Work at the two added parts simultaneously—it is a mistake to write one part at a time. If, for instance, the treble is completed first, there may be little of interest left for the alto.
- (b) It is a good plan to work in open score, i.e. using a separate staff for each part—it encourages contrapuntal thinking. In vocal music, use C clefs for alto and tenor parts. It is true that these clefs are not used thus nowadays; but a knowledge of them is very valuable to a musician, and as they are frequently required in examination work, it is wise for the student to familiarize himself with them as soon as possible.
(The alto clef will of course be used for viola parts, and the tenor clef occasionally for 'cello if the part lies much above middle C for any length of time.)
- (c) Do not, generally speaking, use quavers in two or more parts simultaneously; independence of parts is better maintained if quavers appear alternately (see Ex. 49).
- (d) In a more lengthy exercise rests may be used in a part to *call attention to its next imitative entry*—in vocal music, rests are, for obvious reasons, essential. But never use a rest because you can find no note that will serve. In three-part counterpoint, only one part should rest at a time.
- (e) Remember that if using a rest, the note before it (i.e. the last note of the phrase) is carried on by the ear until the next accent. The effect at *a* in Ex. 51a is ugly, and would only be bearable if the tempo were very slow. Ex. 51b shows a more satisfactory procedure:

Ex. 51.a

Ex. 51.b

- (f) Parts may be crossed occasionally, if the needs of the counterpoint demand it. Some of Bach's best choral effects are obtained in this way. And the parts, in addition, are frequently allowed

to overlap, for contrapuntal reasons. Bach allows himself a great latitude in these matters (see Ex. 52). If the student's part-writing is interesting and his harmonic progression good, he may well follow Bach's example.

Ex. 52. from 'B minor Mass'

See also, in the 48 Preludes and Fugues, bars 35 and 36 in Fugue VI, and bars 5 and 6 in Fugue XI.

EXERCISES IN THREE PARTS—MAINLY NOTE AGAINST NOTE

6.†

Vln. 1.
Vln. 2.
Vla.

7.

S.
Vla.

Praise, laud and bless His ho - ly

A.
Vla.

name praise, laud and bless His ho - ly

name, praise, laud and bless His ho - ly name His ho - ly name.

8.

Organ
Vla.

Vla.

9.†

Vln.
Vla.

Cello

10.†

Vln.
Vla.

Cello

11.

Organ
Vla.

Vla.
V7

12.

Praise Him and mag - ni - fy Him for ev - er.

praise Him and mag - ni - fy Him for ev - er,

praise Him and mag ni - y Him for ev - er.

† exercises thus marked should be worked in open score, with C clef for viola part

CHAPTER IX

THREE-PART COUNTERPOINT—*continued*

EXTENSION OF HARMONIC RESOURCE

1. Hitherto we have used only triads in root position and first inversion, with occasional use of a second inversion, provided the fourth from the bass was prepared; and in vocal writing, the seventh of the dominant seventh chord has been used mainly as a passing-note.
2. But from Tudor times, composers, always anxious to increase their harmonic vocabulary, within the limits of the chords mentioned above, have used, in addition, a device of great possibilities, described below.
3. The simplest treatment of a suspension, by now thoroughly familiar to the student, is shown again in Ex. 53a. But in addition to this simple usage, composers have from early contrapuntal times introduced the treatment shown in Ex. 53b (often called a 'prepared discord'). At the moment of striking the suspended note, the accompanying parts move to a different chord (which need not harmonize either with the suspended note or the note of resolution) subsequently moving to harmonize with the note of resolution.

Ex. 53^aEx. 53^b

Notice the different harmonic analysis of Ex. 53a and b. In Ex. 53a we can say that the suspension C makes only a decorated form of chord V; but in Ex. 53b we cannot reduce the harmony to such simple terms; we can only say that an entirely new harmony is produced. Ex. 54a and b show further illustrations of this device; Ex. 54a and 55c show the suspension in the bass.

Ex. 54^aEx. 54^b

Ex. 55^aEx. 55^b

Ex. 55^c

4. It will at once be seen, that, just as the dominant seventh is used in Ex. 54a and b, various other sevenths, on other degrees of the scale, are in reality produced by the movement of the parts in Ex. 55a, b and c. Thus, in Ex. 55a, we have a root position of a supertonic seventh; at Ex. 53b a first inversion of the same chord; at Ex. 55b we have a first

inversion of a tonic seventh and at Ex. 55c a third inversion of a super-tonic seventh; and there is little doubt that these effects, although not thought of in terms of chords by Tudor composers, were thus evolved contrapuntally.

5. These sevenths, then, may be freely used in root position and first and third inversions, provided the seventh from the root be prepared.

6. Examination of Ex. 53 to 57 and any further illustrations that may be found in the music of Bach, will show that these prepared discords nearly always occur on the accented part of a bar.

7. They are very often found in sequence (Ex. 56) and are often elaborated as in Ex. 57. The student is advised to learn thoroughly the *sounds* of these examples.

Ex. 56.

Ex. 57.

Organ Prelude in E minor

Ex. 58 and 59 show two illustrations, out of hundreds possible, taken from the works of Bach.

Ex. 58.

Fugue in E \flat (St. Anne)

Ex. 59.

Three-part Invention No. 6

8. But note that the *second* inversion of a seventh is never used thus, for the fourth from the bass that it produces is only used as an unessential note (i.e. suspension or appoggiatura) during this period. Thus Ex. 60 is foreign to the contrapuntal period. It was only from the time of Haydn onwards, when composers began to think more harmonically, that second inversions of sevenths began to appear in their music.

Ex. 60.

9. Finally, note once more the contrapuntal procedure involved in using these prepared discords.

- (a) At the moment of striking the suspension, the accompanying parts must themselves form a concord, though they need not harmonize with the suspended note.
- (b) At the moment of the resolution of the suspension, all the parts form a concord.

CHAPTER X

THREE-PART COUNTERPOINT—TWO AND THREE NOTES TO ONE

1. If Chapter 9 has been thoroughly mastered, three-part counterpoint, one part of which is in quavers throughout, can be attempted; or, by way of variety, the quaver movement may be shared between the parts. Notice the use of prepared discords at *a*.

Ex. 61. Trio for organ

Ex. 62.

Vlna. in unison
Alto

To ser - vants of God Your Mas - ter pro -
Celli & bass

claim And pub - lish a - broad His won - der - ful name.

2. Ex. 63 and 64 show similar principles carried out in compound time.

Ex. 63.

from "Christmas Oratorio" Bach

Ex. 64.

EXERCISES ON CHAPTER X

[The bass has been figured where prepared discords are required]

1. Add vln. in crotchets vln. in quavers

2. Add vln. in quavers, 'cello in crotchets

3. Add vln. in crotchets, vln. in quavers

4. Add 2nd vln. in crotchets & minims, 'cello in quavers

5. Add 2nd vln. dotted crotchets, 1st vln. quavers

6. Share quaver movement between 1st & 2nd vlms

7. Share quaver movement between 2nd vln & cello

[* Sequential use of the dim. triad VII in root position is fairly common in Bach]

8. Altos with violas. Add vln. in crotchets & 'cello in quavers Old 100th.

Praise, laud and bless His Name at -

way. For it is seem-ly so to do.

9. Altos with vias. Add vln. & 'cello, sharing quaver movement

Let saints on earth in con-cert

sing. With those whose work is done.

10. Share quavers between vln. & vln.

11. Altos with vias. Add 1st vln. in crotchets, 'cello in quavers

from Dr. Gauntlett

Our shield and de-fen-der, the an-cient of

days Pav-il-joned with splen-dour, and gird-ed with praise.

12. Share quavers between 2nd vln. & 'cello

13. Altos with vias. Add 1st vln. in quavers, 'cello in crotchets

St. Anne

Our shel-ter from the stormy blast And our e-ter-nal home.

14. Sop. with 1st vln. Add 'cello in quavers & vla. in dotted crotchets to ♯, thence vice versa Nun Freut Euch

15. Sop. with 1st vln. Add vla. & 'cello sharing quavers Naumark

CHAPTER XI

THREE-PART COUNTERPOINT

(Addition of two florid parts to a given part in equal note-lengths)

1. The Chorale-Prelude, that is the contrapuntal elaboration of a chorale melody, was a favourite form of composition with Bach and his contemporaries. The tune of the chorale appears in long notes, and the accompanying parts frequently enter in imitation of this, using notes of shorter length. This is known as 'diminution'. Sometimes a new theme or figure is invented, one bearing no relation to the chorale. (See verse two of Bach's Cantata, 'Sleepers Wake'.)

2. Examination candidates are often asked to add imitative parts to a given melody in the style of these chorale-pretudes. The following hints should be borne in mind:

- The chorale should first be sung through, and the phrase-ends noted. These are sometimes marked by pauses. Some sort of cadence is invariably wanted here.
- The accompanying parts should enter imitating one another and, where possible, using a figure derived from the opening notes of the chorale-phrase. If the opening notes do not lend themselves to such treatment, a new figure must be invented. Some rhythmic germ is essential, to give life and coherence to the whole. In Ex. 65, the opening of the two lower parts is derived from the first four notes of the chorale.

Ex. 65.

The chorale in Ex. 66 does not lend itself to such treatment, and a new figure has been invented.

Ex. 66.



3. For a real understanding of the style, the shorter Chorale-pretudes of Bach and his contemporaries provide many admirable models and render unnecessary any lengthy comment here, but two points in particular may well be noted:

- (a) Cadences of chorale melodies so often consist of supertonic to tonic, that the harmonization of the final cadence in Ex. 66, with its use of II7 to V (and the mordent at *a*), should be memorized. This cadence is very commonly found in the period.
- (b) A descending passage in conjunct motion in the chorale frequently invites a series of suspensions and prepared discords (Ex. 67):

Ex. 67.



4. The chorale may appear in the alto (see Ex. 68), and also in the bass (Ex. 69), in which latter case supertonic to tonic in the chorale melody must of course be harmonized by leading note triad first inversion to tonic (see *Guide to Elementary Harmony*, chap. 8, paras. 5 to 8).

Ex. 68.



Ex. 69.



EXERCISES ON CHAPTER XI

1. Add 2 parts below

Dundee



2. *ditto*

Jesu' kreuz, Pein und tod.

Musical notation for exercise 2, ditto, Jesu' kreuz, Pein und tod. It consists of two systems of two staves each. The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line.

3. Add 2 parts above

Dundee

Musical notation for exercise 3, Add 2 parts above, Dundee. It consists of two systems of two staves each. The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with two additional parts added above the treble staff.

4. Add treble & bass

St. Anne

Musical notation for exercise 4, Add treble & bass, St. Anne. It consists of two systems of two staves each. The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with two additional parts added above the treble staff.

5. Add 2 parts below

Jesu, meine Freunde

Musical notation for exercise 5, Add 2 parts below, Jesu, meine Freunde. It consists of two systems of two staves each. The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with two additional parts added below the bass staff.

6. Add 2 parts below

Innsbruck

Musical notation for exercise 6, Add 2 parts below, Innsbruck. It consists of two systems of two staves each. The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with two additional parts added below the bass staff.

7. Add treble & bass

Herzlich tut mir verlangen

Musical notation for exercise 7, Add treble & bass, Herzlich tut mir verlangen. It consists of two systems of two staves each. The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with two additional parts added above the treble staff.

8. Add 2 parts above

Old 100th

Musical notation for exercise 8, Add 2 parts above, Old 100th. It consists of two systems of two staves each. The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with two additional parts added above the treble staff.

9. Add treble & bass

Herzlichster Jesu

Musical notation for exercise 9, Add treble & bass, Herzlichster Jesu. It consists of two systems of two staves each. The first system shows a treble and bass staff with a melody in the treble and a bass line in the bass. The second system continues the melody and bass line, with two additional parts added above the treble staff.

10. Add alto and bass

Nun Frenk Euch

11. Add treble & bass

Vater Unser

12. Add alto & bass

Ein Feste Burg

CHAPTER XII

THREE-PART FLORID COUNTERPOINT

1. In this style of counterpoint, the three parts imitate one another in their use of rhythmic figures—the three-part Inventions of Bach may be taken as models.

2. It is not desirable that there should be too much simultaneous movement in the three parts—an imitative figure or a quickly moving part is best heard against a background of longer notes. Re-read chapter 7, para. 1; and remember that it is often desirable to tie long notes, particularly if they are preceded by short ones. Thus, Ex. 70b is rhythmically more interesting than Ex. 70a, and provides that

Ex. 70^a

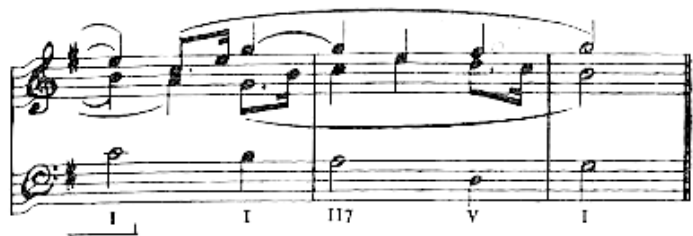
Ex. 70^b

diversity in the placing of accents which is one of the most attractive features of counterpoint.

3. Make full use of prepared discords, and suspensions with plain and ornamental resolutions (see Chapter 5, para. 1b).

Ex. 71 illustrates these points; it is assumed that the bass is given:

Ex. 71.



4. In working the exercises on the following pages, the hints given below may be helpful:

- (a) Decide on the main harmonic scheme and figure the bass accordingly.
- (b) Note the main cadential points in the given part and sketch in tentatively one or two imitative entries to occur in the other parts, if possible just before the cadence, so that the cadences in all three parts do not occur simultaneously.
- (c) Decide on the position of the climaxes in the added parts.
- (d) Add any important imitative entries that occur to you, particularly those that are necessary when the given part is resting.

Ex. 72a will illustrate the working up to this point; Ex. 72b the completed working.

Ex. 72^a Add imitative vla. & vln. (opening entries given)



Ex. 72^b



EXERCISES ON CHAPTER XII

1. Add imitative vla. & 'cello

2. Add imitative vla. & vln.

3. Add imitative vln. & 'cello

4. Add imitative soprano & bass. Insert words

He that shall en - dure to the end shall be sav - ed.

cresc.
He that shall en - dure to the end shall be sav - ed.
He that shall en - dure to the end shall be sav - ed.

5. Add imitative vln. & 'cello

6. Add imitative vla. & vln.

7. Add imitative vla. & cello

8. Add alto & bass, inserting words

The no-ble ar - my of

mar - tyrs praise Thee.

The no-ble

ar - my of mar - tyrs praise Thee.

9. Add imitative vla. & vln.

10. Add imitative vln. & cello

11. Add imitative alto & treble, inserting words

O praise the Lord with a ac - cord, Hal - le -

lu - ia. O praise the Lord with one ac -

cord, Hal - le - lu - ia. O praise the Lord.

12. Add 2 imitative parts for organ below

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a vocal line with a melodic phrase starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a vocal line with a melodic phrase starting on a half note E4, followed by quarter notes F4, G4, and A4, then a half note B4. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with a half note E3, followed by quarter notes F3, G3, and A3, then a half note B3.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a vocal line with a melodic phrase starting on a half note C5, followed by quarter notes B4, A4, and G4, then a half note F4. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with a half note C4, followed by quarter notes B3, A3, and G3, then a half note F3.