A COURSE

OF

COUNTERPOINT

AND

FUGUE,

BY

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This Work is adopted as the Code of Instruction in Composition for the Classes of the French Conservatory.

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TO

HER ROYAL HIGHNESS

THE DUCHESS OF KENT,

THIS ENGLISH TRANSLATION OF

CHERUBINI'S

COURSE OF COUNTERPOINT AND FUGUE

IS, PURSUANT TO

HER ROYAL HIGHNESS'S MOST GRACIOUS COMMANDS,

VERY HUMBLY DEDICATED,

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COMPLETE EDITION OF

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PUBLISHED UNDER THE IMMEDIATE PATRONAGE OF

HER MOST GRACIOUS MAJESTY

QUEEN VICTORIA,

AND

THE DOWAGER QUEEN ADELAIDE,

HER ROYAL HIGHNESS

THE DUCHESS OF KENT,

HER ROYAL HIGHNESS

THE PRINCESS AUGUSTA,

HIS ROYAL HIGHNESS

THE DUKE OF SUSSEX,

HIS ROYAL HIGHNESS

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COLONEL OLLIVER,
AND
THE DIRECTORS OF THE ROYAL ACADEMY
OF MUSIC.

TRANSLATOR'S PREFACE.

COUNTERPOINT may be described as the art of adding one or more parts to a given melody or subject, so as by these additions to form a correct and harmonious whole. It is to musical composition what grammar is to language: and, as it is impossible to understand a language without a knowledge of the principles which regulate the combination of its words, and sufficient practice in the application of these principles; so it is impossible to make any considerable progress in composition, without a knowledge of, and a sufficient practice in Counterpoint.

Counterpoint and composition resemble grammar and poetry;—the contrapuntist is not necessarily a composer, any more than the grammarian is necessarily a poet; but as the poet must of necessity understand grammar to write with any degree of correctness, so must the musical composer necessarily understand Counterpoint, or he will, at every moment, encounter difficulties which he will be unable to vanquish, and fall into errors which will consign his productions to contempt and oblivion, whatever may be their occasional merit.

By the study of Counterpoint, the composer obtains a fulcrum, or point of support, upon which he may at all times safely repose; and, without the help of which, he cannot to give his productions

unity, regularity, nor intrinsic and lasting importance; while, by this study, he will ensure to himself an inexhaustible treasure of musical forms, analogous in their very nature to the principles of unity and variety combined.

That the English musical public at length begin to perceive the paramount importance of the study of Counterpoint, as the key to composition, is sufficiently obvious from the extensive encouragement they have given to the magnificent edition of Albrechtsberger's Theoretical Works, in two vols. 8vo. published by Messrs. Cocks and Co. and to the series of little Musical Catechisms on Harmony, Counterpoint, and Fugue, by Hamilton, as well as from the splendid and almost unprecedented list of Subscribers prefixed to the present work; a list which contains no fewer than from six to seven hundred names, including, besides six ROYAL PERSONAGES, nearly all the principal Composers, Organists, Professors, and distinguished Amateurs, throughout the three kingdoms, as well as many eminent Foreigners. The conviction of this fact has led to the translation of the present work by CHERUBINI,—a name known and venerated wherever music has found cultivators and admirers; a name, in short, which is in itself a sufficient guarantee of its extraordinary merit.

Emanating from the pen of so distinguished a composer, so profound a theorist, and so practised a teacher of his art, every page is, as might be anticipated, distinguished by lucid and systematic connection of ideas; and, considered as a whole, the work is so complete, so well digested in all its details, and so surprisingly rich in classical and beautiful examples, that we do not hesitate to place

it among the brightest ornaments of musical literature, and to predict that it will be universally looked upon as an imperishable monument of glory to its illustrious Author.

This translation will, it is hoped, be found a faithful transcript of the original. Nothing has been omitted, nothing essentially altered, nothing transposed. The only changes which have been made consist—*first*, in the distribution of the work into books and chapters, for the sake of greater convenience of reference, and the more easy comprehension of it as a systematic whole; and, *secondly*, the *total omission of the three C clefs*, which are to be met with in almost every page of the original. Much experience in teaching Counterpoint has convinced the Translator that these clefs oppose the greatest obstacle to the progress of students in general; and that more of the practice of Counterpoint may be acquired by a pupil in three months, when taught through the medium of the treble and bass clefs only, than he could acquire in as many years, if embarrassed from the outset with these additional clefs. Not that they are to be considered as useless:—after some little progress has been made, the pupil should learn them one by one; and this he will then be able to do with advantage and facility.

The place of the notes in the great scale of sounds, or, in other words, their absolute pitch, has no where been altered; the sounds indicated are exactly the same as in the original examples; the translator has only expressed those notes by means of the treble clef, which, in the original, were written in the soprano or in the contralto clefs;

and in the bass clef, those which originally stood in the tenor or C clef, on the fourth line of the stave. These changes, it is hoped, will render this edition much more generally useful and acceptable to the musical public, than if the notation of the original had been scrupulously retained.

J. A. HAMILTON.

London,
1*st May*, 1837.

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COURSE

OF

COUNTERPOINT AND FUGUE.

BOOK I.

CHAPTER I.

INTRODUCTION.

In commencing this Course, I suppose that the pupil is already acquainted with the theory of chords, and consequently with harmony.

I therefore at once begin by teaching him *strict counterpoint;* not that kind which depended upon the old ecclesiastical tones or modes, as practised by the ancient composers, but that which depends upon the only two modes now admitted in music: this will insensibly render the pupil familiar with the art of fugue-writing, which is the foundation of composition.

It is necessary that the pupil should at first be obliged to adhere to very rigorous precepts, in order that afterwards, when he is composing in the free style, he may know how and wherefore his genius, if he possess any, shall have compelled him to break through the severity of these early rules. It is by subjecting himself at the outset to the strictness of these rules, that he will hereafter learn to avoid the abuse of licenses; and, by this practice also, he will best form himself to the peculiarities of the fugue-style, which, of all others, is the most difficult of acquisition.

I therefore recommend the pupil who devotes himself to composition, to read, and even, as often as possible, to copy out with attention and reflection the works of classical composers, and, occasionally, even of those of an inferior grade; to learn from the former how to compose well, and, from the latter, how to avoid falling into their errors. By these observations, often repeated, the pupil will accustom himself to exercise the ear through the medium of the eye, and will progressively form his style, his sentiment, and his taste.

The young composer, who shall have followed the instructions contained in this course of study, when once arrived at fugue, will no longer have occasion for lessons; he will be able to write with purity in any style, and, by studying the forms of the different kinds of compositions, he will easily express his ideas with propriety, and produce whatever effects he may desire.

PRELIMINARY NOTIONS.

CONCORDS WHICH MAY BE EMPLOYED IN STRICT COUNTERPOINT.

Ancient composers, from Guido d'Arezzo, have admitted only two *perfect* concords, the octave and the perfect fifth; and two *imperfect* concords, the third and sixth.

The former are called perfect, because they do not admit of any alteration without losing their consonant character.

The latter are called imperfect, because they are subject to be altered; that is, they may be major or minor.

DISCORDS TO BE EMPLOYED IN STRICT COUNTERPOINT.

Discords are the second, the fourth, the seventh, and the ninth. These discords can only be used when prepared by one concord, and resolved by another; unless they are used by transition, of which we shall treat farther on.

The imperfect fifth, and the superfluous fourth or tritonus, were rejected by ancient composers; we must therefore not use them in strict counterpoint, except as passing discords.

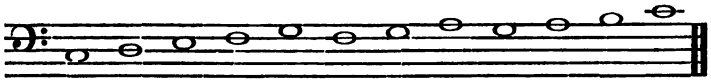
Observation.—I repeat, once for all, that in saying strict *modern* counterpoint, I only intend to apply the term modern to the nature of the modes which are to be employed; but, as to the chords themselves, I have only used those which are met with in ancient authors; that is, the chord of the third and fifth, and that of the third and sixth, and the discords which we have just enumerated. It is only in treating fugue, that the pupil may allow himself a greater degree of latitude.

ON THE DIFFERENT KINDS OF MOVEMENT.

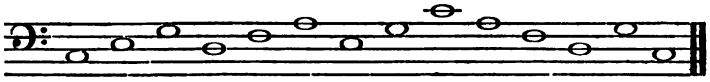
By the word *movement* we intend to define the progression from one sound or note to another,

either *melodially*, that is, in one part only, or *harmonically*, that is, in several parts at the same time.

Considered with reference to melody only, a *conjunct movement* is that in which the notes succeed one another by degrees, thus :

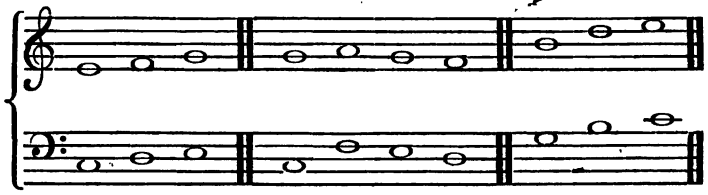


A *disjunct movement* is that in which the notes succeed each other by intervals.

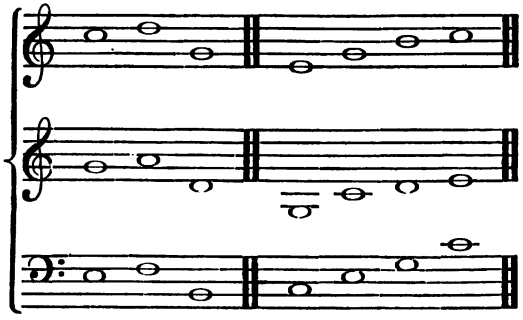


Considered *harmonically*, that motion or movement is called *similar*, *direct*, or *parallel*, in which two or more parts ascend or descend at the same time.

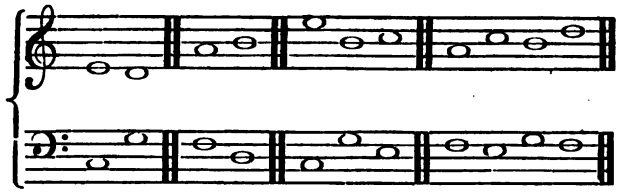
SIMILAR MOTION IN TWO PARTS.



SIMILAR MOVEMENT IN THREE PARTS.

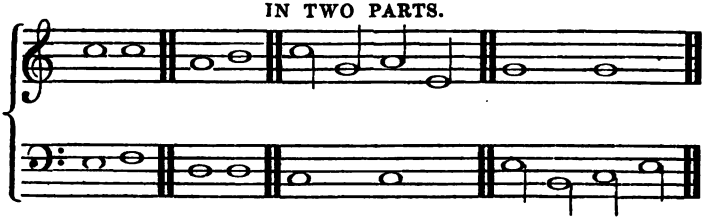


CONTRARY MOVEMENT takes place when one part ascends while the other descends.

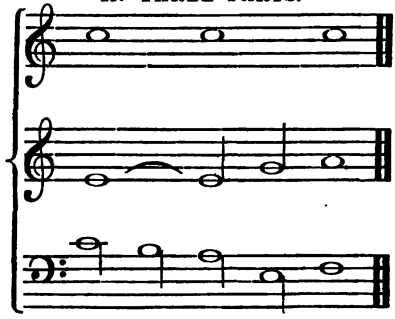


When one or more parts ascend or descend, while one or several other parts remain stationary, the movement is OBLIQUE.

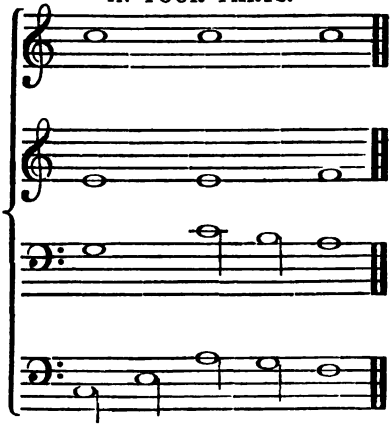
IN TWO PARTS.



IN THREE PARTS.



IN FOUR PARTS.



Of these three movements, the most elegant is the contrary movement; oblique motion holds the second rank; direct motion ought to be used but little, because it produces inconveniences which we shall explain in the sequel.

We shall here add, that in all the species of counterpoint of which we are going to treat, as well as in Fugue, the pupil should write for voices, and not for instruments. He must therefore conform to the natural compass of the different kinds of voices. He will thus learn to produce effects by voices only —a study of considerable difficulty, and perhaps but too much neglected; and he will afterwards find himself more at his ease when he shall write for instruments, and when, of course, he will no longer be obliged to confine himself within the limits of the voice.

CHAP. II.

COUNTERPOINT IN TWO PARTS.

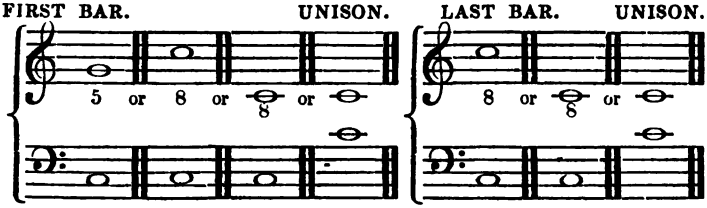
COUNTERPOINT in two parts is the most rigorous of all, either in the ancient system or the modern. The reason of this is simple: the fewer the difficulties to be overcome, the more strict must be the observance of the rules. Two parts only do not present so many trammels as a greater number of parts moving together; so that the severity of this kind of composition diminishes as the number of the parts augments.

FIRST SPECIES—NOTE AGAINST NOTE.

RULE I.

We must begin with a perfect concord, and also terminate with one; so that the first bar may be either a fifth or octave (or *unison*), and the last bar

must be simply an octave or a unison. We shall here observe, once for all, that by a fifth we also mean a twelfth, and by the octave, a fifteenth, according to the relative distances of the voices which we employ: the same must be understood of all the intervals which may be doubled or even tripled.



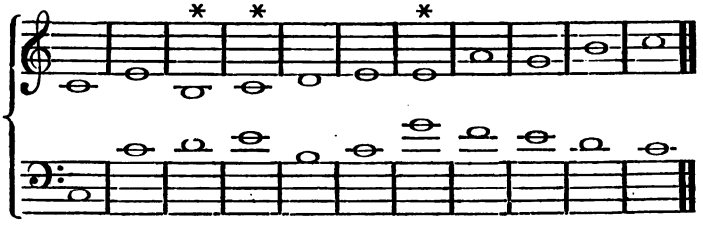
RULE II.

The parts must always proceed in concords, avoiding the unison, if possible, except in the first and last bars.

Observation.—The production of harmony being the end chiefly aimed at in counterpoint, the unison is prohibited as not producing any. The same objection does not apply to the octave, though it is nearly in the same case as the former; but the difference of effect, which is perceptible between grave and acute sounds, renders it somewhat less devoid of harmony than the unison.

RULE III.

The upper part may sometimes be allowed to cross below the bottom part; this must always be done by means of a concord, and must not last for any considerable time; indeed, this means is only allowed, either to enable us to escape from some case of embarrassment, or to improve the melody of the parts; since, as we have already said, the pupil should at first write for voices only. Ex.



The * indicates the places where the upper part crosses below the under part. I advise the pupil, however, to employ this license with reserve.

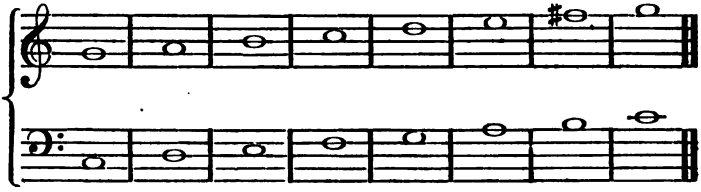
RULE IV.

Several perfect concords of the same denomination must never succeed one another; consequently, two fifths or two octaves, in succession, are prohibited.

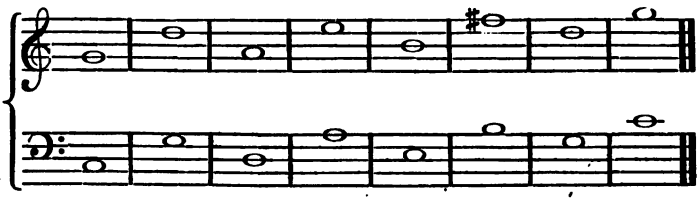
This prohibition is applicable to all kinds of strict composition, whether in two parts or in more.

Observation.—A series of octaves renders the harmony almost a nullity; a series of fifths forms a discordance, because the upper part moves in one key, while the lower part proceeds in another.

For example, if to the scale of *C* we add an upper part which shall form a perfect fifth in each bar, thus:

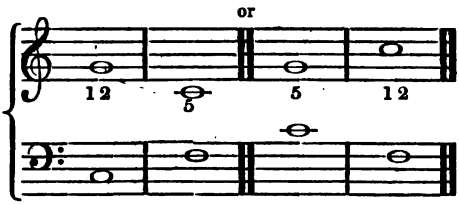


One part will be in the key of *C*, while the other is in *G*. It is from this concurrence of two keys that the discordance of the passage originates; and hence the prohibition of using several fifths in succession—even when the movement of the parts, instead of being conjunct, is disjunct, for the discordant effect will still exist.



Such is one of the inconvenient results of similar motion, which we have before promised to explain.

Consecutive fifths have been and are still tolerated in contrary motion; because, though their nature is the same, the movement causes them to change their species.



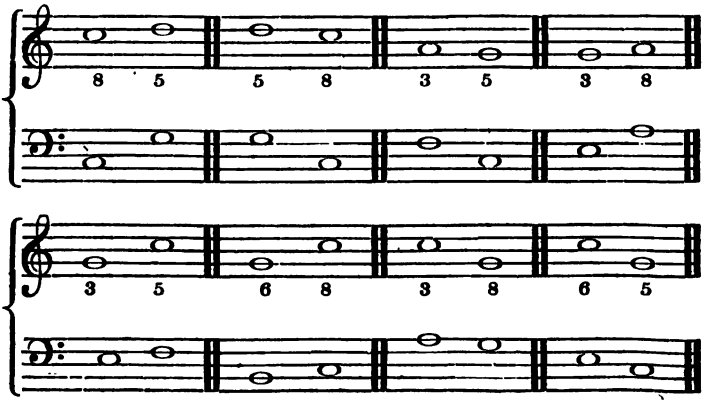
By this example, we perceive that one is a twelfth and the other a fifth, which changes their nature. Still, however, this license is not allowed in counterpoint in only two parts, particularly in note against note; it is only tolerated between the middle parts, in composing for four voices, when we are embarrassed to find a good progression for the parts.

The pupil may, in works written in the free style, as operas, symphonies, &c., occasionally meet with consecutive fifths; but these licenses are only to be tolerated in such kinds of composition.

RULE V.

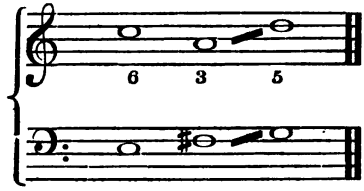
We are not allowed to proceed to a perfect concord in similar motion, except in that particular case where one of the two parts moves only a SEMITONE. This exception is permitted.

EXAMPLE I—FORBIDDEN PROGRESSIONS.



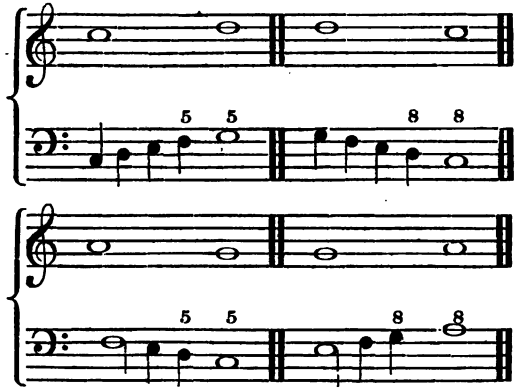
EXAMPLE II.

(Allowed, because one of the two parts moves only a semitone.)



The progressions in Example 1 are prohibited; because, if we fill up the distances formed by the intervals with notes of a less value ascending or descending, there will result either two fifths or two octaves: these are called *covered* or *hidden* octaves or fifths.

EXAMPLE WITH THE INTERVALS FILLED UP BY CROTCHETS.

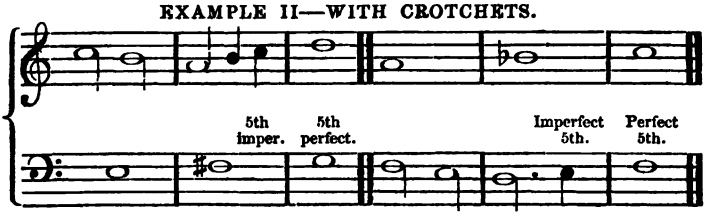


Remark.—At first, this rule appears without any foundation; for the intervening crotchets not being written by the composer, the two fifths or two octaves do not seem to have any real existence. But the singer may perhaps add these crotchets, and then the two fifths or octaves will be clearly perceived. The ancient composers, in order to provide against the inconveniences which would result from the inconsiderate license which a singer might allow himself in this case, have prohibited the passing to a perfect concord in similar motion. The rule which tells us to use contrary motion in preference, is therefore excellent, since it preserves us from falling into an inconvenience, though a hidden one, of which similar motion is the cause. This rule is one more proof of the disadvantage of similar motion.

As to the progression allowed and indicated in Example II, the

case is different; for, in filling up in the same way by crotchets the spaces marked by the intervals, though there will still result two fifths, one is *imperfect* and the other perfect.

EXAMPLE II—WITH CROTCHETS.



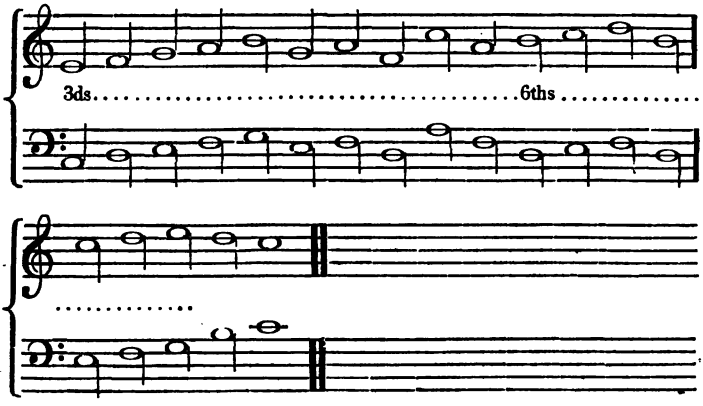
These two fifths are allowed, because they are not of the same nature, and because the discordance, of which we have spoken as resulting from a succession of perfect fifths, does not occur in the present case. The old authors, however, have generally avoided this license in counterpoint in only two parts; and it is only in composition for several parts, that they have employed it in one or other of the middle parts, to escape from some embarrassing progression.

RULE VI.

All progressions ought to be natural or diatonic, as far as melody is concerned; and conjunct movements agree better with the style of strict counterpoint than disjunct progressions. Hence, progressions of a *major and a minor second, a major and minor third, a perfect fourth, a perfect fifth*, of a *minor sixth*, and of an *octave*, are allowed both in ascending and descending. Skips of a *superfluous fourth or tritonus*, of an *imperfect fifth*, of a *major and minor seventh*, are expressly prohibited both in ascending and descending.

Remark.—This is a prudent rule; and the ancient masters had the more reason for conforming themselves to it, as they wrote for voices only, without accompaniments. They thus obtained a flowing and correct melody, which the intervals and progressions disallowed would have rendered difficult as to intonation. However, at the present day, this rule is not much regarded in modern compositions.

As to the progressions which ought to be used with regard to one part as compared with another, *contrary* movement, as we have already said, ought to be preferred to *oblique*, and this latter to *direct*. Indeed this last kind of movement ought to be used very sparingly; for even, in observing all the rules which have been laid down to avoid the inconveniences which result from it, if we were to employ it much, we should fall into another inconvenience, which, though not against those rules, would be contrary to taste, style, and to the necessary variety of concords; since, by this movement, we should continually have a long series of thirds or sixths, which would become puerile and monotonous. Ex.



This example every where presents the same concords, the same movements, and, consequently, always produces the same effect.

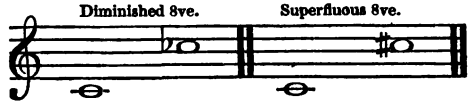
Remark.—We may employ in succession three thirds or three sixths, but not more: beyond this number, we shall fall into the defects above explained.

RULE VII.

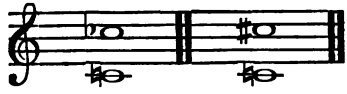
We must always avoid, between the parts, the false relation of the *octave* and that of the *tritonus*. These two relations are extremely harsh to the ear, particularly that of the OCTAVE.

Remarks.—Relation implies the immediate ratio which two sounds, either successive or simultaneous, have to each other. This relation is considered according to the nature of the interval formed by the two sounds; so that the relation is correct when the interval is correct; it is false when there occurs an alteration either in excess or diminution. Among false relations, we only reckon as such, in harmony, those in which the two sounds cannot both properly belong to the key in which we are. The diminished or superfluous octave is a false relation, both in melody and in harmony. We may attenuate the disagreeable effect which it produces, but not destroy it entirely. Consequently, the following progression is prohibited in melody.

FALSE RELATIONS.



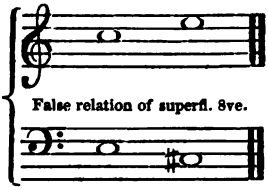
In harmony, the introduction of these octaves, struck simultaneously and held for some time, is impracticable.



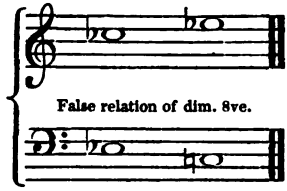
Some composers, however, do not hesitate to use them in the following manner.

In this case they consider the C flat and C sharp only as transient chromatic alterations, and as short notes struck on the weaker or unaccented parts of the bar. This is a bold sort of license, however, and one which can only be allowed in a very free style of composition, but which ought to be rejected in strict counterpoint. Another case exists, however, in which we may risk the false relation of the octave in harmony, between two different chords: it is this:

EXAMPLE I.



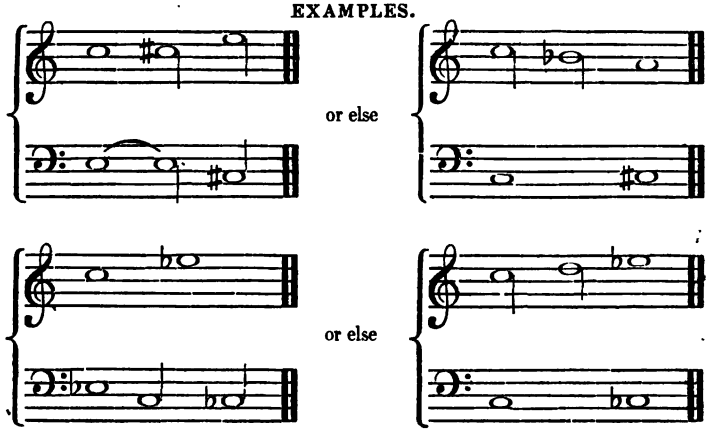
EXAMPLE II.



The C natural in Ex. I, placed in the upper part of the first chord, is discordant with the C sharp placed in the lower part of the second chord. If on this subject we consult the ear, we must acknowledge that nothing in this case can destroy the impression which the ear has received from the C natural; because it still remains, even at the moment when the sound of C sharp strikes upon it, and thus produces nearly the same effect as if those sounds were heard simultaneously. If we consult reason in its turn, we shall come to the conclusion that the discordance of these two sounds is derived from their want of coherence, and from the false relation which exists between them; since C natural and C sharp belong to two different keys, and the chords in which they are separately included cannot succeed one another, arranged as they are here arranged, unless other intermediate and relative chords, by connecting them together, cause the false relation to disappear. What I have just said with respect to the first example may equally be applied to Ex. II.

To render the effect less harsh in the succession of these two chords, since it is impossible to destroy it altogether, we must endeavour to find some means of weakening it without employing other chords. The means is simple: we must so manage that the part which sounded C natural shall also sound the C when chromatically altered by the sharp or flat.

EXAMPLES.



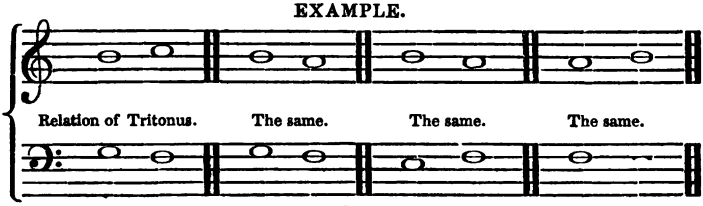
By these simple means, and other obvious expedients, we shall succeed in weakening, and, in some measure, of destroying the unpleasant effect of this false relation; because the ear, not being now so immediately wounded as in the original progression, will, by degrees, become accustomed to receive the impression of the false relation. Still, however, in our studies of strict modern counterpoint, we ought to avoid this chromatic progression as much as possible.

The *tritonus* is always a false relation in melody; besides that, as a skip, it is a progression expressly prohibited. (See Rule VI.)

This interval also produces a false relation in harmony, particularly when introduced into the first species of counterpoint in two parts, when the parts are so disposed that this interval is perceptible and undisguised.

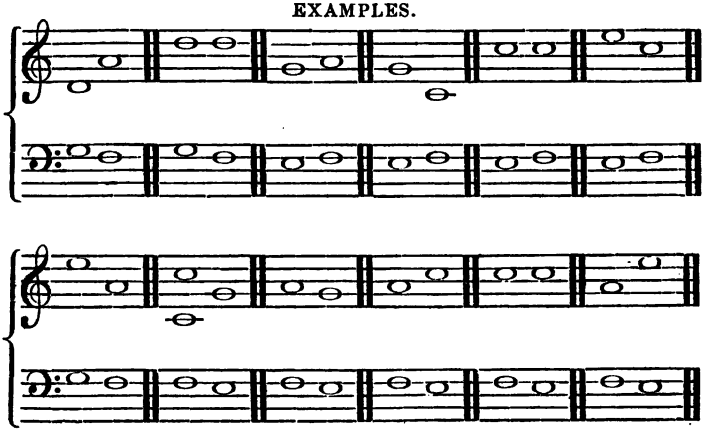
This interval is perceptible in the case where the two sounds of which it is composed are heard one after the other in the two parts, and when the chords which contain them cannot belong to the same key, either by their nature or because of the manner in which they follow one another.

EXAMPLE.



We must endeavour to avoid these kinds of relations, particularly in counterpoint for two voices only; or, if we cannot altogether avoid them, at least we must try to mask them, by so disposing the part which contains the counterpoint that one of the two sounds which form the tritonus shall be suppressed; and this, whether we change the harmony or preserve the same chords.

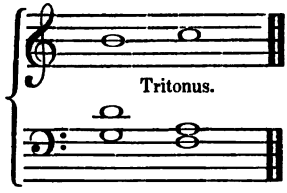
EXAMPLES.



By the assistance of these corrections, the false relation is in part or altogether eclipsed. In the other species of counterpoints, as we shall see, it is still more easy than in this to avoid the false relation of the tritonus.

It now remains to demonstrate how and why the tritonus is a false relation in harmony. What I am about to say applies equally to counterpoint in two or in several parts; and I insert the demonstration here, that I may not again be obliged to speak of it with so much detail.

To explain the cause of this false relation, I shall take the major common chord of G, and cause that of F major to immediately follow it.



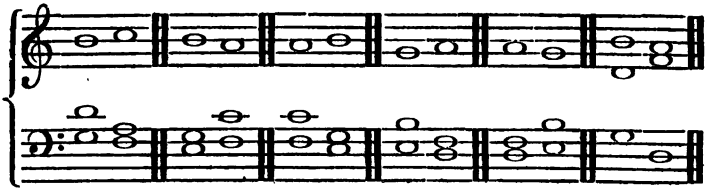
The succession of these two chords instantly gives birth to the false relation of the tritonus.

1st. Because the first chord, supposing that it is considered as belonging to the key of C, naturally tends to proceed to the tonic, or to A, its relative minor, and not to the subdominant.

2ndly. Supposing, on the other hand, that this same chord belongs to the key of G, the chord of F natural, which follows it, becomes altogether foreign to it, because the F ought to be sharp, in order that any analogy may exist between these two chords; besides that the F, if it were sharp, ought naturally to carry a chord of the sixth, if taken as a bass note.

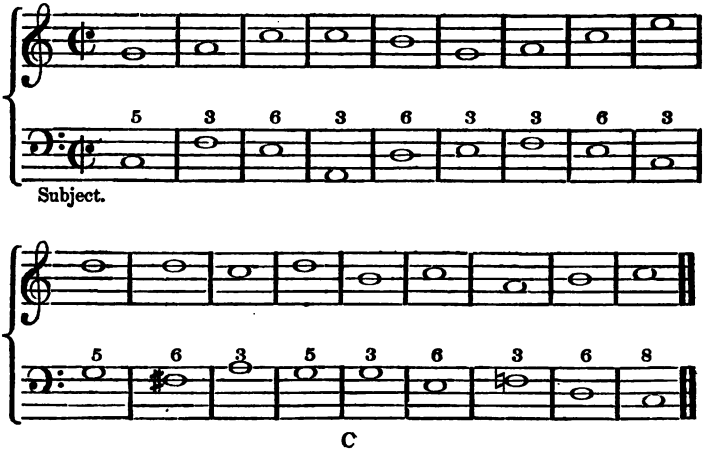
3rdly. For the same reason, if we should consider the second chord as belonging either to the key of C, or to that of F, on the first hypothesis it would require to be followed and not preceded by the chord of G; and, in the second case, the B natural, in the chord of G, necessarily and evidently becomes foreign to it; for, by analogy, the B ought to be flat. Thus, therefore, the F and B, being in open contradiction to one another, and through one another, the relation which results is false.

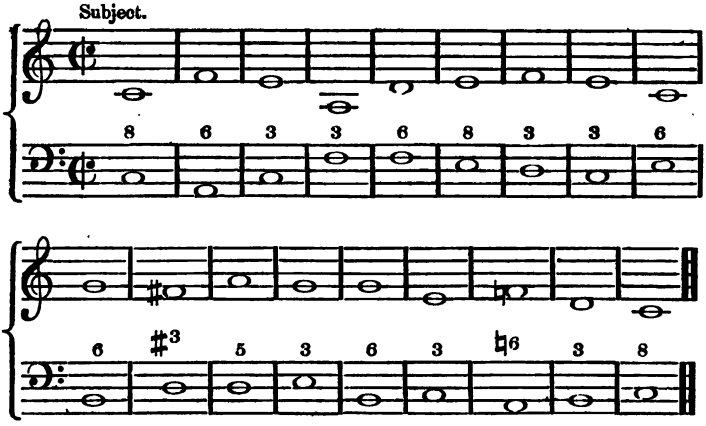
Consequently, all successions of chords, of which one includes F natural, and the other B natural, or *vice versa*, will undoubtedly introduce the false relation of the *tritonus*. We shall give a series of chords which always produce this relation, and which, therefore, produce a very harsh effect upon the ear.



RULE VIII.

Except in the first and last bars, we ought, in the course of the composition, to employ as much as possible imperfect concords, rather than perfect. The drift of this rule is to produce harmony rather by the means of imperfect concords, which are more harmonious than the others. Still, however, many imperfect concords of the same sort would plunge us into the abuse which I have hinted at in Rule VI. We must therefore learn to intermix with taste and discernment both perfect and imperfect concords, in order to give sufficient harmony to the counterpoint. Example:





These examples are conformable to the rules of strict counterpoint of the first species. The imperfect concords are employed with the requisite variety, and more frequently than the perfect concords. The direct, contrary, and oblique motions are properly managed; the false relation of the tritonus is avoided, and the melody always proceeds diatonically, and with facility and elegance.

Remarks.—In order to reduce to practice all the rules which we have laid down, the pupil will receive from his teacher a *Melody* or *Subject*, which he will place first in the bass, and on which he will then compose as many different melodies as he can; sometimes writing for a *Soprano* voice, sometimes for a *Contralto* or a *Tenor**. He will then place the same subject in the upper part, and compose several different bases to it.

The melody which the pupil receives from his teacher is sometimes called a *plain chant*, or *Canto firmo;* the part written by the pupil is called the *Counterpoint*.

At the end of this Treatise will be found various *subjects*, suited to all the different species, which will afford the student the means of employing all the resources of Counterpoint.

In placing the *given subject* in the upper part, the pupil must employ that species of voice which is best adapted to it, and sometimes he will be obliged to transpose the subject into some other

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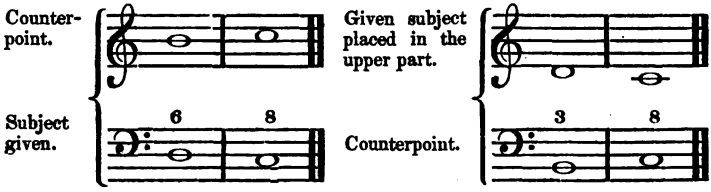
* Those who are unacquainted with the compass of the different voices, may consult the Translator's *Catechism on Singing*, published by Messrs. COCKS AND CO.

key, if he wishes to use all the different kinds of voices without exceeding their natural compass.

The two last bars of the *subject* ought always to proceed from the second note of the scale or key to the key-note itself. For example, in the key of C, the two last notes must stand thus:—

In the last bar but one, the part which forms the Counterpoint must always be the *major sixth*, and the last note itself the *octave*, if the subject be in the bass; but, if it be placed in the upper part, the last bar but one of the Counterpoint must be a *minor third*, and the last bar itself the *octave*. For example:



Before I conclude the first species of Counterpoint, I will add a few words respecting *modulations;* and my observations on this subject will equally apply to every sort of strict Counterpoint.

In any piece we must only modulate into such keys as coincide as to their tonics with the notes of the scale belonging to our primitive or principal key.

Let us first suppose that the original key is C major; we can only modulate in G major, into A, the relative minor, into F major, and into D minor; and even then the key of F must be touched upon in a merely transient manner, because it weakens the impression of the principal key on account of the B♭, which destroys the leading note; the key of D minor must be treated like that of F, and for the same, or even stronger reasons, because it destroys the tonic by introducing the C♯, the leading note of this new key. We may also modulate into E minor, but only in a still more transient manner than into the two former keys, because of the F♯ and D♯, which it introduces. The key of B is prohibited, because the fifth is not perfect.

Let us now suppose the key to be A minor, the relative to C.

We may first modulate C major, touching the keys of F major and D minor in a cursory and transient manner; that of E minor may be dwelt upon. The key of B is proscribed in this key, for the same reasons as in the key of C.

All these modulations are analogous to the principal key. Practice and study will soon furnish us the means of introducing these different keys in a rational and pleasing manner.

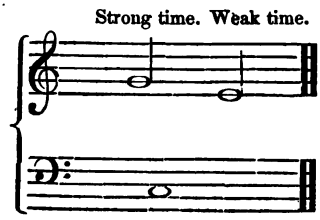
CHAPTER III.

SECOND SPECIES—TWO NOTES AGAINST ONE.

RULE I.

In this species of Counterpoint we must write two minims to each semibreve of the subject, except in the last bar, where we must always place a semibreve against a semibreve.

The first *time* or *part* of the bar which is filled by a minim, is called a *strong* or *accented time;* and the second time, also occupied by another minim, is called a *weak* or *unaccented time.*

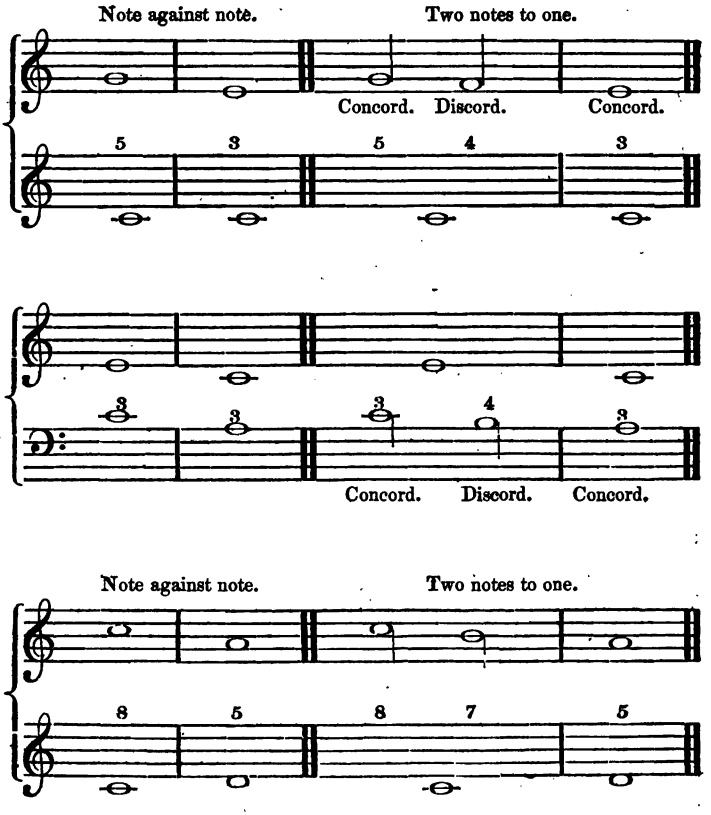


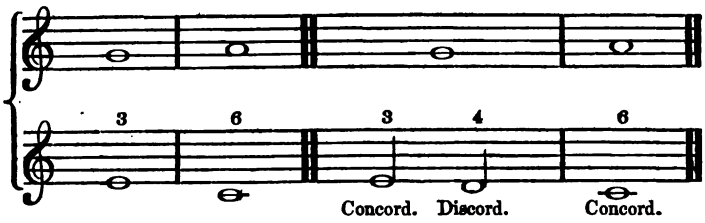
RULE II.

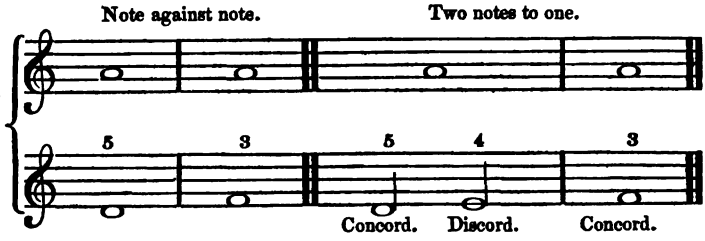
The *strong time* must be a concord; there are, however, cases in which we may manage differently; that is to say, in which we may use a discord on the *strong time*; but this license is allowed only in cases of difficulty, either to avoid a disjointed style of melody, or to parry some other inconvenience.

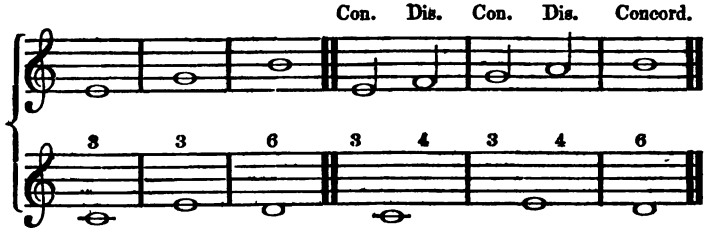
The *weak time* may contain a concord, or even a discord, provided this latter is placed between two concords, and that the melody be at the same time diatonic. In this case the discords are called *passing* or *transient*.

EXAMPLES.









RULE III.

The *strong* or ACCENTED TIMES are not, in this species, subjected to the fourth rule of the first species, provided always that the said rule is corrected by the *weak* time. I will explain myself.

1st. That the weak times contain another concord.

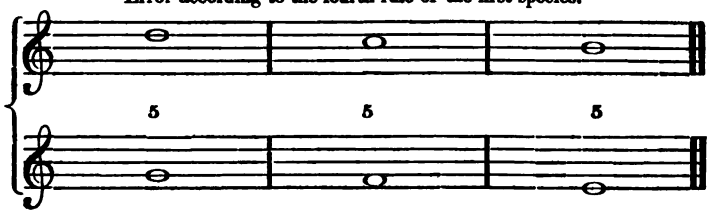
2dly. That we proceed from the strong to the weak time by an interval greater than a third.

3dly. And, lastly, that we pass from the strong time to the following weak time in contrary motion.

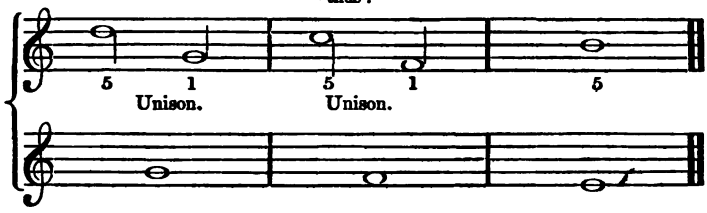
EXPERIMENTAL EXAMPLES.

Let us now see whether, by observing the prescribed conditions, we can save several consecutive fifths.

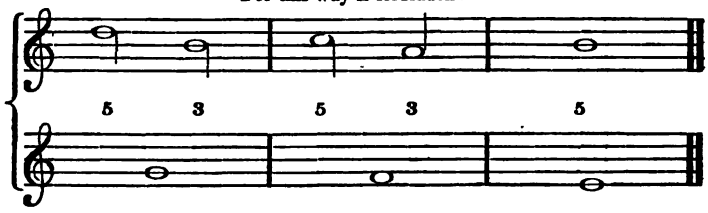
Error according to the fourth rule of the first species.



According to the conditions of the present rule, we can only arrange the melody thus:

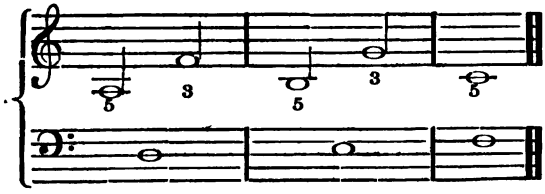


For this way is forbidden:



From these two examples it follows, that the fifths are not saved, because, in the first trial, the unison which occurs on the weak times, from its absolute nullity, cannot either diminish or destroy the effect of the fifth which precedes it, nor of that which follows it; secondly, because, in the second experiment, the interval of a third, which occurs between the strong and weak times, is too small to operate the desired effect.

There is a means by which, according to the rule, we may save several consecutive fifths,—it is thus:

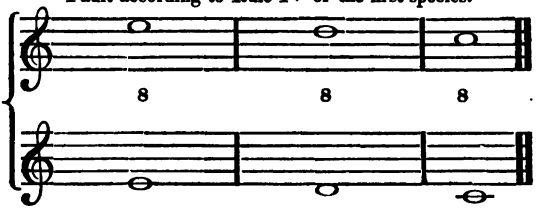


But this way is harsh and hazardous; for, between the first strong time and the second weak time, there occurs a skip in the melody forbidden by Rule VI of the first species. This expedient is therefore only fit to save two consecutive fifths at the most, and no more; and even then we must select the cases in which neither the melody nor harmony is contrary to any prescribed rule.

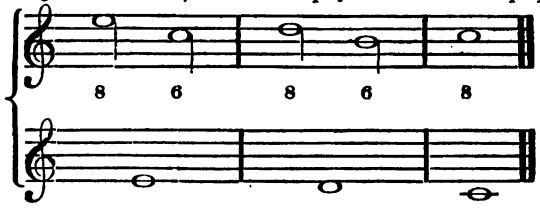
Let us now examine whether, by favour of the conditions prescribed, we can save several octaves in succession.

TRIALS.

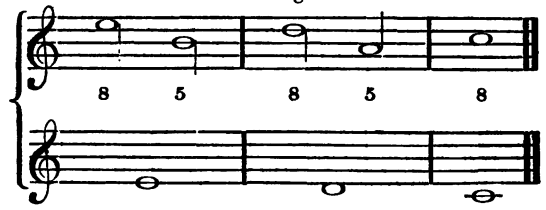
Fault according to Rule IV of the first species.



According to the first rule, we cannot employ this means for the purpose:

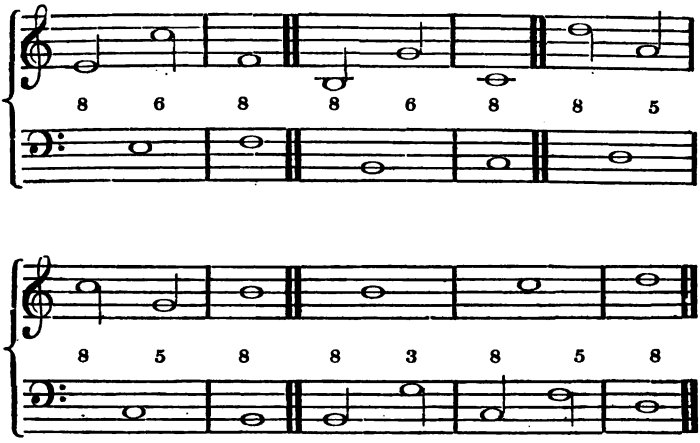


In this way, however, all the conditions are fulfilled, and the octaves are saved, at least according to the rule.



Still, however, this way is not altogether exempt from reproach; because, to save several octaves, we introduce two fifths in the weak times which follow them; and, though what is placed on a weak time is not scanned with much rigour, yet the two fifths which occur there are not the less sensible to the ear.

The following examples are better, because they do not offer a similar inconvenience, nor do they compensate for one fault by introducing another.



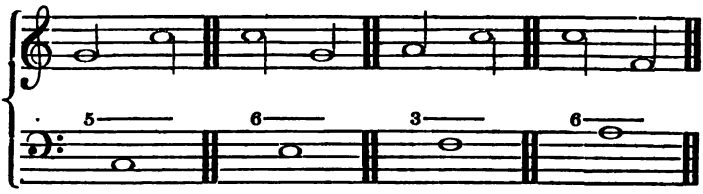
I shall nevertheless observe, that this way of avoiding either two consecutive fifths, or two consecutive octaves, in two-part Counterpoint, was considered reprehensible by the ancient masters. I am of the same opinion, and think that when two succesive strong times are occupied by two fifths or two octaves, no intermediate note placed on the weak time will totally destroy the impression produced by these two fifths or octaves; at least unless the movement be very slow; for then, each time being taken as an entire bar, the weak times may be accounted by the feelings as so many strong times. This reasoning, however, is merely specious, and ought not to be made into a law.

I conclude, therefore, that the present rule can only be employed when we compose in more than two parts, or, at least, that we must but seldom have recourse to it in this species, and then merely to escape from some still greater embarrassment.

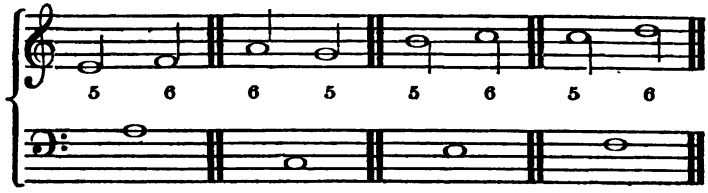
I have introduced these remarks and experiments with regard to two fifths and two octaves, less to prove by my examples that they may be saved in some positive way, than to demonstrate the weakness of this rule, which I consider as merely foisted among the strict rules of the ancient classical authors. Notwithstanding this imperfection, however, it may occasionally prove of some utility.

RULE IV.

In Counterpoint of the present species, we may either have one chord in each bar, or we may introduce two. Consequently, when we have only one chord, though each minim forms a different concord, yet both belong to the same chord.



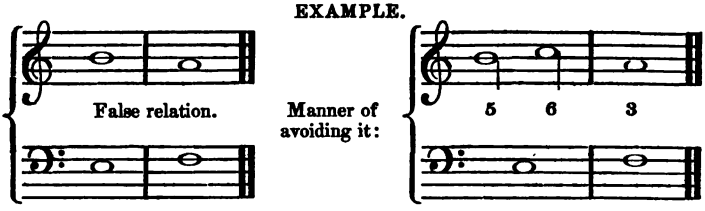
And in the case of two chords in one bar, the strong time will be occupied by a consonance belonging to one chord, and the weak time, in turn, by a consonance belonging to a different chord.



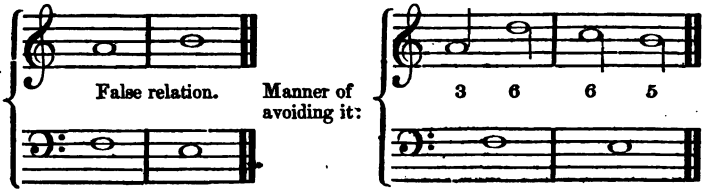
RULE V.

With two notes against one, it is easy to avoid the false relation of the *Tritonus*, and this facility arises from the power of distributing the bar into two different chords.

EXAMPLE.

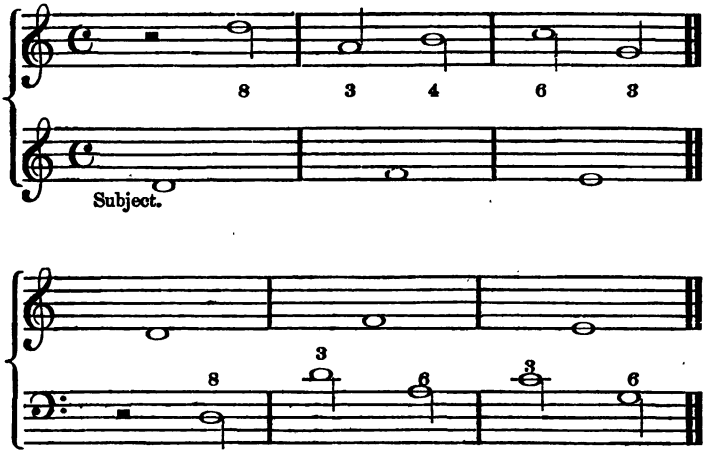


The chord of the $\frac{6}{3}$, placed between the common chords of E and F, suffices to destroy the false relation. The following example offers a similar means of avoiding the same thing:



RULE VI.

In this species, whether the counterpoint be placed in the upper part or in the lower part, we may, in lieu of the strong time of the first bar, place a minim rest, provided that the weak time is a perfect concord.



This way is considered as more elegant than if both parts were to begin at the same time.

RULE VII.

In the first species, the skip of a minor sixth is allowed; in this second species it should only be used when the parts, by the nature and elevation of the given subject, come too close together; and we find ourselves embarrassed to separate them otherwise than by this skip. In such cases we are allowed, as in the first species, to cross the parts; that is, to cause one part to pass above or below another.

All other progressions allowed in the first species are so likewise in the present species.

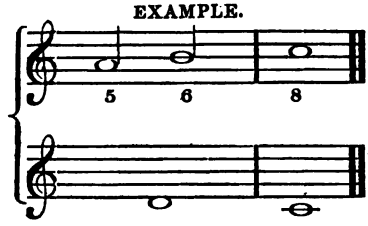
Remark.—Here the skip of a minor sixth is in some degree prohibited, because this interval, being more difficult in respect to intonation than any other allowed interval, particularly in ascending, it becomes still more so in this species, where the notes

are of shorter duration, and the time given to prepare for the intonation is less than in notes of greater length.

RULE VIII.

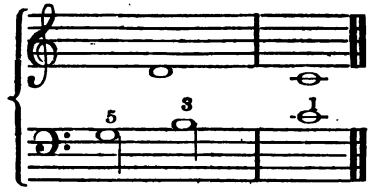
When the given subject is in the lower part, and it terminates by the second note of the scale descending to the key-note (as D C in the key of C), the Counterpoint of the last bar but one ought, as often as possible, to be a FIFTH on the STRONG TIME, and a MAJOR SIXTH on the WEAK TIME.

EXAMPLE.



And when the given subject is placed in the upper part, the Counterpoint, if possible, ought to contain a FIFTH on the STRONG TIME, and a THIRD on the WEAK TIME.

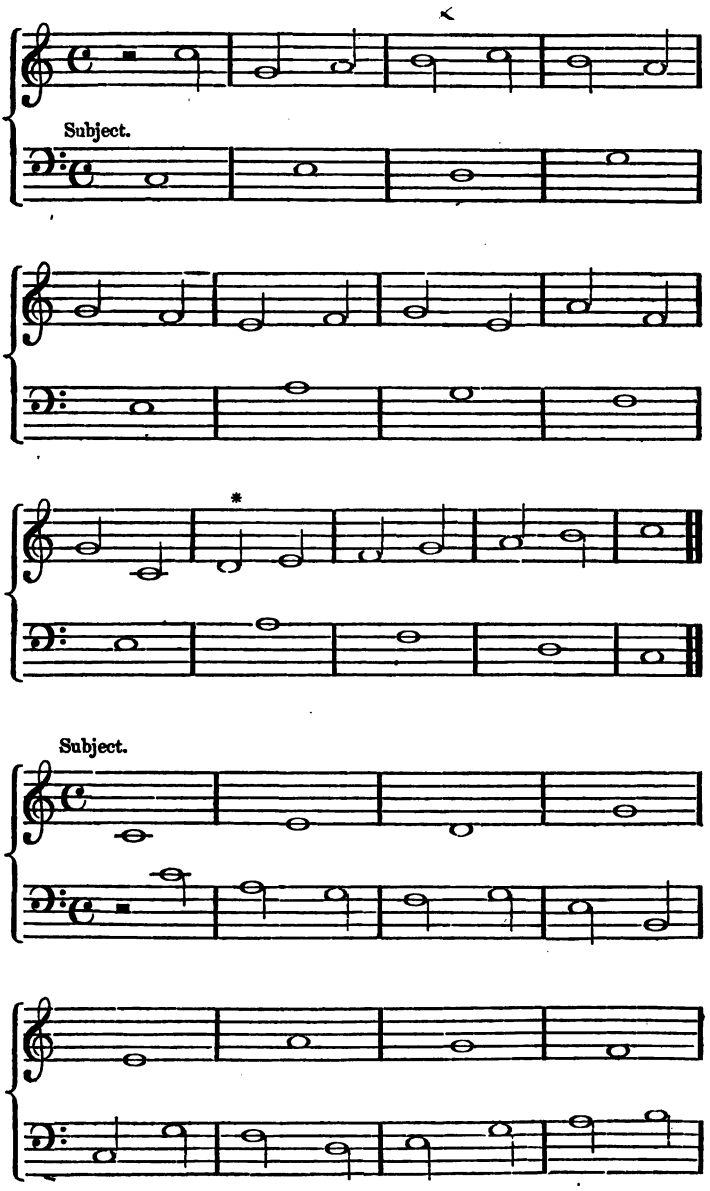
EXAMPLE.

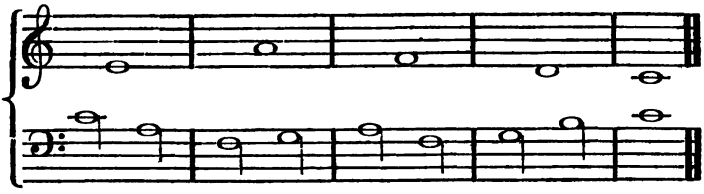


This rule is a corollary of what was said with respect to the two last bars of a given subject, in the remarks placed at the end of the first species of Counterpoint.

Remarks.—All the other rules of the first species which can be applied to the present species, are retained in all their rigour. It is therefore unnecessary to repeat them; and I leave to the pupil the task of consulting them, or of discovering, by the experience which he has already acquired, the cases in which these rules may serve him as a guide.

We shall add an example of a lesson on this second species, that the student may see at one glance in what manner he must proceed.





In the first example we may remark, that at the place where there is a ✱, instead of a discord being placed on the *weak time*, according to Rule II, it is placed on the *strong time*. As I have observed that we might occasionally employ this means, I have expressly done so here by way of giving an example of this license. I could have managed otherwise; but, by placing the discord on the *strong time*, I obtain a more natural and elegant melody; and this is one of the reasons which justify the contravention of the rule. In practising, the pupil will meet with other cases where this license may be introduced. By reflecting on these examples, we shall perceive in what manner a Counterpoint must proceed, that all the rules may be observed, and that the melody may be flowing, and in the style proper to this kind of composition.

CHAPTER IV.

THIRD SPECIES—FOUR NOTES TO EACH SEMIBREVE.

RULE I.

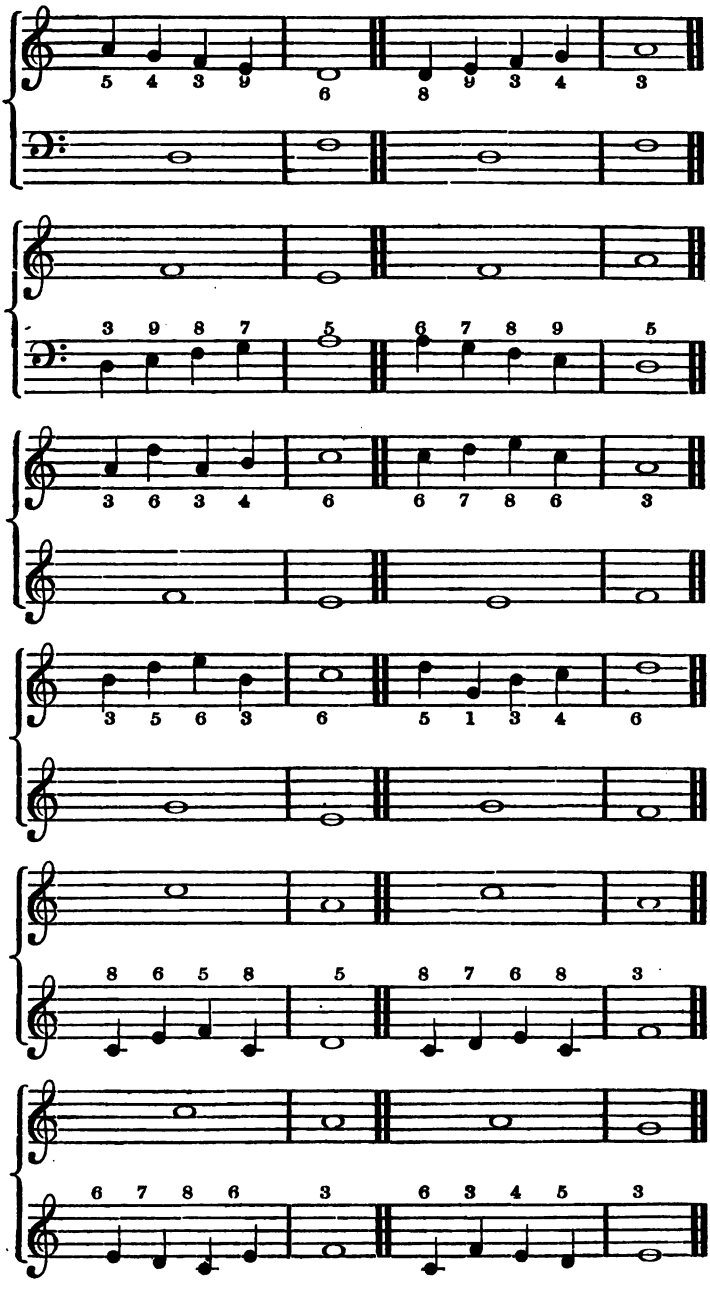
In this species of Counterpoint, each of the two times of the bar, the strong as well as the weak, are divided into two crotchets.

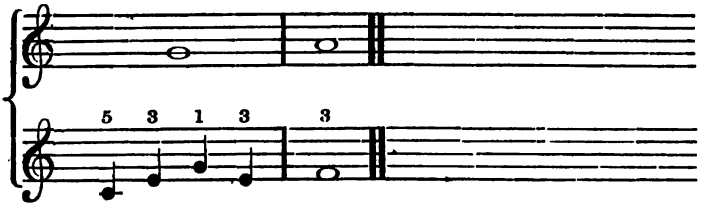
To conform to the style of the ancient composers, we must employ diatonic progressions in this Counterpoint, in preference to skips.

RULE II.

The first crotchet of each strong time must always be a concord; the second, third, and fourth crotchets may alternately be either consonant or dissonant, provided that each discord is placed between two concords, and that the melody proceeds diatonically, either in ascending or descending.

EXAMPLES.


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

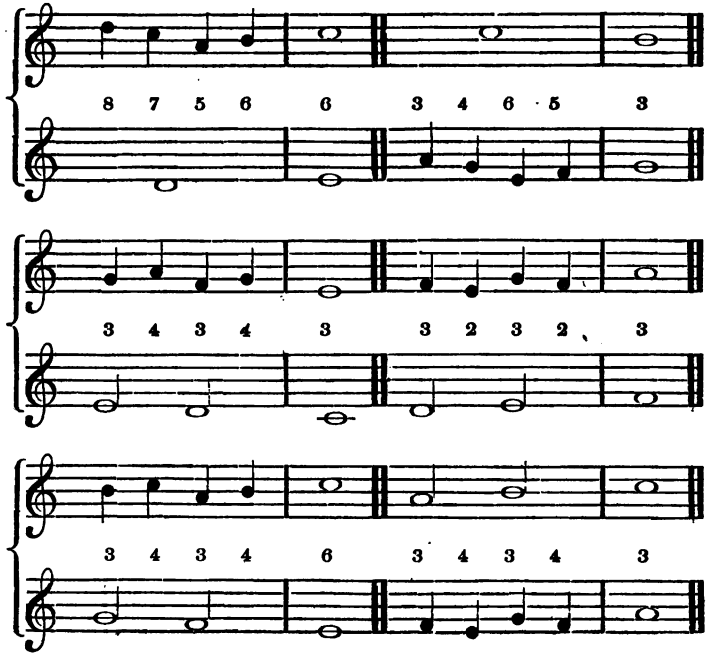


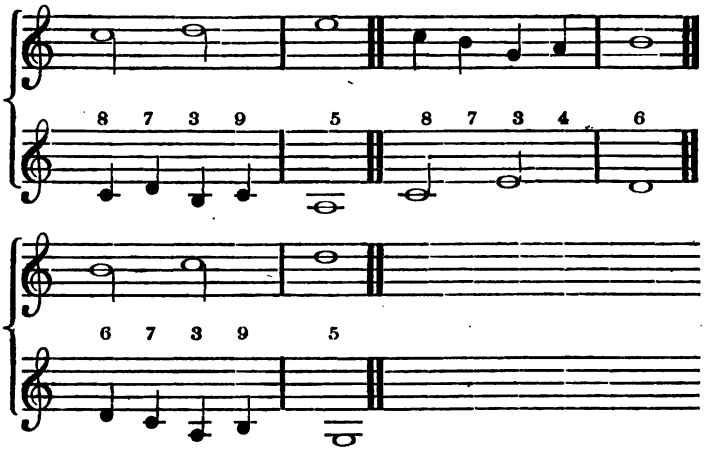
If we examine these examples, we shall meet with the unison twice: this at first appears an error; but in this species the unison is permitted, because of the small value of the notes, except, however, at the beginning of the bar.

SUPPLEMENTARY DIGRESSION.

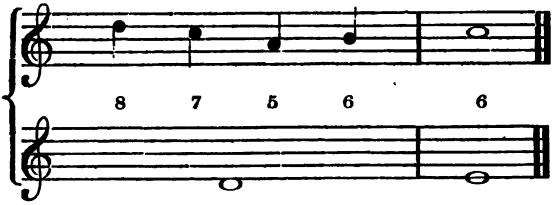
When the second crotchet of the first time, or even of either time, is dissonant, the ancient contrapuntists sometimes passed to a concord by a skip of a third, ascending or descending.

EXAMPLES.

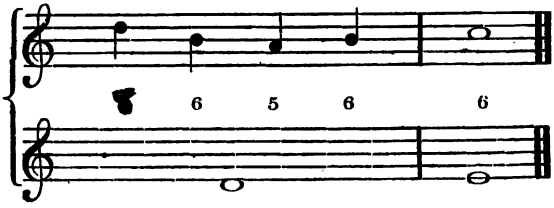




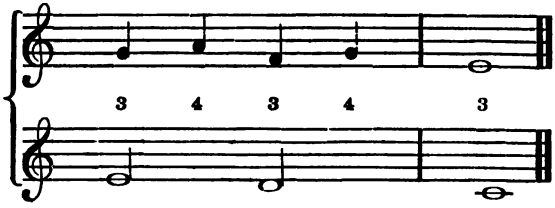
From the multiplied exceptions to the rule, which we meet with in the ancient classical authors, and the frequent use which they have made of them, we might be led to think that we were at liberty to convert this license into a precept. But of what use would be the present rule, if we were to admit an exception which destroys it? I should say, therefore, that such a license ought neither to be admitted nor even tolerated in strict counterpoint. I was desirous of placing under the eyes of pupils these different passages of the old composers, that they might know what to think, when, on examining the classical writers, they should meet with passages in which this license is introduced. No tradition has transmitted to us the reason why those authors have flown into the face of the rule in so licentious a manner. Nor can I imagine why, instead of writing thus,



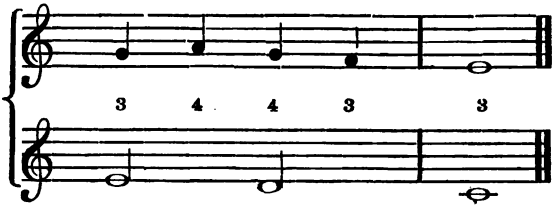
they did not, in conformity to the rule, rather write thus:



or, in the following case,



write thus:

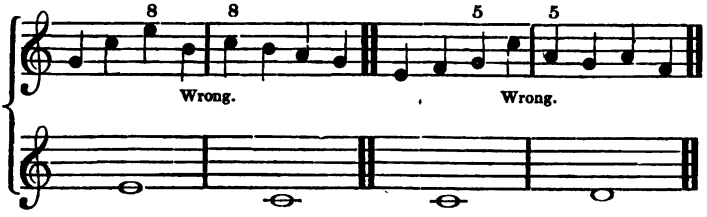


In the last example, there are two consecutive discords, which is contrary to the rule; but, in certain cases, we are allowed to proceed thus, provided that these discords follow each other diatonically: indeed, we sometimes meet with cases in which we are compelled to employ two consecutive discords. To return to what I have said above, I see no reason which can serve as an excuse to the classical authors for having employed discords by skip, except that it was in order to obtain more variety; and that, taking into consideration the short duration of these crotchets, they allowed themselves to skip from the discord by an interval of a third, which is the smallest skip after that of a second, and, consequently, the most easy in regard to intonation.

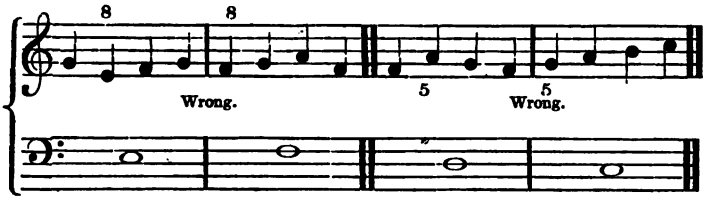
RULE III.

Neither one crotchet, nor two, nor, sometimes, even three crotchets, in two-part counterpoint, will save two fifths or two octaves, even though we, in certain cases, employ contrary movement, and a skip greater than a third.

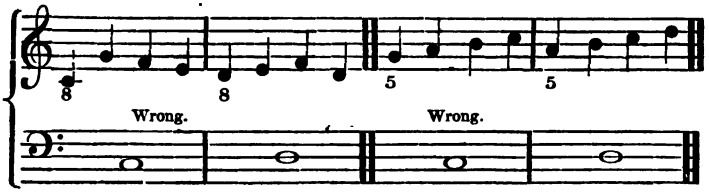
EXAMPLES OF ONE CROTCHET.



EXAMPLE OF TWO CROTCHETS.



EXAMPLE OF THREE CROTCHETS.



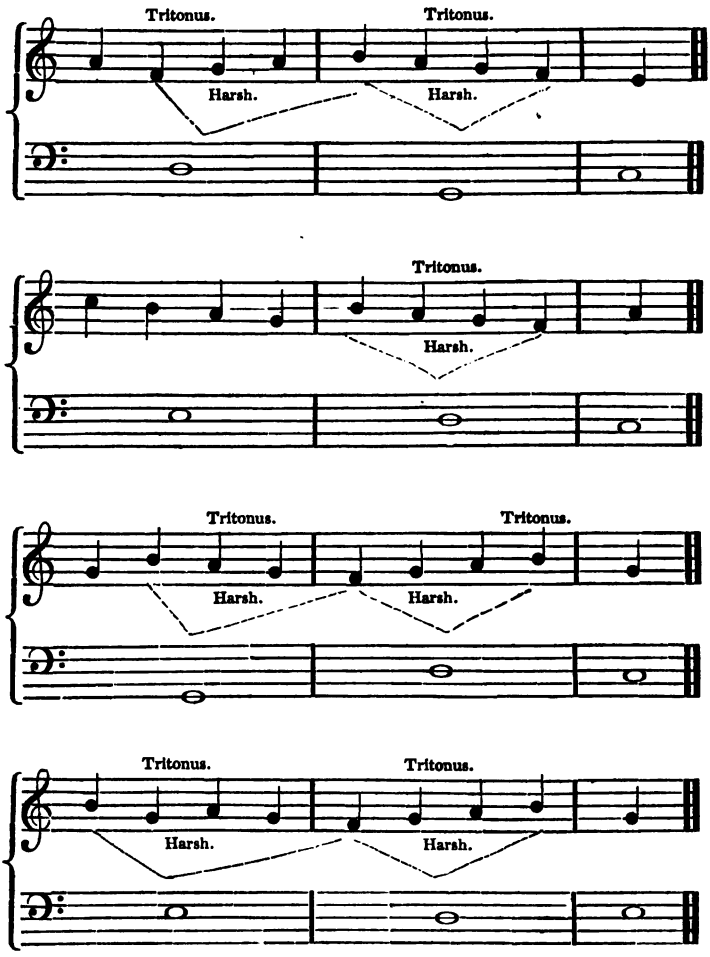
RULE IV.

If, in the preceding species of counterpoint in two parts, we have forbidden the skip of a major sixth or even of a minor sixth, and those of a tritonus and false fifth; they are still more strictly prohibited in the present species, because of the short duration of the notes, and the little time which is allowed to the voice to prepare and seize the intonation of such difficult intervals.

We must also avoid, as difficult in point of intonation, and disagreeable to the ear, the interval

of a tritonus, even when we pass to it by filling it up with notes in a diatonic progression, either in ascending or descending.

EXAMPLES.

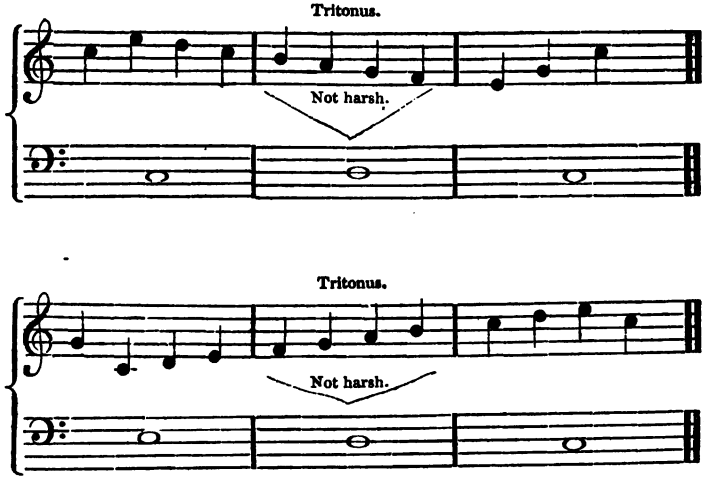


The harshness of these passages arises from the circumstance of *B* and *F* always occurring as the extreme notes at the top or bottom of the melody;

as these extreme sounds are more appreciated by the ear than the intermediate notes, it follows that, in the cases we have exhibited, the ear is sensible of the harshness of the tritonus, which the intermediate notes can neither totally efface nor even essentially attenuate.

There are cases in which the tritonus, ascending or descending by degrees, may be used without producing the inconveniences which the former examples display. These are when the two notes which form the interval of the tritonus do not occur at the extreme points of the melody, and are therefore contained in a series of diatonic notes.

EXAMPLE.

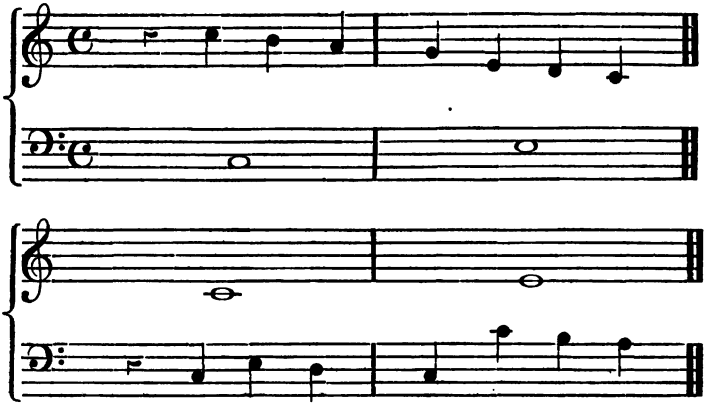


In these two examples, we find that the tritonus is hidden between two sounds of a very melodious effect, and that by this means the disagreeable impression which it produces, is much less perceptible, if it is not altogether effaced.

RULE V.

In this species of counterpoint we may, as in the preceding species, employ a rest in the first bar of the part which contains the counterpoint; this rest must not be longer than that of a crotchet, and the note which follows it must be a concord.

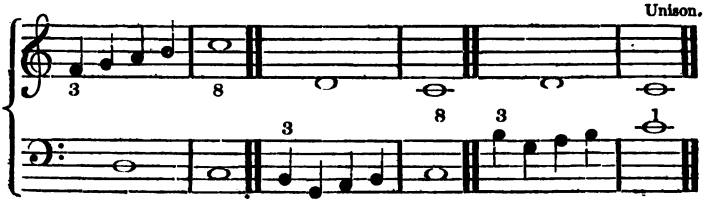
EXAMPLE.



RULE VI.

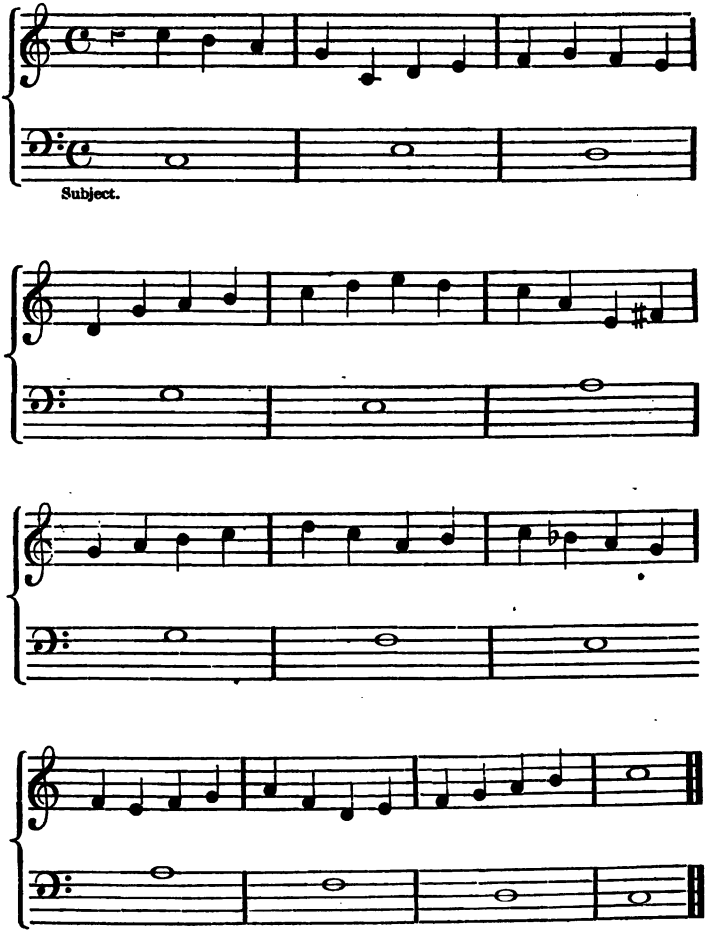
In the last bar but one, the first crotchet of the counterpoint ought as often as possible to be a third. If the counterpoint is in the upper part, it will ascend by degrees to the octave in the last bar; and, if the counterpoint is in the lower part, it will descend an interval of a third, and then ascend by degrees to the octave or unison in the last bar.

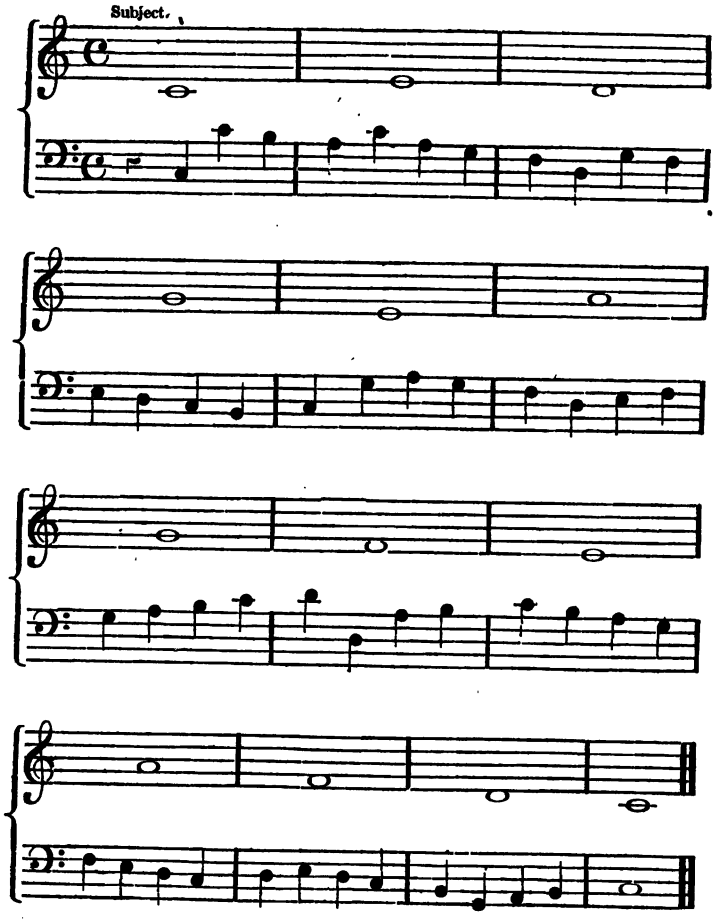
EXAMPLE.



This rule is not absolutely indispensable, and we may manage otherwise, when the given subject is so constructed as not to lend itself to this arrangement.

By way of conclusion, I shall give an example of four crotchets against one semibreve.





CHAPTER V.

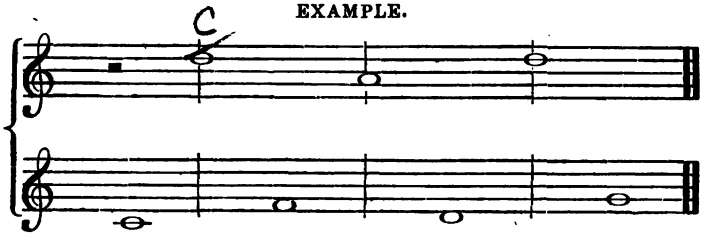
FOURTH SPECIES—SYNCOPATION.

RULE I.

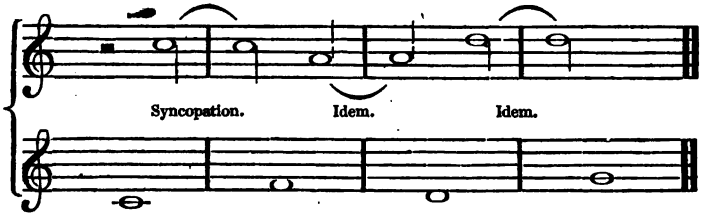
This species of counterpoint admits of only two minims to one semibreve. A semibreve is said to

be used by syncopation when the first half of it occurs on the unaccented or weak time of one bar, and the latter half on the strong time of the following bar.

EXAMPLE.



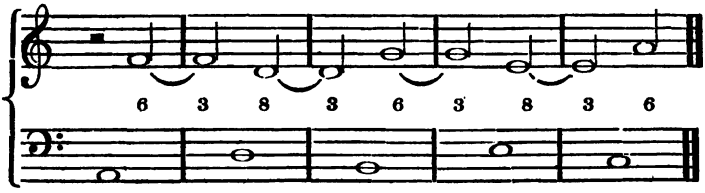
or, which is the same,

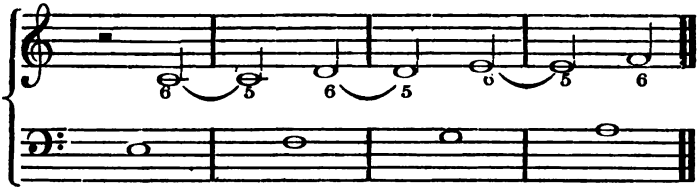


RULE II.

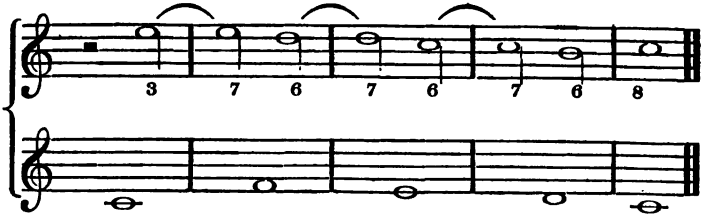
The syncopated note ought always to be a concord on the weak time, and on the strong time it may, at will, be either a concord or a discord. If the strong time is a concord, we are at liberty to cause the melody to proceed either diatonically or by a skip.

EXAMPLES OF CONSONANT SYNCOPATIONS.



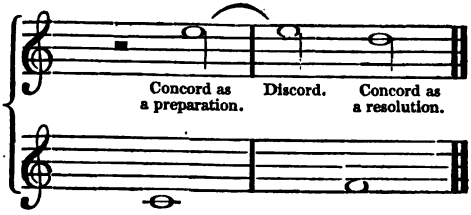


If the strong time is a discord, the melody must descend one degree to a concord, and no otherwise. This is called resolving the discord, as the student must already know, if he has gone through a course of harmony.

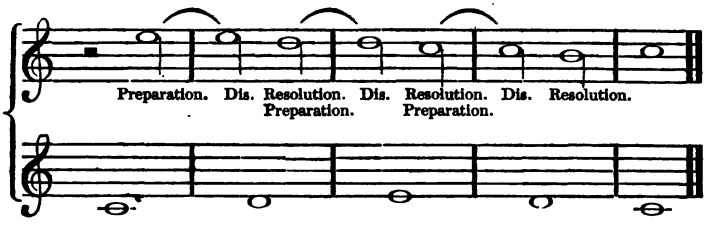


RULE III.

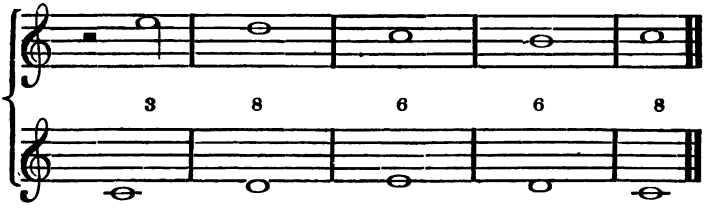
The discords on the strong times must be prepared by a concord, and, in like manner, resolved by another concord.



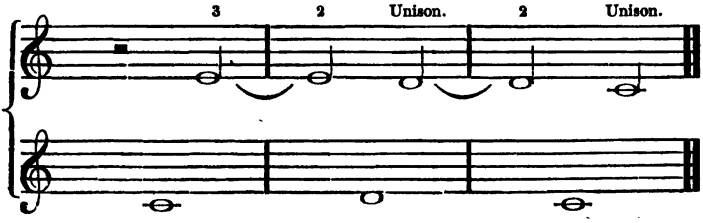
In a series of dissonant syncopations on the strong times, the concord of resolution naturally becomes the concord of preparation to the discord which follows.



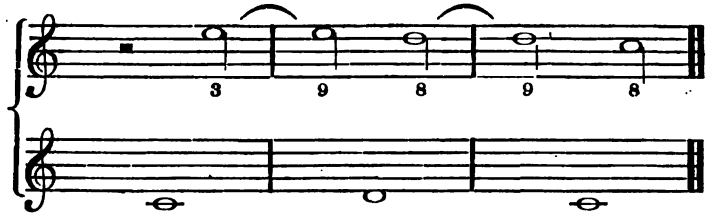
These discords are merely *suspensions* of the concords; since, by omitting the dissonance in each bar of the preceding example, the progression becomes a mere succession of concords.



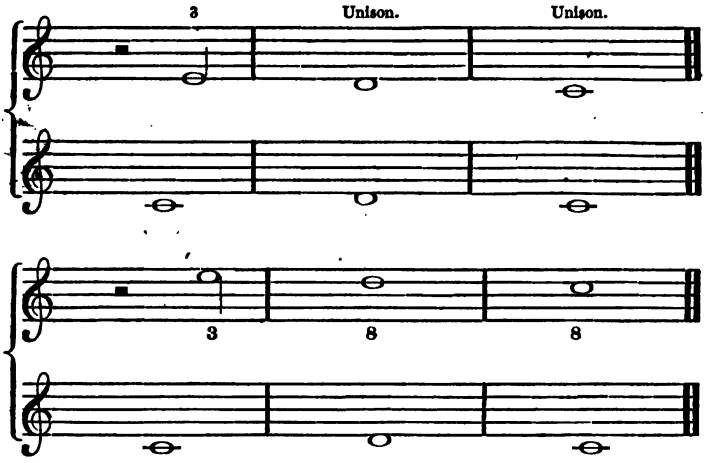
We therefore know immediately, by this means, on what concord a discord must resolve. Consequently, we are not allowed to introduce a series of seconds resolved by the unison, nor a series of ninths resolved by the octave.



or

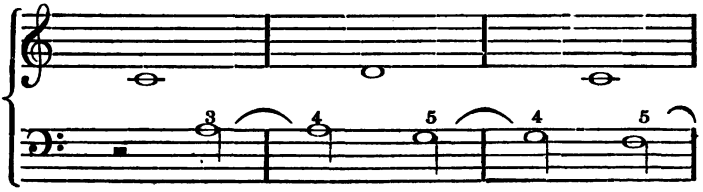


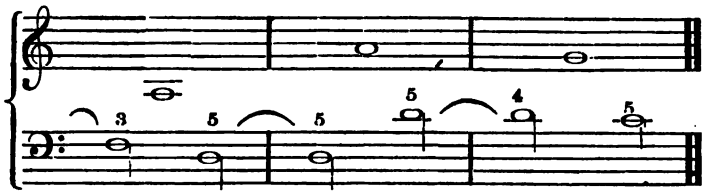
For, if we take away the discord in each bar of these two examples, we shall obtain from the first a succession of unisons, and from the second, a series of octaves.



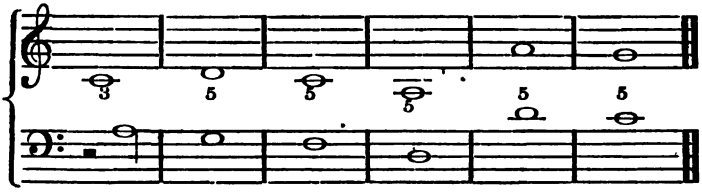
The same prohibition applies when the counterpoint is situated in the bottom part, in regard to these same sequences.

As a consequence of this precept, we cannot employ a sequence of discords like those in the following example :



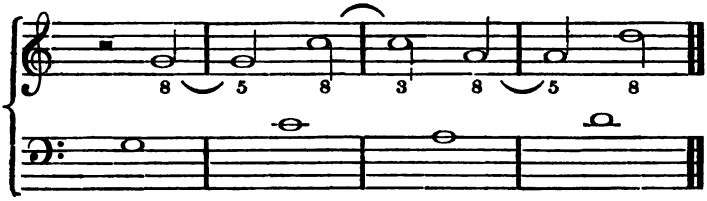


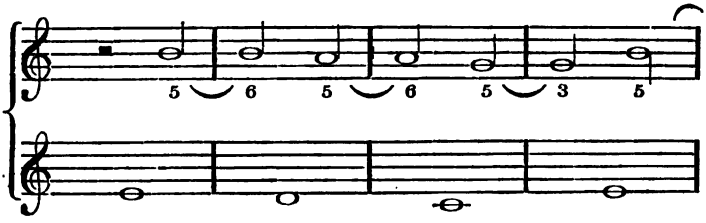
For, by omitting the syncopations, we shall have a forbidden sequence of concords.

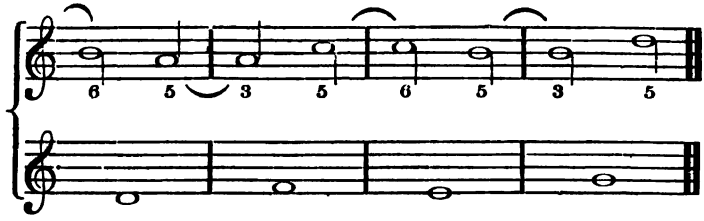


Even without using discords, we may incur the risk of introducing a succession of octaves, or consecutive fifths.

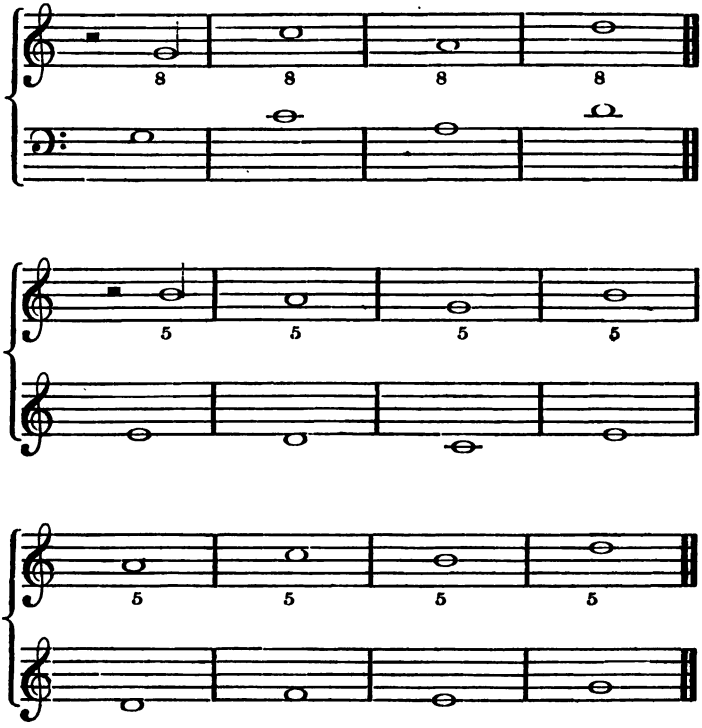
EXAMPLES.







By omitting the syncopations, we shall soon be convinced that the preceding examples are faulty.



We sec therefore, that, to ascertain whether or not we have fulfilled all the laws prescribed in this

species, without committing any, even trifling, errors, we have only to leave out the syncopation in each bar, and examine the result.

RULE IV.

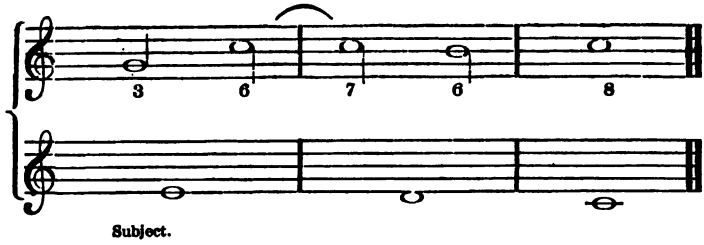
In two-part counterpoint of the present species, we ought, as often as possible, to avoid employing the discords of the fourth and ninth. We should give the preference to that of the seventh, when the counterpoint is in the upper part, and to the dissonance of the second, when the counterpoint is in the lower part.

RULE V.

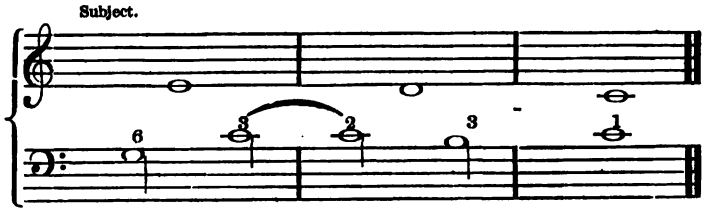
Syncopation ought to be introduced into every bar. If, however, the observance of this rule should cause the melody to become too low or too acute in pitch for the compass of the voice to which it is destined; or if it should lead to the immediate repetition of the same or similar phrases, or be productive of embarrassing passages; it will be better to interrupt the syncopation for one, or, at most, two bars. This expedient, however, must not be resorted to, till we have, in vain, tried all the possible ways of syncopating.

RULE VI.

In this species, in the last bar but one, we ought to make a point of using the syncopation of the seventh, when the counterpoint is in the upper part, and the syncopation of the second, when it is in the bottom part.



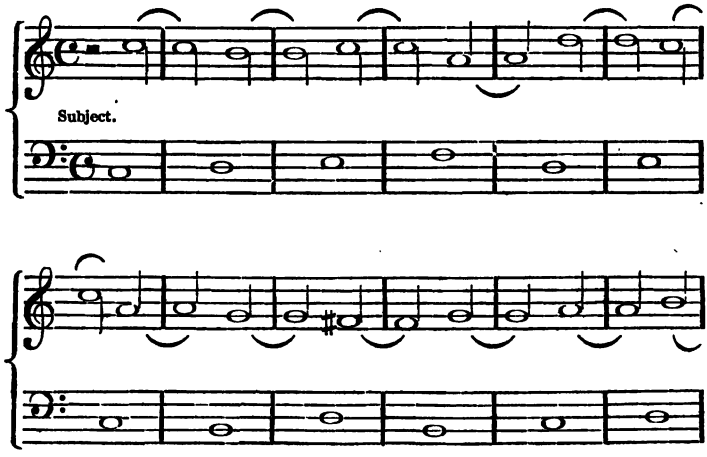
or

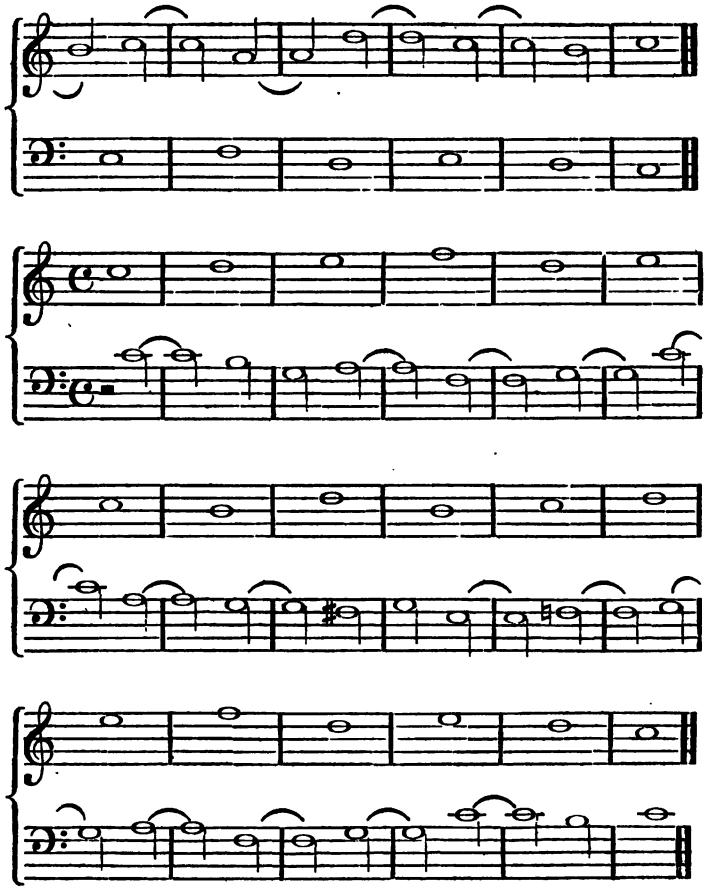


RULE VII.

In imitation of the counterpoint of two minims to one semibreve, we may, in the present species, introduce a minim rest in the first bar, before the counterpoint commences.

EXAMPLE OF A LESSON ON THE PRESENT SPECIES.





CHAPTER VI.

COUNTERPOINT IN TWO PARTS.

FIFTH SPECIES—FLORID COUNTERPOINT.

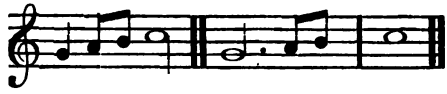
This species is a compound of the four preceding species, employed alternately in the part

which contains the counterpoint, and diversified by adding to the figures of melody already allowed, quavers and dotted minims.

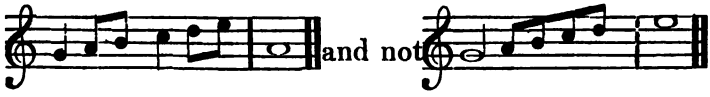
RULE I.

Quavers, when introduced into this species, ought to proceed diatonically rather than by skips. To adhere to the style of the ancient composers, we must not write more than two quavers in any one bar. These quavers ought never to occur in the first half of a time, but only in the second.

EXAMPLES.



If we introduce four quavers into one bar, they must be distributed in the last two moieties of each time, and not immediately succeed one another.



In general, we must employ quavers with sobriety, and not introduce them too often, or else the counterpoint will become too skipping and restless, and be altogether unsuitable to this kind of composition.

In other respects, quavers are subject to the same laws as crotchets, as far as regards passing notes or discords of transition. We shall see, further on, how they must be treated in respect to prepared discords.

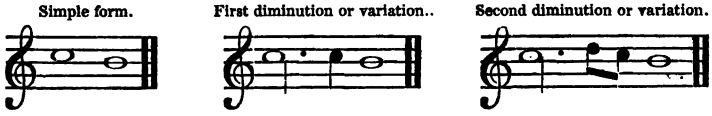
RULE II.

We must introduce all possible elegance in the melody, without, however, departing from that severe character which, as we have said, belongs to strict counterpoint. It will not be out of place to recall here to the student, that contrary and oblique motion, and consequently syncopations, are the best means that he can resort to, for the purpose of imparting elegance to florid counterpoint. It is also essential to observe that, in employing all the allowed figures of melody, we must intermix them with address, in order to avoid the too frequent recurrence of the same forms.

RULE III.

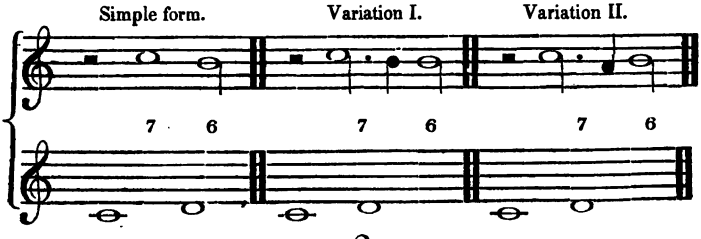
The dot serves as a diminution to the semibreve, since it first changes it into a dotted minim, and then into a crotchet or two quavers.

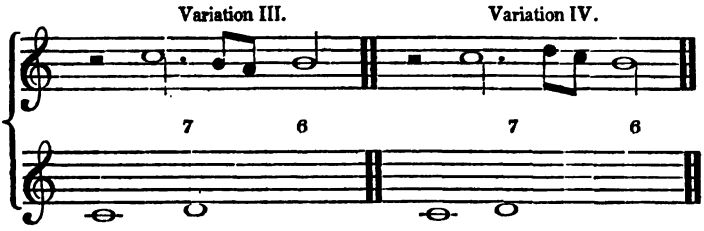
EXAMPLES.

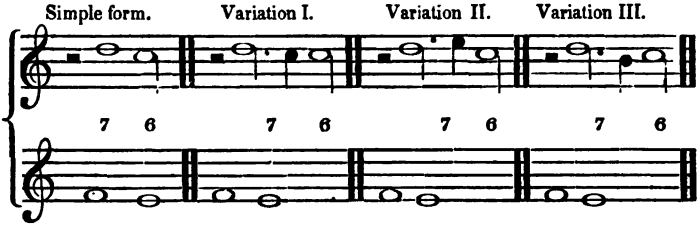


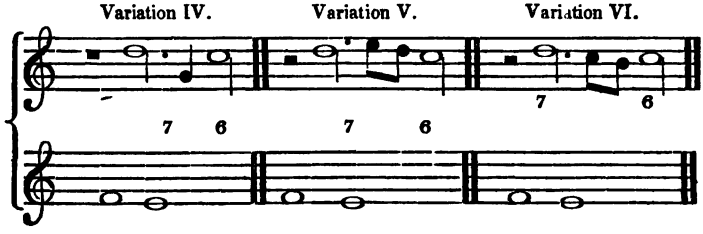
These kinds of variations may also take place in syncopations, and, by this means, diminish the duration of the discords. Such diminutions impart much grace to the melody.

EXAMPLES.





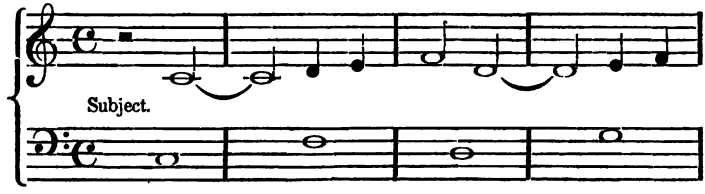


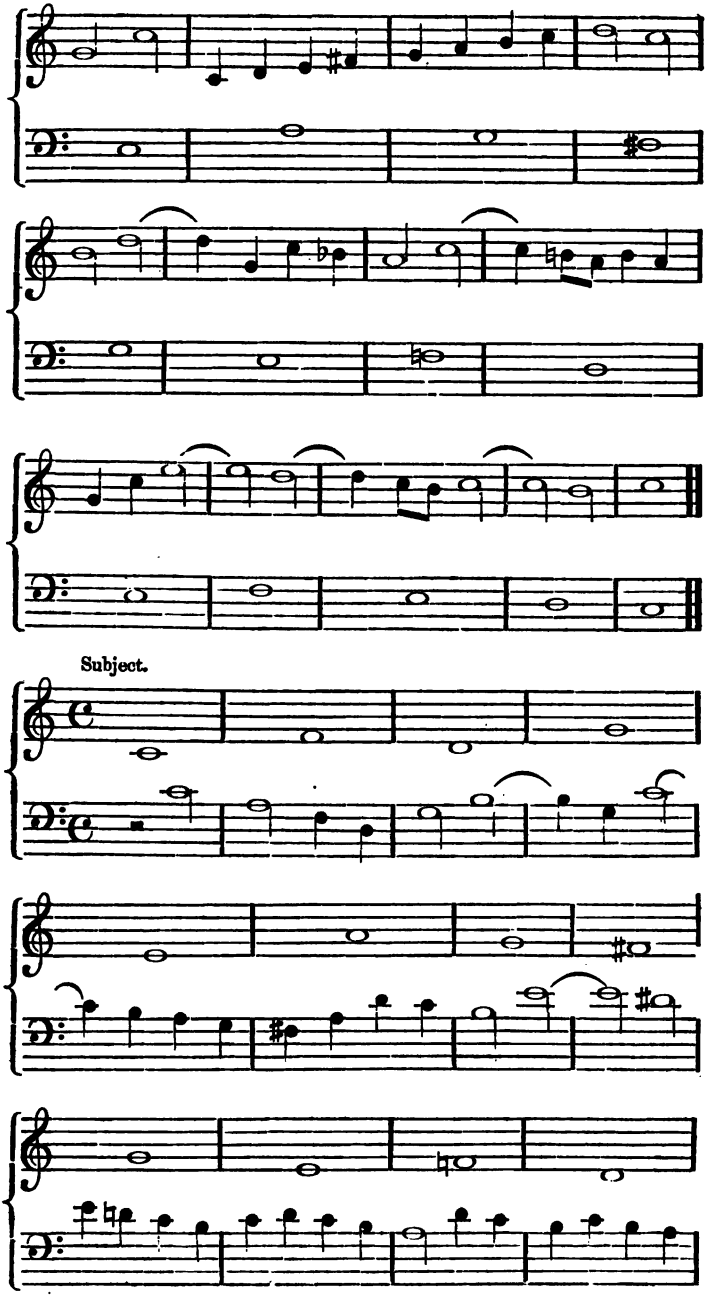


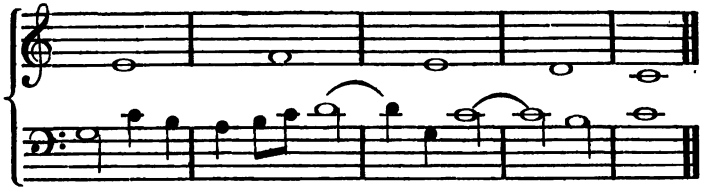
RULE IV.

Counterpoint of this species is, as far as regards the last bar but one, subjected to the same laws as the preceding species; we must therefore consult the sixth rule of syncopation, in which mention is also made of the first bar, which must be treated in a similar manner in florid counterpoint.

EXAMPLES.




Subject.



CHAPTER VII.

COUNTERPOINT IN THREE PARTS.

FIRST SPECIES—NOTE AGAINST NOTE.

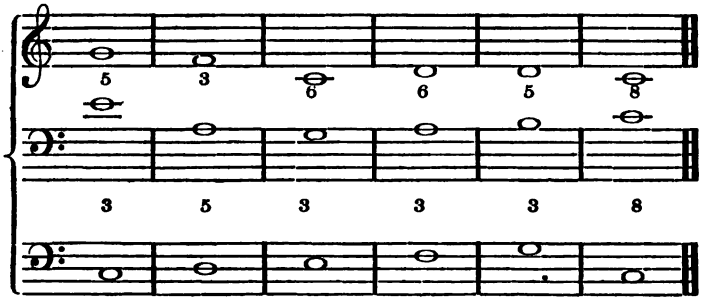
Counterpoint in three parts is not so strict as counterpoint in two parts. It may be said, indeed, that absolute rigour belongs only to the latter. The severity of the rules becomes mitigated in proportion as difficulties multiply, and these difficulties augment in proportion to the number of parts which are made to move together. This, however, is not a sufficient reason for us to emancipate ourselves entirely from the trammels attached to this species of composition; for, even here, we still fall far short of being allowed the facilities which are permitted in the modern musical system.

RULE I.

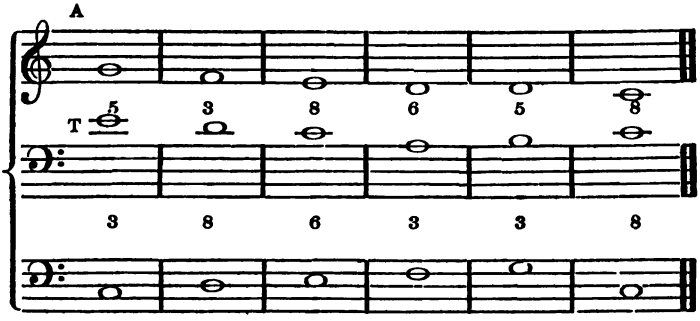
In this species of counterpoint, the melody ought to be complete in each bar, as often as may be without rendering the melody too disjointed, and therefore too difficult. We shall, consequently, sometimes be compelled, instead of always employing complete chords, to suppress a note of a chord, and to double one of the remaining notes, for the purpose of obtaining a more natural flow of melody in

the parts, and, at the same time, more variety in the effect—a variety which results from the mixture of complete and incomplete chords.

EXAMPLE.



Each chord of this example is complete; but, though the parts sing tolerably well, they sing still better in the following example, in which the chords are not every where so complete:



This second example, though less complete than the former, is, for that very reason, easier and more elegant.

RULE II.

The first bar ought, in general, to be filled by the common chord; it may, however, occur that,

on account of the diapason or compass of the voices, or because of the bar which follows, instead of using the common chord in the form $\begin{matrix}5\\3\\1\end{matrix}$, we are obliged to introduce the form $\begin{matrix}3\\5\\1\end{matrix}$, or even to omit altogether some member of it. In this latter case, we may use the following forms: $\begin{matrix}3\\8\\1\end{matrix}$, or $\begin{matrix}8\\3\\1\end{matrix}$, or $\begin{matrix}5\\8\\1\end{matrix}$, or $\begin{matrix}8&8\\5&8\\1&1\end{matrix}$. As this last form everywhere offers the same sound, it produces the same effect as the unison. We are only allowed to begin in this manner.

With respect to employing the common chord in the last bar, these are the forms which we may introduce: $\begin{matrix}1\\1\end{matrix}$, or $\begin{matrix}8\\8\\1\end{matrix}$, or $\begin{matrix}8&5\\5&1\\1&1\end{matrix}$, or $\begin{matrix}5\\8\\1\end{matrix}$, or $\begin{matrix}5\\1\\1\end{matrix}$, as often as possible; but it is often difficult, and sometimes impossible, to employ any one of these forms when the subject is in the bottom part; for, in this case, we must almost always finish by the third and octave. The ancient composers always ended with the major third, whatever the principal mode might chance to be; and the reason which they assigned for so doing, was that the minor third being much more imperfect than the major third, the latter was more proper as a close.

RULE III.

The parts ought always to be at a proper distance from one another; and the nearer they are together, the better the effect which will result.

There are cases in which this rule admits of exceptions; but they ought to occur but seldom, and should be avoided, unless it becomes impossible for us to do so. To facilitate the observance of this rule, in a position of difficulty, we may occasionally allow an upper part to cross below an under part.

RULE IV.

In counterpoint for three parts, we are not allowed, any more than in two parts, to use hidden octaves or fifths, either between the extreme parts, or between an intermediate and one of the extreme parts.

Sometimes, though very seldom, we may infringe this rule, as far as regards the intermediate part only, when the strict observance of the prohibition would clog the progression of the two parts, or else give birth to some other still more serious inconvenience with respect to the next bar.

No exception is allowed with regard to the extreme parts as compared with one another.

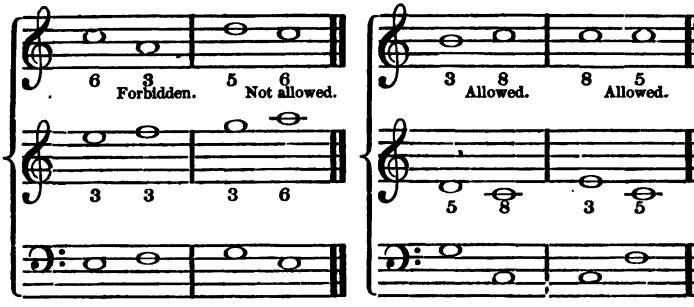
Remark.—It is unnecessary to mention here the rule which forbids two *consecutive* fifths or octaves, since this rule is common to every species of composition.

The prohibition of using two *hidden* octaves or fifths between the two extreme parts, also applies to every species of *strict* composition.

In using incomplete chords, we must not introduce the third or sixth in two parts at the same time. We are not allowed to double either, on account of their imperfection, and because they would render the harmony too thin and poor. The double octave or fifth is permitted in incomplete chords because of their perfection. This rule is, however, subject to numerous exceptions; and many cases occur where, for the sake of good harmony, or a

good progression of the parts; or, lastly, to avoid graver errors; we may double the imperfect concords, when we have, without success, tried all possible means of acting otherwise.

EXAMPLES OF THIS RULE STRICTLY FOLLOWED.



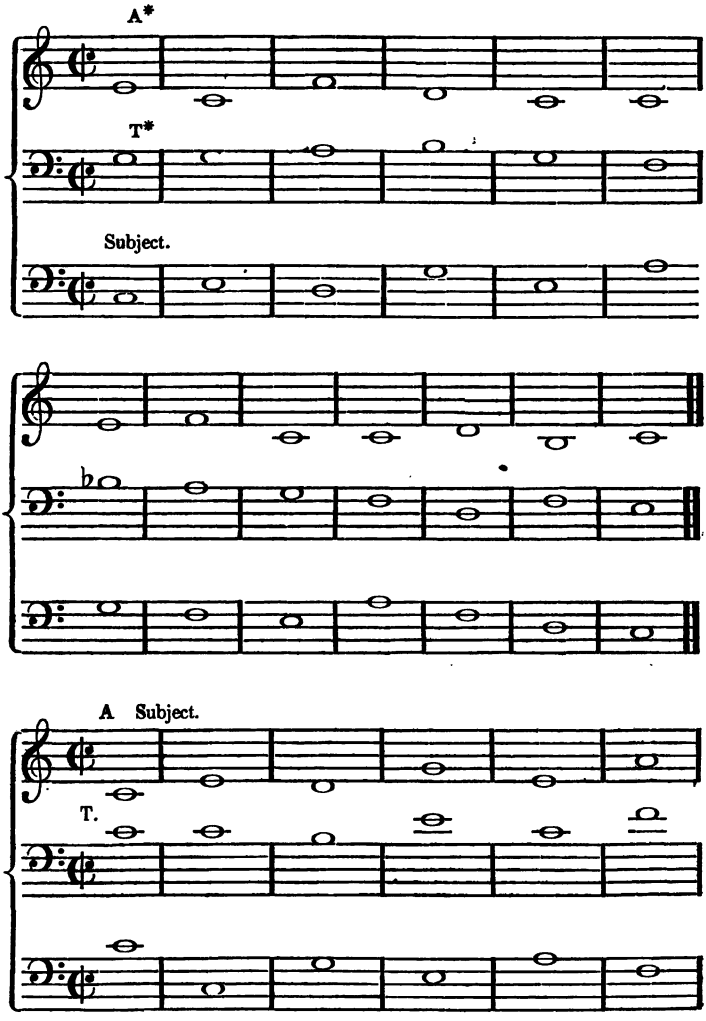
RULE VI.

Neither of the upper parts must ever stand in the relation of a fourth to the bottom part; consequently, we can never employ the chord of the fourth and sixth. The fourth between the intermediate part and the upper part is allowed; as, for example, in the chord $\begin{matrix}6\\3\\1\end{matrix}$, or in the incomplete common chord in the form $\begin{matrix}8\\5\\1\end{matrix}$, such as it may be used in the first and last bars.

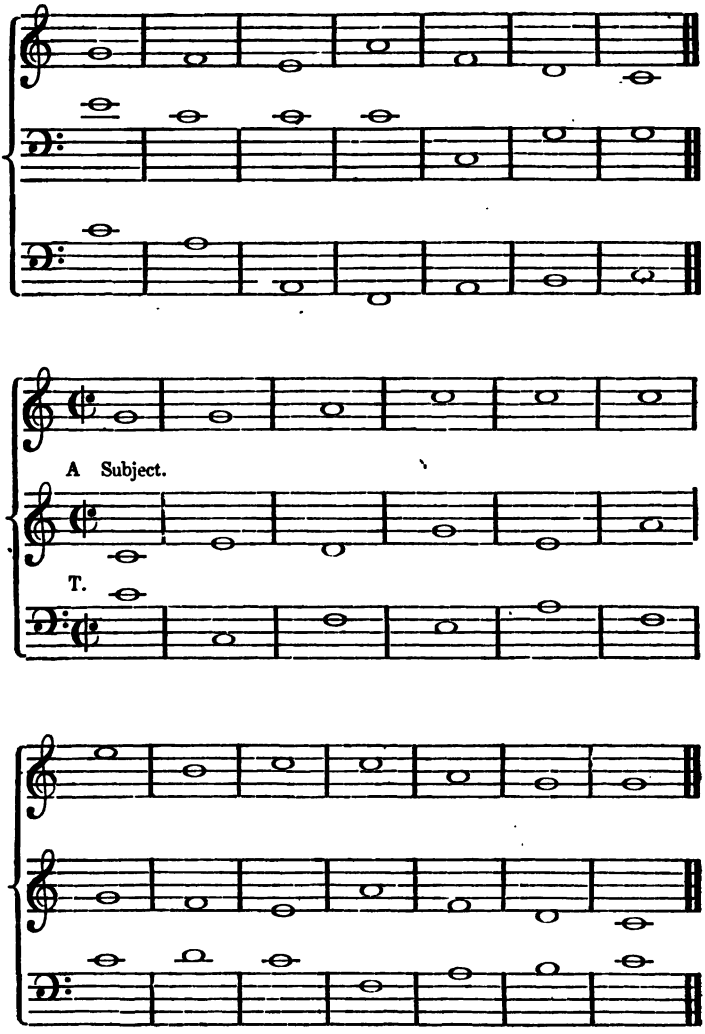
RULE VII.

The chord contained in the last bar but one ought always to be complete.

To conclude this chapter, we shall place under the eyes of the pupil, a lesson on this species in three parts.



* In these and all the subsequent examples, the translator has, when necessary, indicated the part written expressly by Cherubini for a contralto voice by *A;* and those for a tenor voice by *T.* The parts intended for the soprano or bass voices are sufficiently shewn by the treble and bass clefs alone.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CHAPTER VIII.

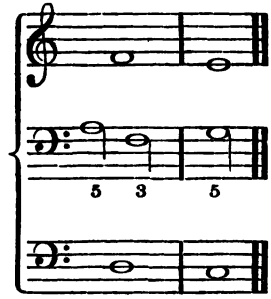
COUNTERPOINT IN THREE PARTS.

SECOND SPECIES—TWO MINIMS TO ONE SEMIBREVE.

RULE I.

This species of counterpoint is subject to the same laws as the second species of counterpoint in two parts; with this difference, however, that we may, by favor of the two minims, supported by the complete common chord, save two fifths, both placed on the strong time of the bar, as shewn in the following example:

EXAMPLE.

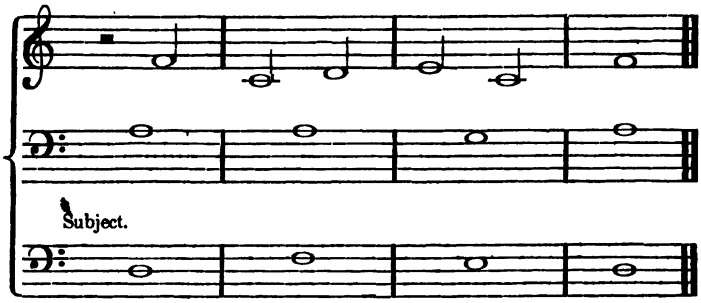


The melody of the middle part, which would not be allowed in two parts, is tolerated here because of the acute part, which, by its harmony, covers the defect in the middle part. This license is not, however, by any means, admitted between the extreme parts; and, though tolerated in the middle part, it must not be abused: indeed we must have recourse to it only in the most difficult cases.

RULE II.

The two minims against one semibreve can only be placed in each bar in one and the same part; the other two parts will only contain semibreves.

EXAMPLES.



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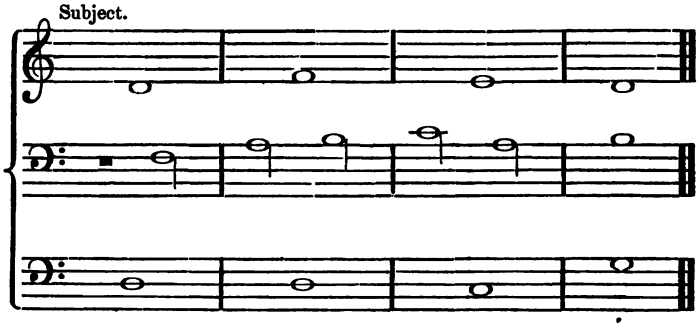

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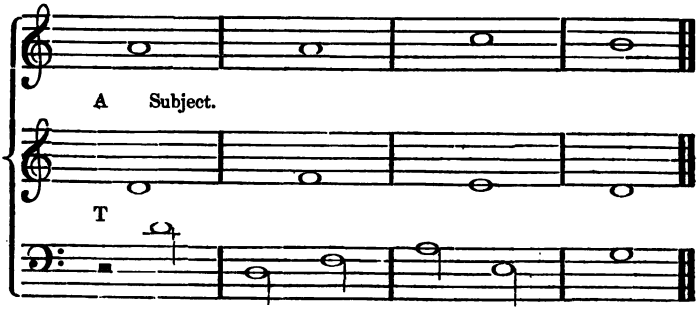
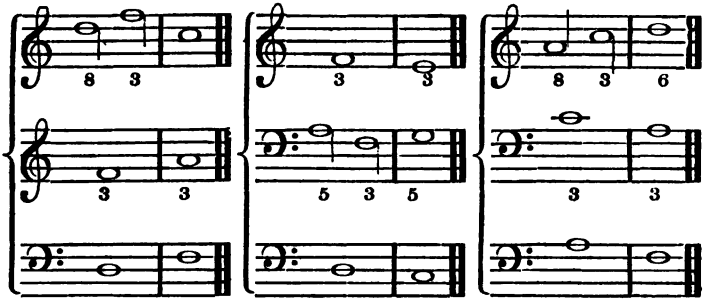


RULE III.

We must avoid doubling the third on the accented or strong time of the bar; this prohibition does not apply to the weak time, where we may double the third.

EXAMPLES.

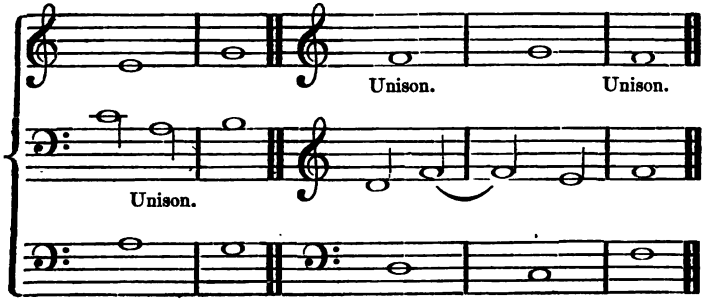


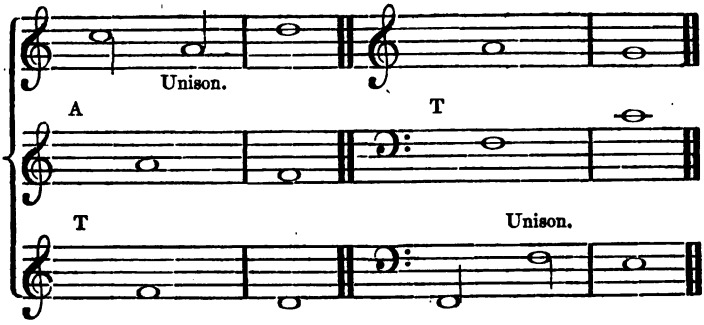
There are cases in which we cannot avoid doubling the third on the strong time; but these cases are, or at least ought to be, very uncommon.

RULE IV.

The unison on the strong time is permitted only when we really cannot manage otherwise; it is allowed in the first and last bars. It is tolerated on the weak time.

EXAMPLES.

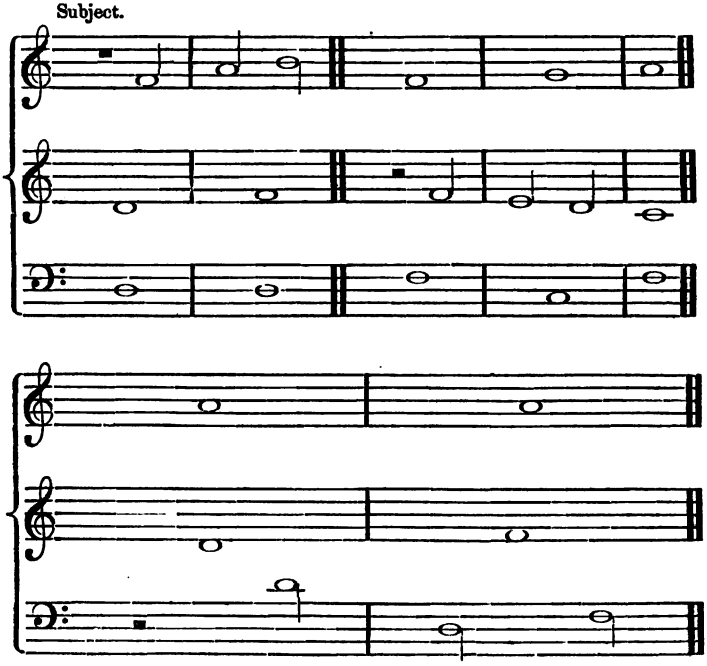




RULE V.

The part which contains the two minims should begin on the weak time of the first bar, the strong time being filled up by a minim rest; it is considered as more elegant to begin in this way.

EXAMPLES.

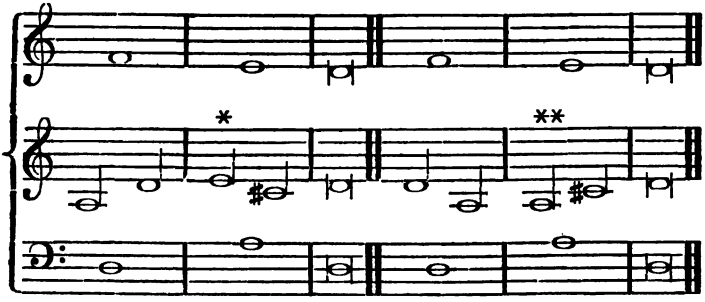


RULE VI.

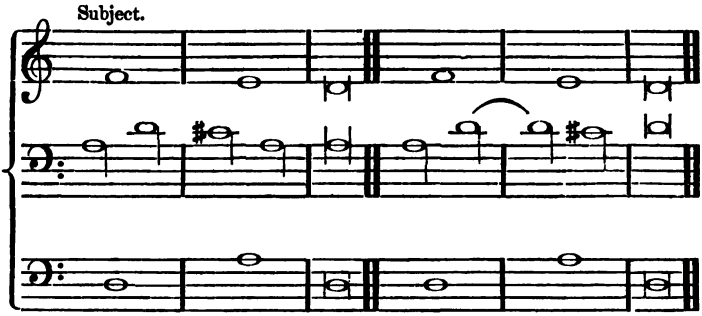
In the present species, or in any of those which follow, we may, in embarrassing situations, as was remarked in the preceding species, occasionally cross the parts; that is, let an upper part pass below an inferior part. This kind of transposition, however, must not last longer than one or two bars at most.

RULE VII.

In the second species of counterpoint in two parts, we were forbidden to immediately repeat the same note in the part which contains the two minims. This prohibition is continued in the present species, though the rule is subject to an exception, and one which is authorised by the example of classical composers. The exception can only take place in the last measure but one, and no where else; it is allowed, to obviate the inconveniences which would otherwise result from the nature of the given subject, as may be seen in the following example:

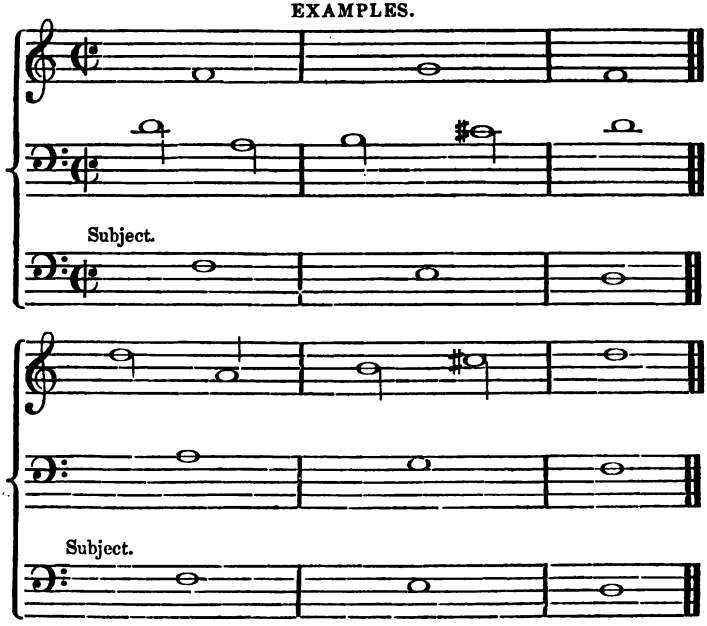


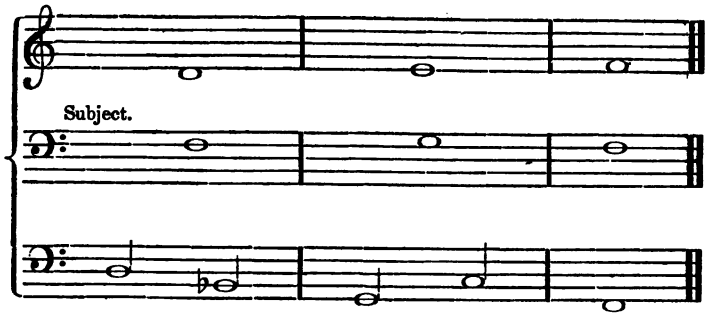
The counterpoint arranged in the manner shewn in these two examples, offers on the one hand, at *, the unison on the strong time with the upper part, and the same on the other hand at * * with the bottom part. To avoid these two faults, we shall exhibit two examples in which these inconveniences are not to be found, and yet all the prescribed rules are strictly fulfilled.

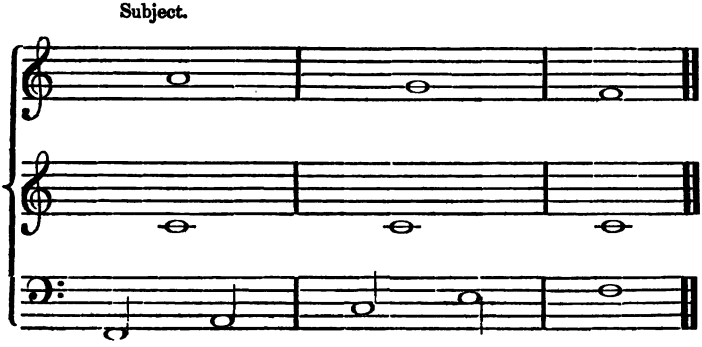


In this manner, by making use of the exception which we have just mentioned, we avoid the inconveniences which occurred in the preceding examples; and, since no law exists which forbids syncopation in this species, it may be admitted without becoming reprehensible, provided it be employed only in the last bar but one. Still, however, if we can do without this discord, we should do so. The following examples demonstrate that there are many positions in which it is very easy to avoid syncopation in the last bar but one.

EXAMPLES.

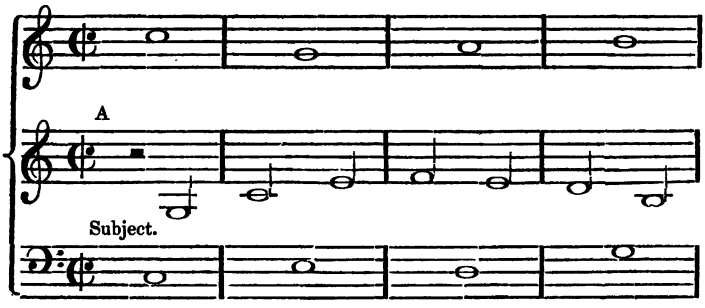


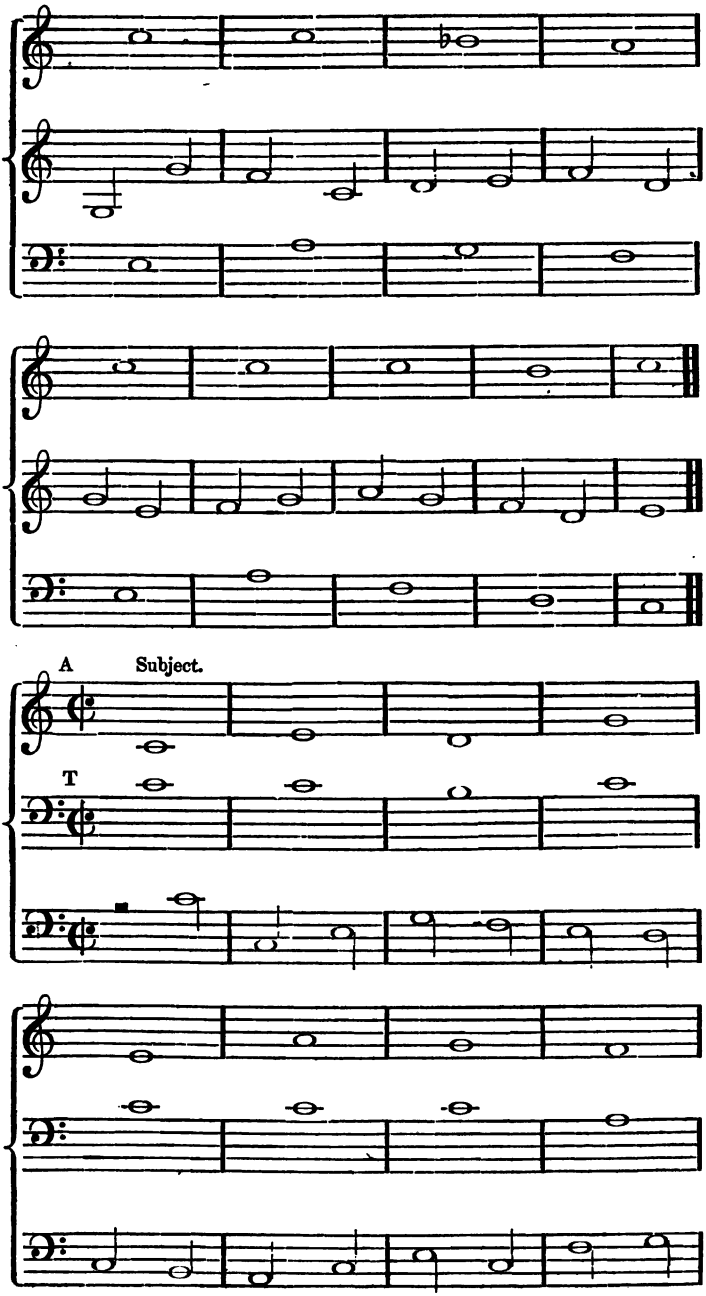




There are other ways which we shall not indicate; we leave it to the student to discover them.

MODEL OF A LESSON ON THE PRESENT SPECIES.

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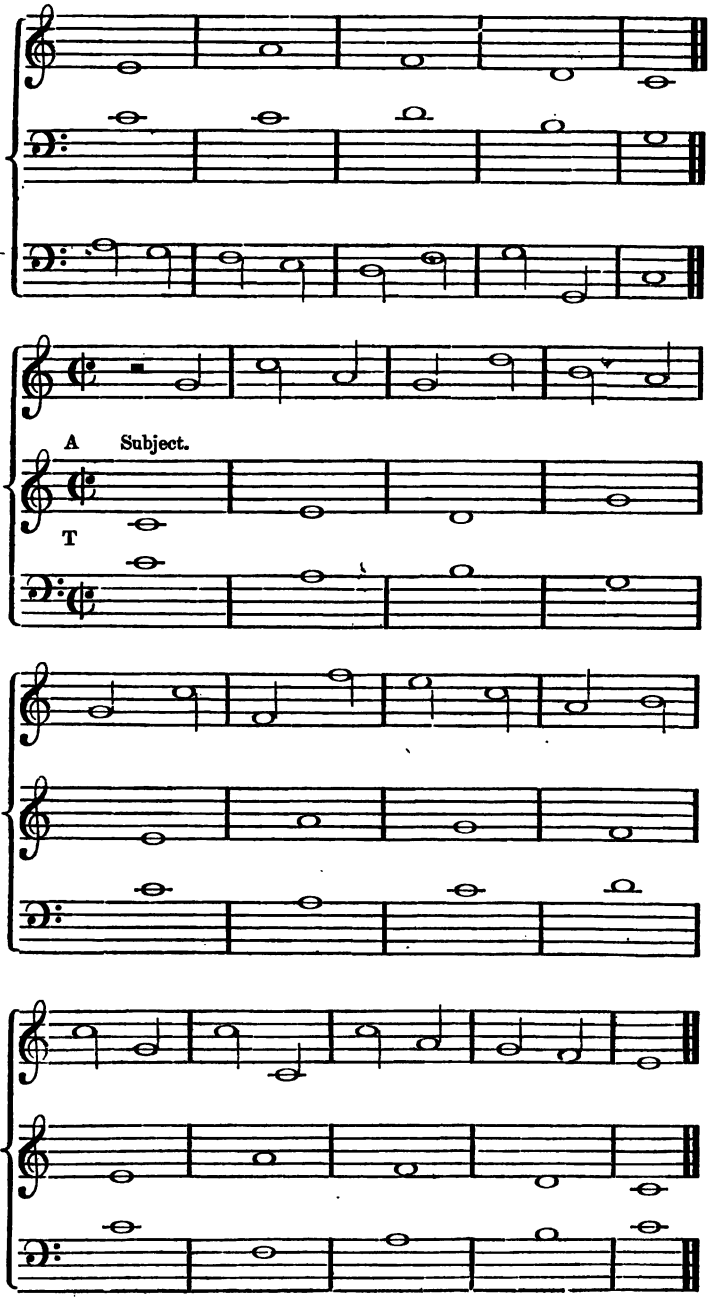
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CHAP. IX.

COUNTERPOINT IN THREE PARTS.

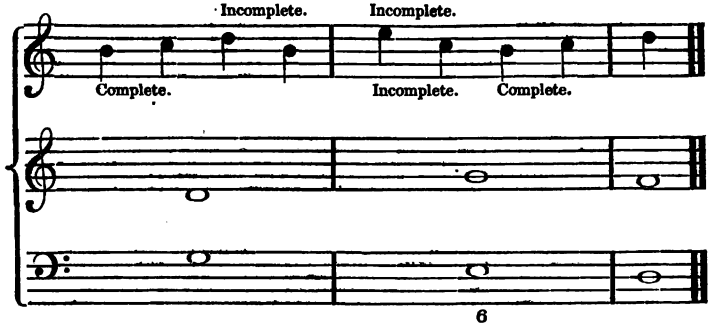
THIRD SPECIES—FOUR CROTCHETS TO ONE SEMIBREVE.

THE student must call to mind what was prescribed in the third species of counterpoint in two parts, relative to the four crotchets. In the present species, we are subject to the same rules.

RULE I.

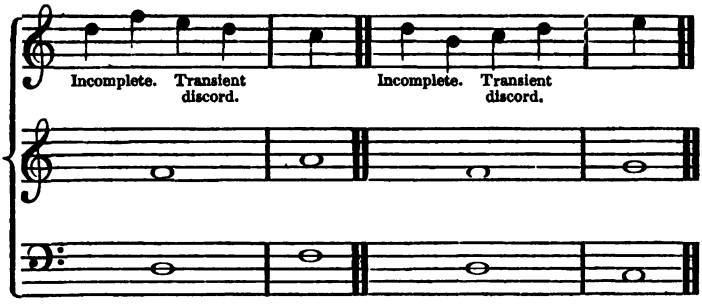
As much as possible we must endeavour to introduce the complete common chord, or its first inversion, on the strong time of each bar; and if this cannot be done, it must become so at the commencement of the weak time.

EXAMPLE.



Although this rule is, in some sort, one of strict necessity, there are cases in which it may admit of exceptions; since it sometimes happens that we cannot employ a complete chord, either at the commencement of the strong time, or at the weak time; and that, above all this, the weak time may begin by a transient dissonance. These exceptions are received, and are not considered as faulty. Let this, however, be as it may, we must, as far as possible, endeavour to follow the rule in all its rigour.

EXAMPLES.

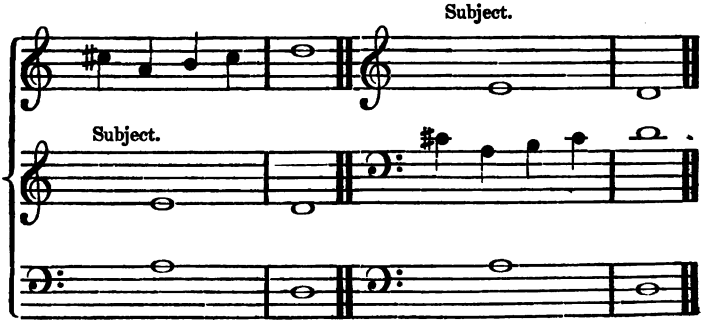


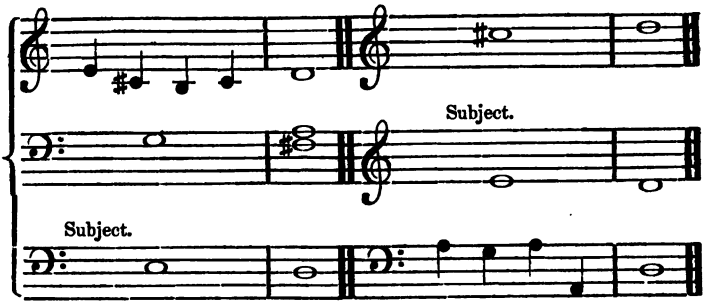
RULE II.

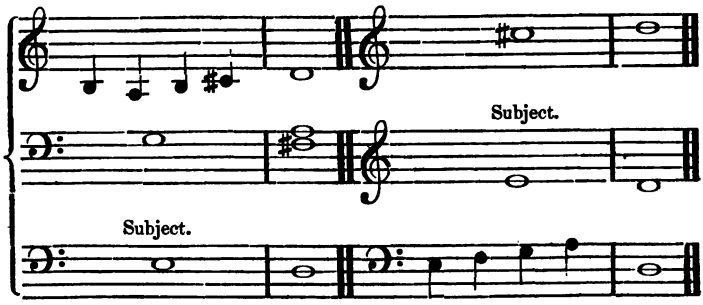
In the preceding species, only one part contained two minims, while the other two parts contained semibreves. In the present species, we must observe a similar arrangement with respect to the crotchets.

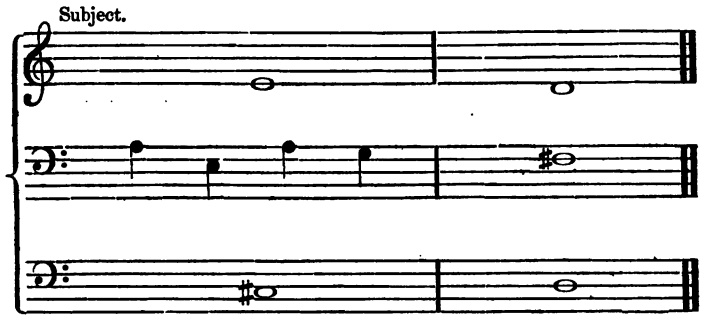
RULE III.

The syncopation which was permitted in the penultimate measure of the preceding species is not so in this; since it cannot take place here, on account of the four crotchets. We shall give several examples on the different ways of coming to a conclusion.

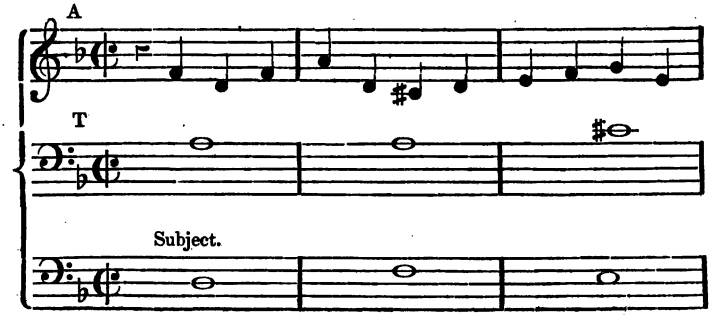


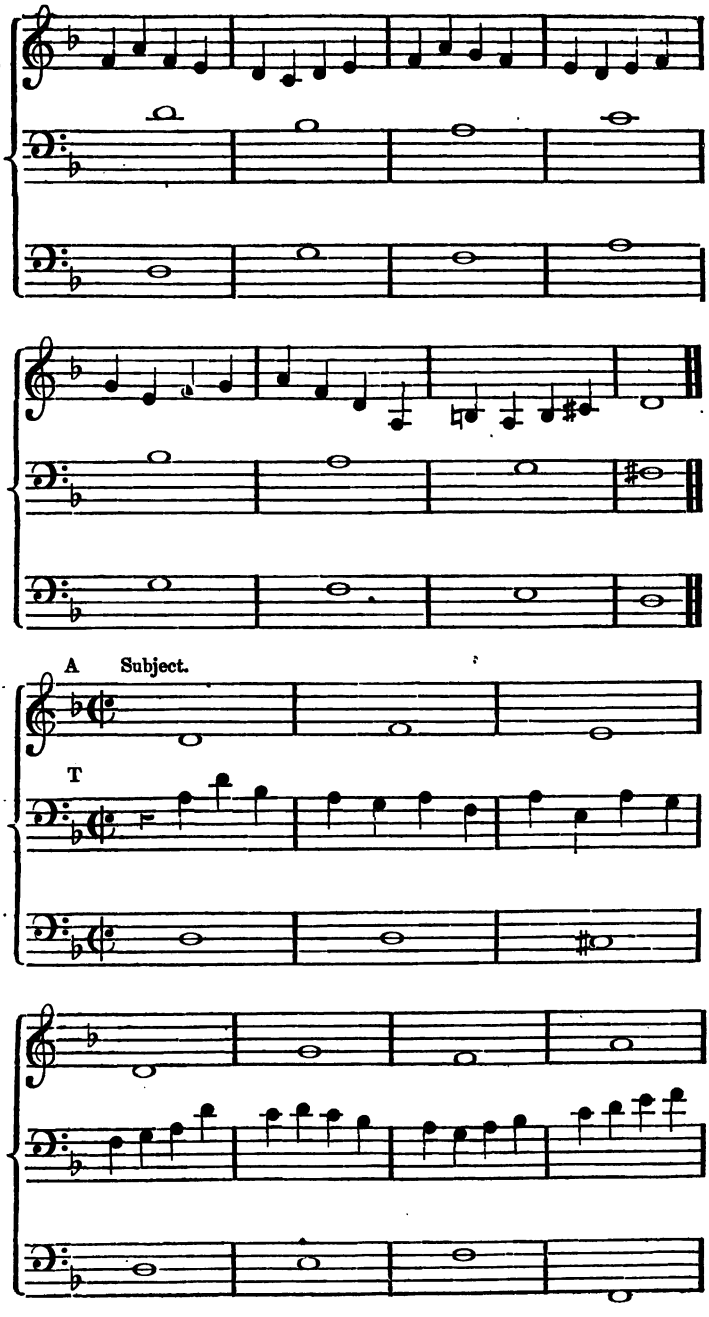






EXAMPLES OF A LESSON ON THE PRESENT SPECIES.

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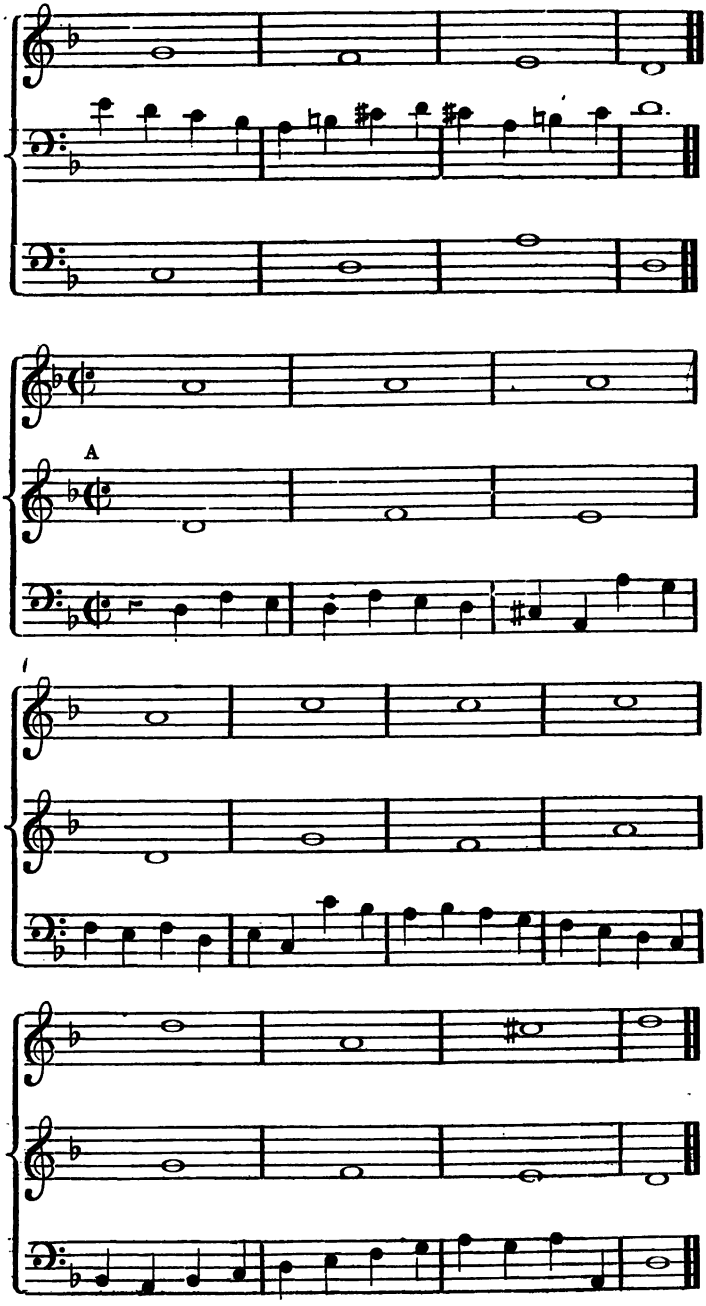
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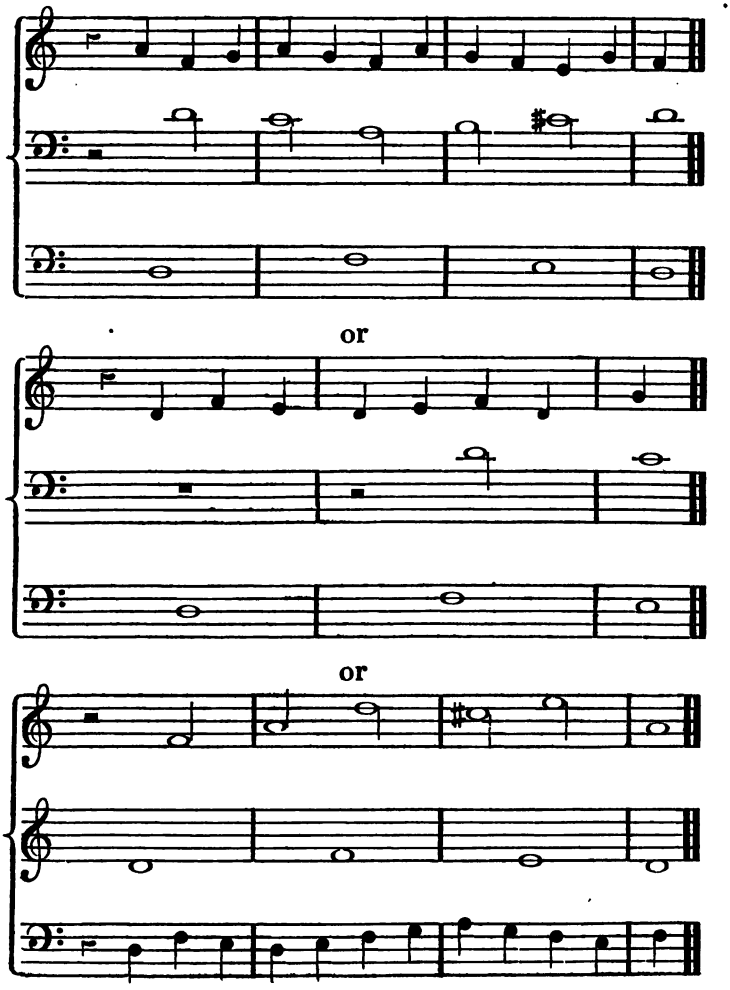
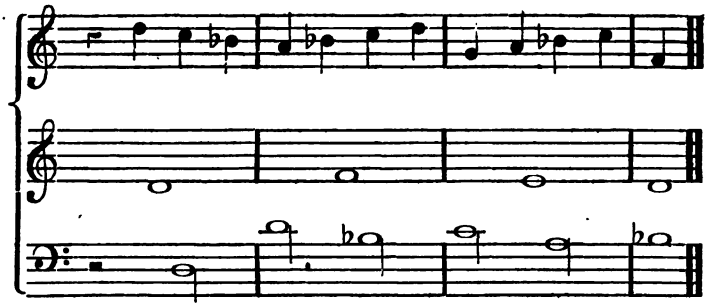
After the pupil has sufficiently practised in this manner, placing the crotchets in each part alternately, he may mix with it the preceding species, or that of the two minims to each semibreve, as shewn in the following examples. In this case, the part which contains the minims must begin after that which is occupied by the crotchets. See the following examples.

EXAMPLES.



or



In this admixture of the two species, it is next to impossible but that one of the two parts must move by skips. We must therefore infringe upon the strictness of the rule which requires us to employ diatonic progressions in preference to the other.

CHAPTER X.

COUNTERPOINT IN THREE PARTS.

FOURTH SPECIES—ON SYNCOPATION.

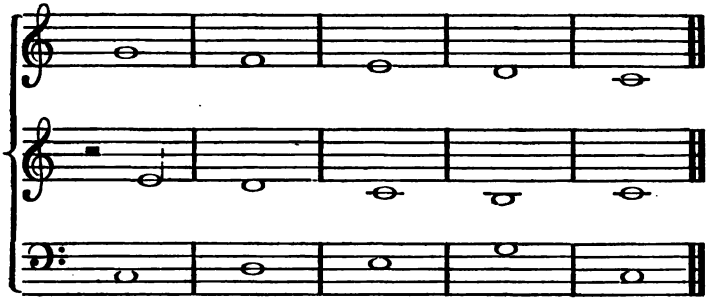
In the species of which we are going to treat, the pupil must not forget what was said respecting the species analogous to it in two-part counterpoint. The same laws serve as a guide. There only remains for us to indicate here in what manner we must introduce a third part during the syncopation.

RULE I.

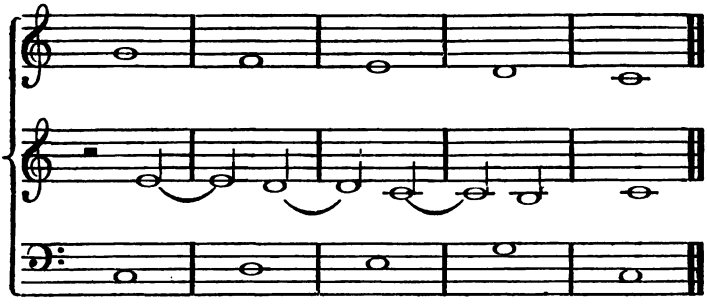
We have already said, and it is necessary to repeat it, that, according to the system of strict composition followed by the ancient composers, the syncopation or discord is merely a suspension of the

concord. Setting out from this principle, it will follow that the syncopation does not destroy the nature of the chord in which it is placed, but that it only suspends a consonant member of that chord. Consequently, the discord must descend diatonically on the concord which it has suspended, after having been prepared by another concord, forming part of the preceding chord. The other parts ought therefore, at the moment of the syncopation taking place, to stand in the relation of concords to the subsequent resolution of the discord.

EXAMPLE WITHOUT SYNCOPATIONS.



EXAMPLE WITH SYNCOPATIONS.

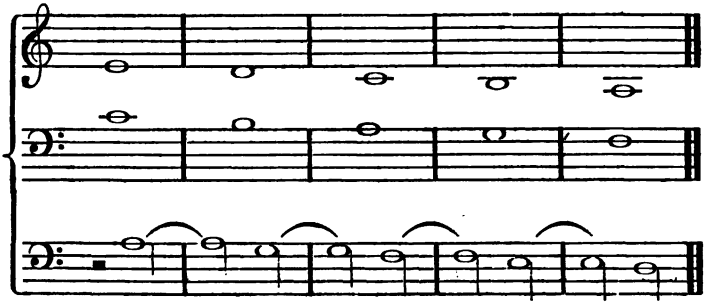


From this latter example, we see that the two other parts are always the same, whether we do employ syncopation, or do not; and that, being struck simultaneously with the discord, they are naturally consonant with its resolution.

Remark.—What was said in the preceding rule, with regard to syncopation placed in either of the two upper parts, equally applies when it is introduced in the bottom part. Still, if we were not to use some precaution, we should occasionally fall into inconveniences and errors, which we shall place under the eyes of the student, and which he must learn to avoid with art and discernment.

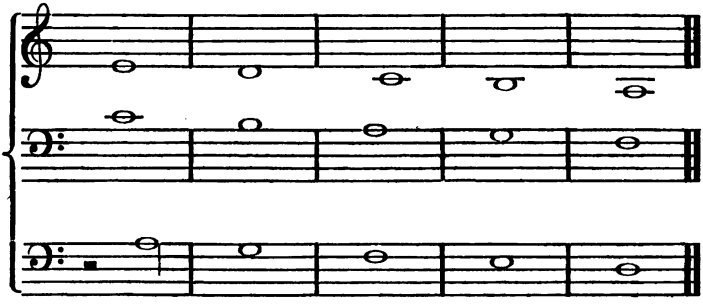
Let us, for example, suppose a series of syncopations such as these:

EXAMPLE I.



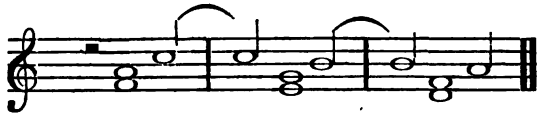
Omitting the syncopations, there will result this

SECOND EXAMPLE.

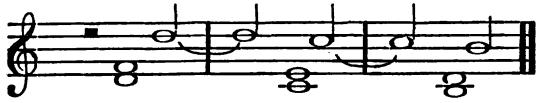


In following the system, that discords are only suspensions of concords, the result afforded by the second example is faulty, since it presents a series of fifths, which is forbidden. Though the result is vicious, the first example is not so, according to the authority of the classic authors, who have made no scruple to employ syncopations in this manner, assuming that the discord would, in this case, save the fifths which result. It is true that they have not made use of so long a sequence of these sorts of discords as that given above; be this as it may, their opinion appears to me to be erroneous, though use may have consecrated it; for, setting out from the principle, that the discord is a mere suspension of the con-

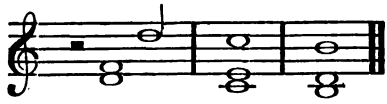
cord, it ought not therefore to destroy the nature of the chord, it only suspends its effect; but since such eminent classical writers have pronounced their opinion, we must needs submit. Since, therefore, we cannot destroy an opinion, thus in a manner consecrated, we must at least endeavour to use such licenses but seldom, and in difficult situations; and not employ this arrangement of syncopations for more than two bars at most, sedulously avoiding a longer series. The following example falls under the same category as the preceding one, and is subject to the same disadvantages, and to the observance of the same precautions.



The same classical writers who have approved of the examples of syncopation which we have exhibited, have condemned a series of discords arranged in the following order:



According to them, the more perfect the concord, the less harmonious; and discords prepared by concords, such as the octave or unison, cannot obviate the inconveniences which result therefrom. This inconvenience is striking, since, by omitting the syncopations in this example, we shall have a series of octaves between the two extreme parts.

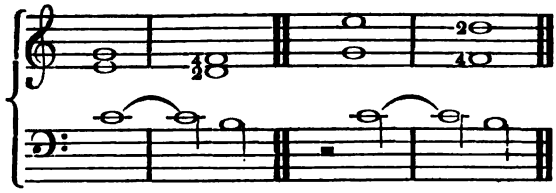


As a consequence of all this, it follows that discords, according to classical writers, and notwithstanding the rigor of this kind of composition, do save consecutive fifths, but that they will not save two octaves.

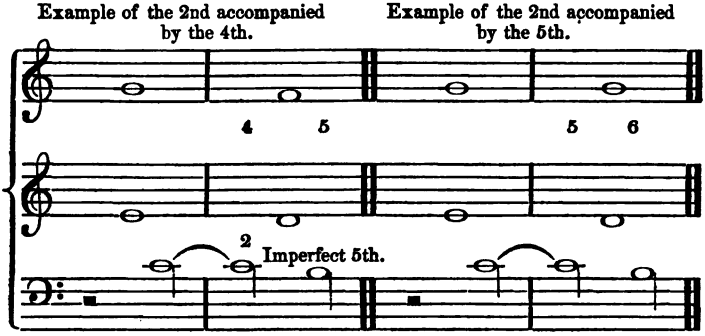
RULE II.

In this species, all the discords may be used, viz. the discord of the SECOND, that of the FOURTH, that of the SEVENTH, and that of the NINTH.

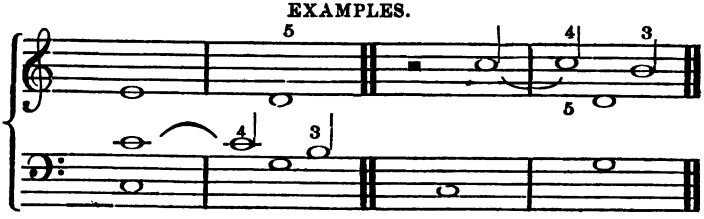
The discord of the SECOND must be accompanied by a PERFECT FOURTH; it can only be used in the bottom part.



Cases occur in which we may accompany the discord of the SECOND by the fifth: this way is even more conformable than the other to the true principles of strict counterpoint, which, in some sort, prohibits the use of the IMPERFECT FIFTH, which could not otherwise be avoided in the harmony of the preceding example.

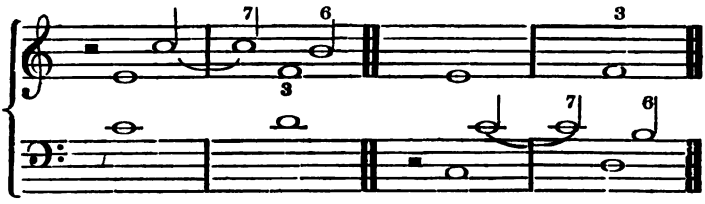


The discord of the FOURTH ought to be accompanied by the FIFTH; and this discord may occur either in the middle or the acute part.



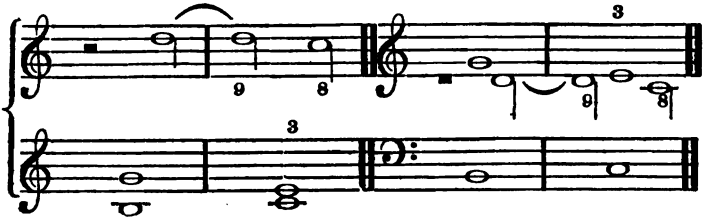
The discord of the SEVENTH must be accompanied by the third and resolved upon the SIXTH; it can be placed only in one of the upper parts.

EXAMPLES.



The discord of the NINTH must be accompanied by the third and resolved on the OCTAVE; it may be placed either in the middle or the top part.

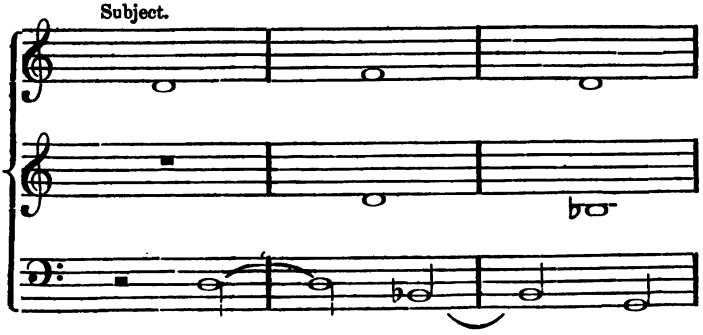
EXAMPLES.

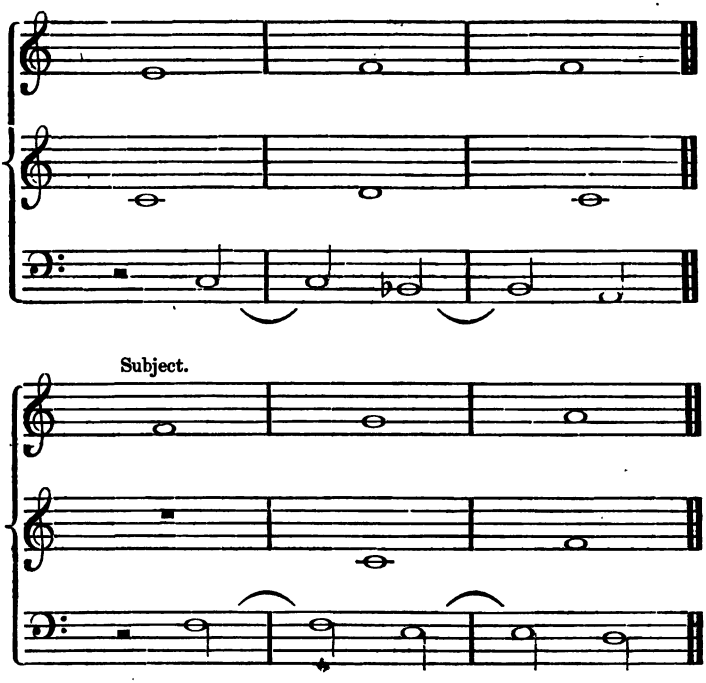


RULE III.

When, from the nature of the given subject, from the progression of the harmony, or from the disposition and melody of the parts, it would be impossible to syncopate either with or without a discord, without falling into proscribed inconveniences, we may omit syncopation altogether, or employ a minim rest in the middle of the piece; and, at the beginning, even a whole bar rest.

EXAMPLES.

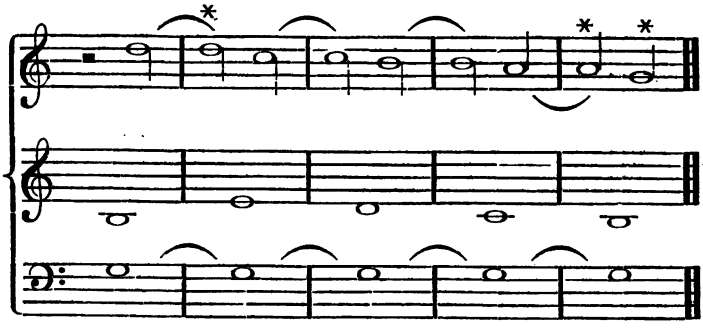




RULE IV.

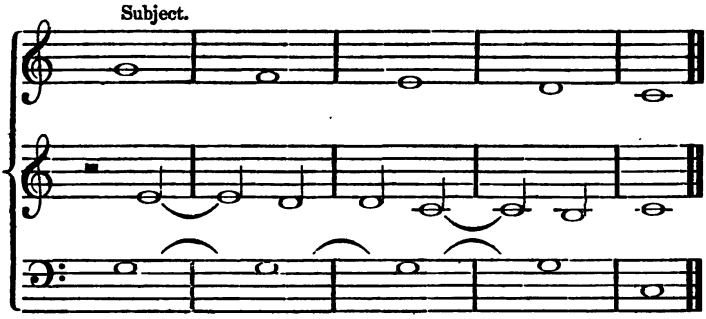
We already know that discords must be prepared and resolved by concords. There are, however, circumstances in which a discord may be prepared and resolved by another discord.

EXAMPLE.



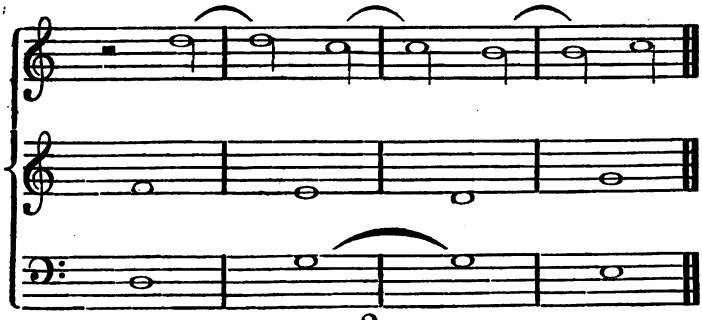
These combinations can only occur when the bottom part sustains the same note for several successive bars; and provided the first discord, as at *, be prepared by a concord, and the last discord, as at * *, be resolved by another concord. In this case, all that is contained between these extreme notes may be either consonant or dissonant alternately, without following the rules prescribed, provided always that the part which does not syncopate determines the harmony. The note sustained in the bottom part is called A PEDAL.

ANOTHER EXAMPLE.



By this means, even in the middle of a subject, when it shall prove impossible to syncopate otherwise, we may avail ourselves of the pedal for two or three bars, provided the given subject is susceptible of it.

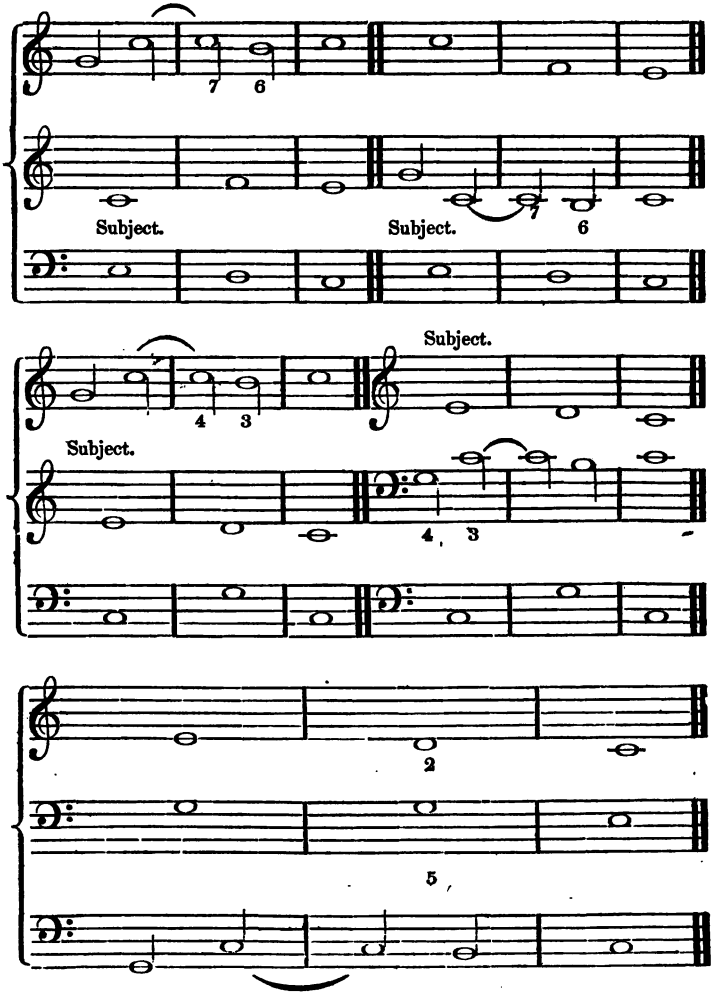
EXAMPLE.



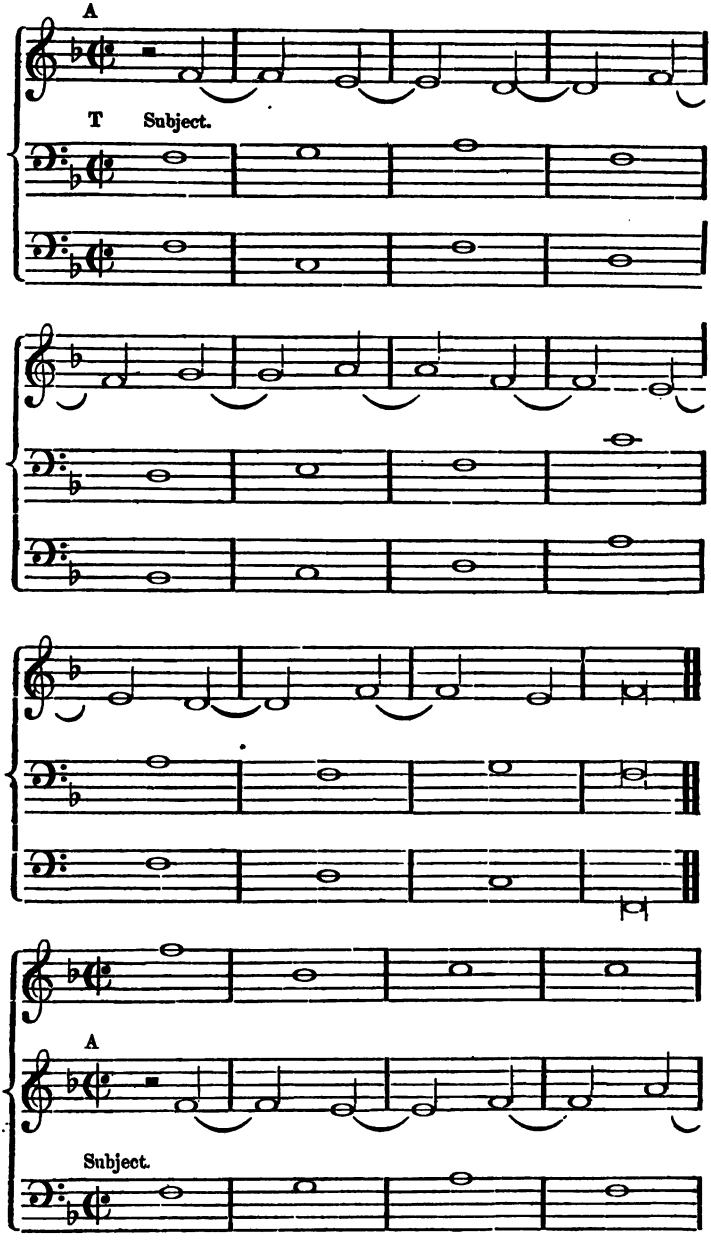
RULE V.

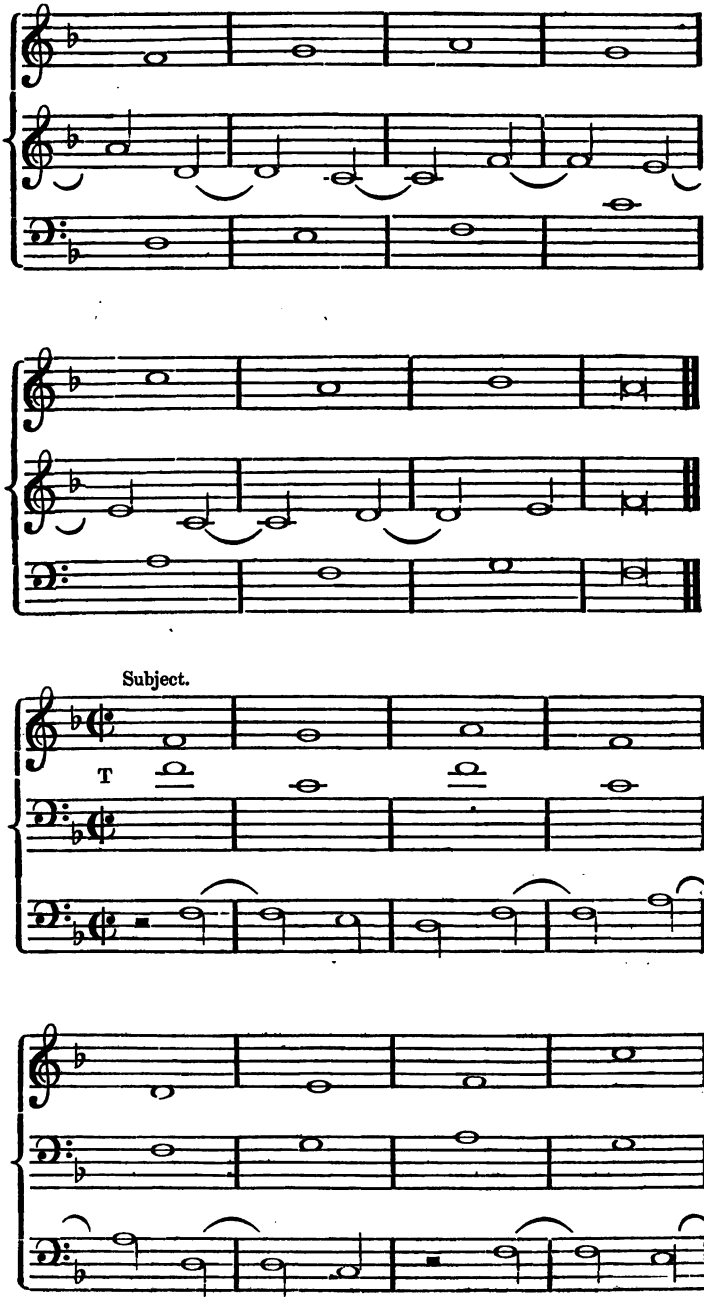
If the subject admit of it, the last bar but one ought to contain the discord of the seventh when the subject is at bottom; the discord of the fourth when the subject is in the middle part or acute part; and the discord of the second when the syncopations are placed in the bottom part.

EXAMPLES.



EXAMPLE OF A LESSON, AS A MODEL FOR THIS SPECIES OF COUNTERPOINT.

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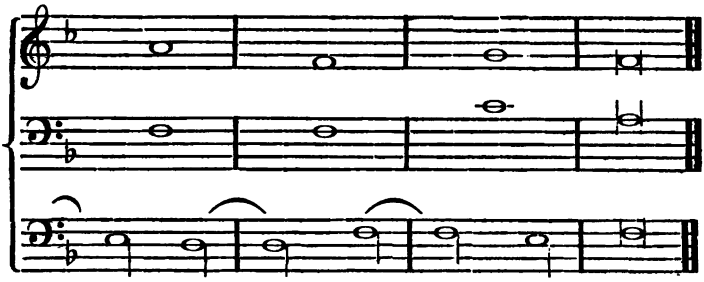
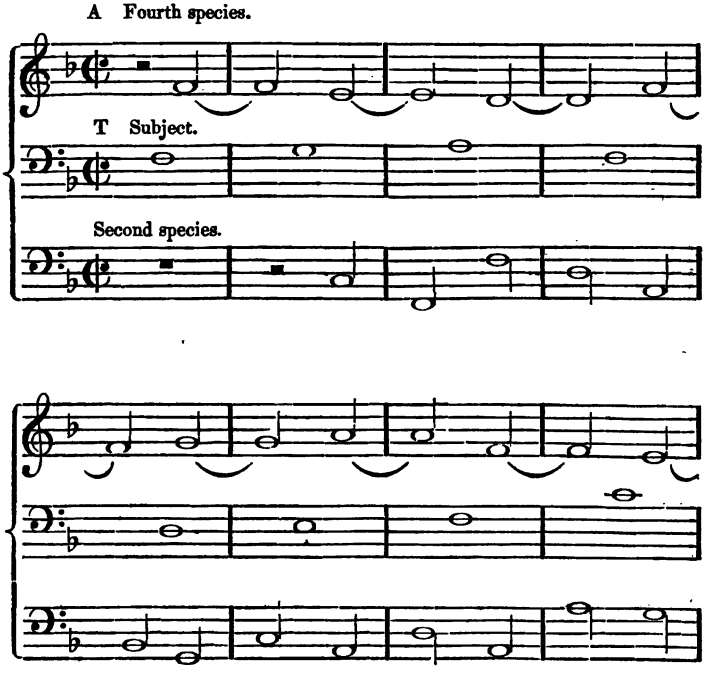
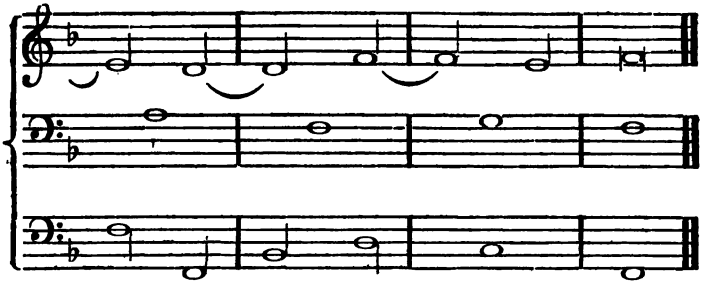


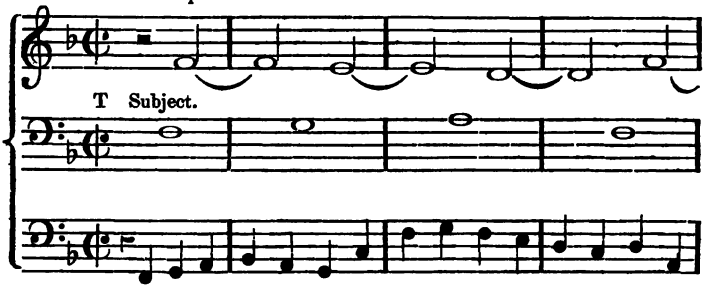
When the student has sufficiently practised this way, he may mix the second and third species with the present, placing the subject alternately in each of the parts, and one of the two other species in the other.

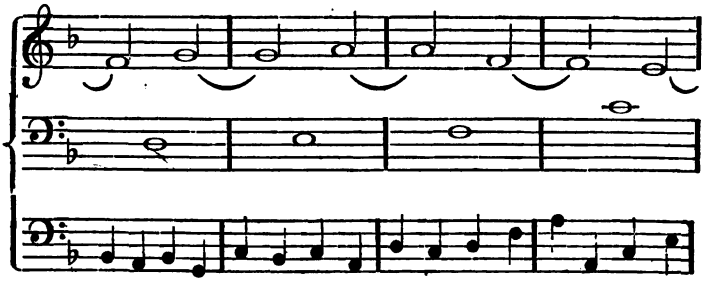
EXAMPLES.

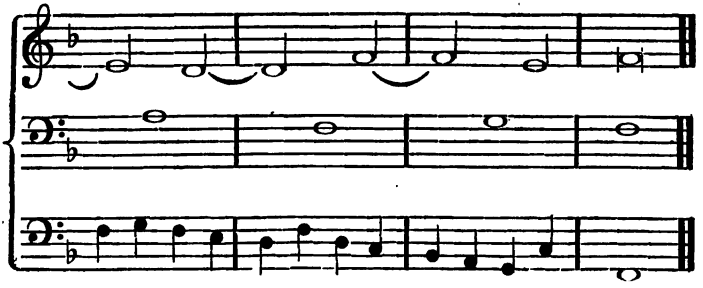




A Fourth species.







CHAPTER XI.

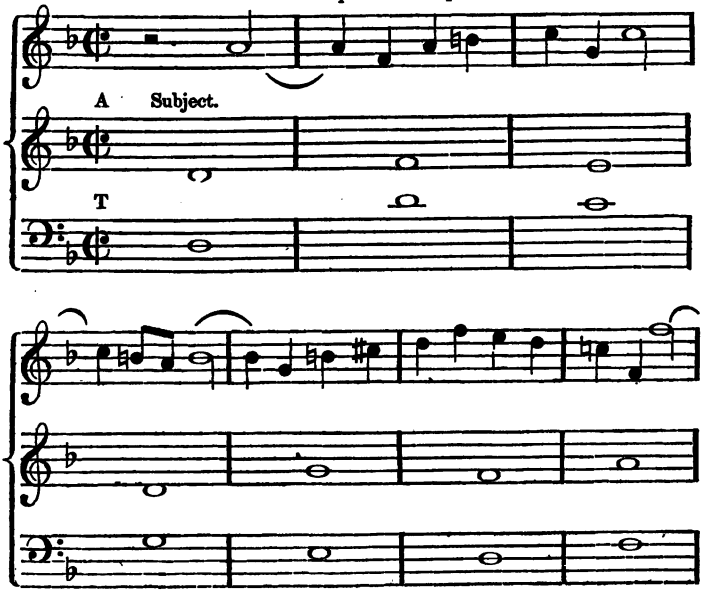
COUNTERPOINT IN THREE PARTS.

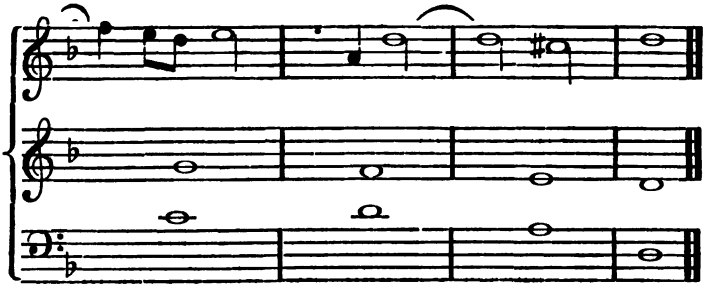
FIFTH SPECIES—FLORID COUNTERPOINT.

It is unnecessary to add new rules for the present species, since it is a compound of all the other sorts; consequently, all that has already been said must serve as a basis for florid counterpoint. I shall therefore give only one model of this species; adding that, when the pupil has practised it sufficiently, such as shewn in the next example, he may mix the second species with the fifth, and then practise the florid counterpoint in each of those parts which have not the subject.

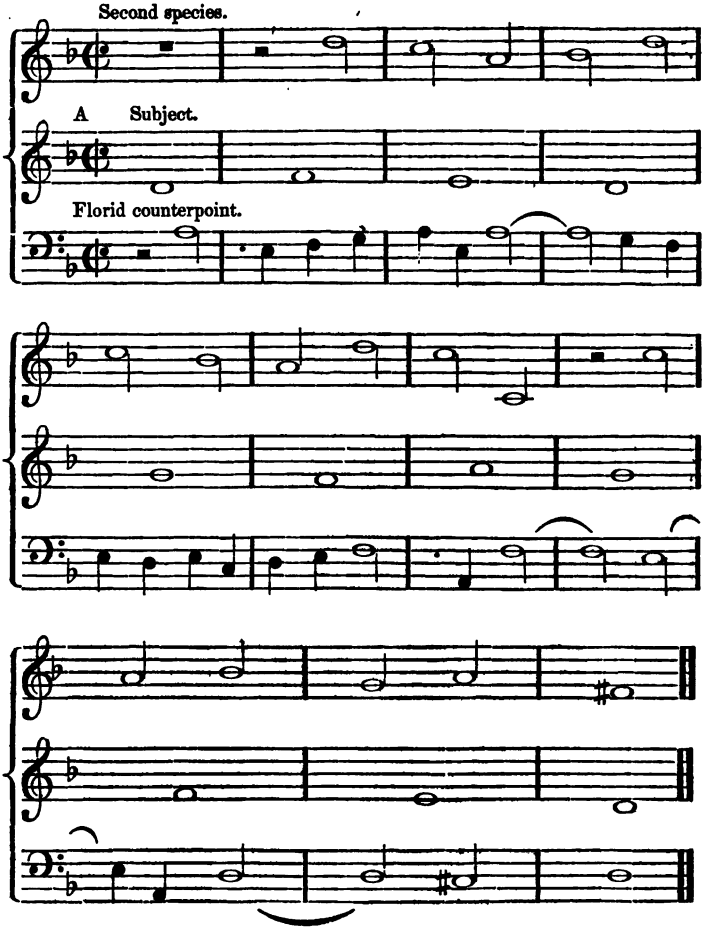
EXAMPLES.

Florid Counterpoint in one part.

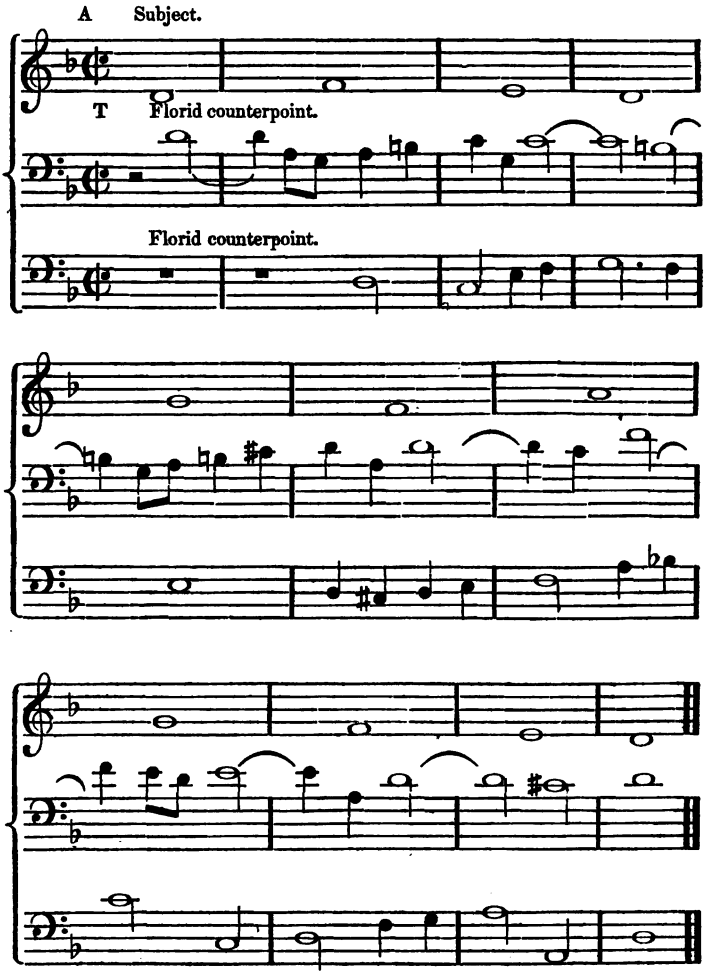




EXAMPLE OF THE SECOND SPECIES COMBINED WITH FLORID COUNTERPOINT.



EXAMPLE OF FLORID COUNTERPOINT IN TWO OF THE PARTS.



CHAPTER XII.

COUNTERPOINT IN FOUR PARTS.

FIRST SPECIES—NOTE AGAINST NOTE.

If the rules of counterpoint in three parts are not so strict as those of counterpoint in two parts, they naturally are still less rigid, with respect to the counterpoint of which we are going to treat. Indeed, we meet with examples even among the classical composers, Palestrina for instance, such as, at the first glance, we are tempted to consider absolutely incorrect, or, at least, as exhibiting too great a degree of license; but the various difficult positions in which these passages occur, and the frequent introduction of them by such great masters, prove that these passages are thus combined under favor of a relaxation in the severity of the rules, a mitigation which, as we have said, is allowable in proportion as the number of the parts increase; hence those examples, which at first appeared incorrect, eventually become authorities.

RULE I.

The chords $\begin{matrix}5\\3\\1\end{matrix}$, $\begin{matrix}6\\3\\1\end{matrix}$, being composed of only three members, it is necessary to double one of these members in counterpoint in four parts; thus, in the chord $\begin{matrix}5\\3\\1\end{matrix}$, we may in turn double all these members according to the position of the parts; but we should double the octave and the third more often than the unison or the fifth. If we employ either of these chords incomplete, which is allowed, and at times even indispensable, we are compelled to double two or to triple one member—an expedient,

however, to which we ought not to have recourse, except in situations of embarrassment.

Remark.—The employment of the unison in the present species ought to be avoided, particularly in the upper parts, where however it is sometimes tolerated. It is allowed between the two lower parts, provided that we do not abuse this permission, and employ it only after having in vain tried every means of avoiding it. It is freely allowed in any of the parts in the first and last bars.

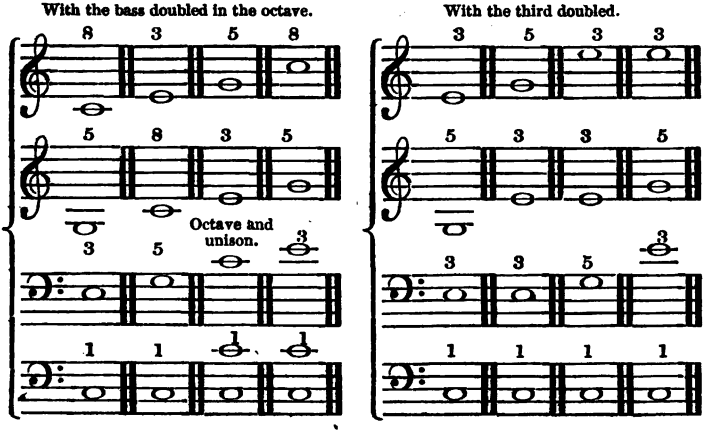
We may in like manner double all the members $\frac{6}{3}$ in the chord $\frac{3}{1}$, but we should double the third in preference, and the others less frequently. Practice and the application of this rule will teach us to choose the member most proper to be doubled in each chord.

Remark.—No positive reason can be assigned for the preference which is given to the doubling of any one member of a chord rather than of any other. It appears, however, that, by doubling the third more often than the other concords, we obtain a more harmonious whole, and, that a well-considered choice in these doublings of intervals, gives more or less of elegance and facility to the melody of each part, and may often enable us to avoid faulty progressions between the parts.

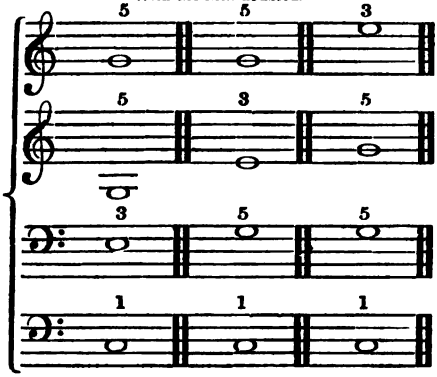
EXAMPLES

Of the different Aspects of the Common Chord and Chord of the Sixth, both complete and incomplete, which arise from doubling their members.

COMPLETE COMMON CHORD.

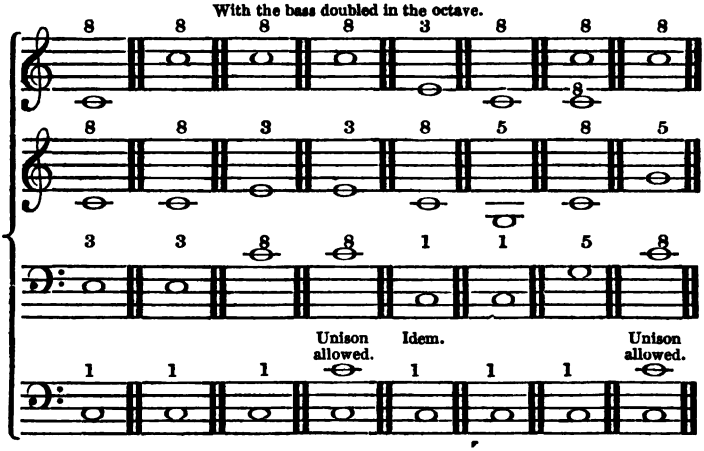


With the fifth doubled.

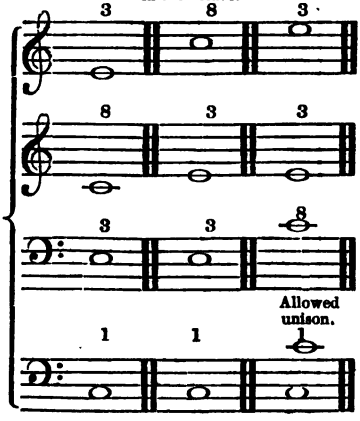


INCOMPLETE COMMON CHORD.

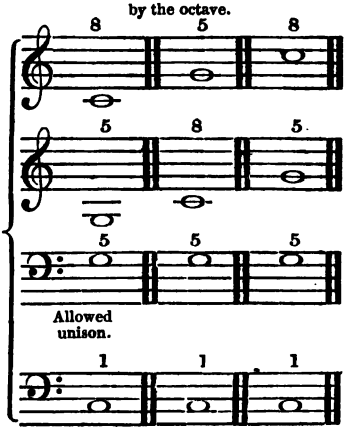
With the bass doubled in the octave.



With the third and bass doubled in the octave.

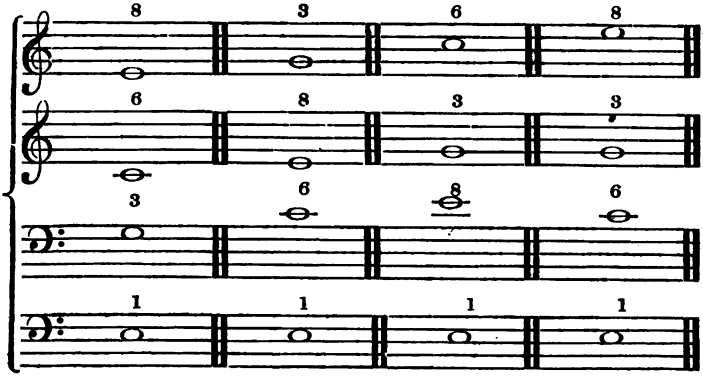


With the fifth and bass doubled by the octave.

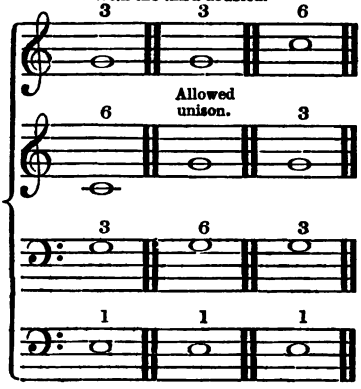


COMPLETE CHORD OF THE SIXTH.

With the bass doubled in the octave.

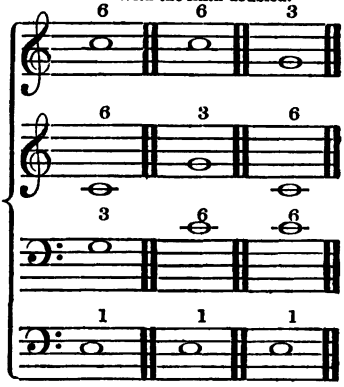


With the third doubled.



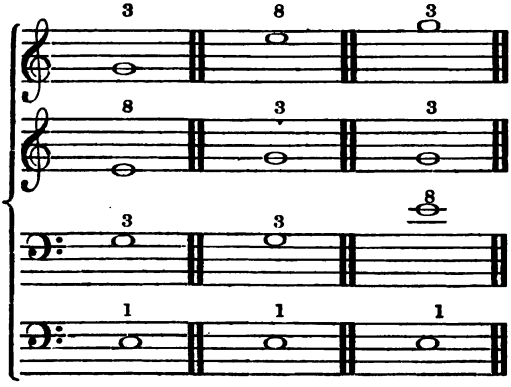
Allowed unison.

With the sixth doubled.

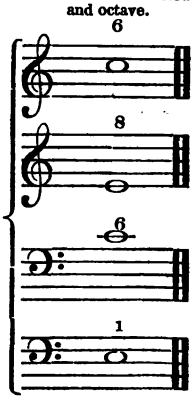


INCOMPLETE CHORD OF THE SIXTH.

With the third doubled and octave.



With the sixth doubled and octave.



These two chords will have more or fewer different aspects, according to the pitch or elevation of the lower or bass note. For this reason, and because of the particular movement in each part, it is difficult to employ the chords complete in every bar.

RULE II.

We must contrive so that the parts may neither be too distant from, nor too near to one another, particularly in the lower parts; we must therefore avoid, as far as possible, using several successive thirds between the tenor and bass. Endeavour, that the parts may preserve a moderate and fitting distance from one another.

Remark.—When the parts are too close, particularly the two lower parts, they produce a dull and indistinct effect; when they are too much dispersed, being at a great distance from one another, the effect which results is vague.

RULE III.

As we have done before in counterpoint in three parts, we may also in this, from time to time, particularly when the case absolutely requires it, allow an upper part to cross below an inferior part, during one or two bars at most. This means enables us to avoid many faults, and often favors an easy flow of melody in the parts.

RULE IV.

Two octaves or two fifths in succession, and by similar motion, are always prohibited between any of the parts. But we are allowed to employ two fifths in contrary movement among any two of the three upper parts, or in the two mean parts with respect to the bass. They are sometimes allowed between the two extreme parts, but not too frequently; it is only after we have, in vain, tried all other means to avoid so doing, that we may employ them.

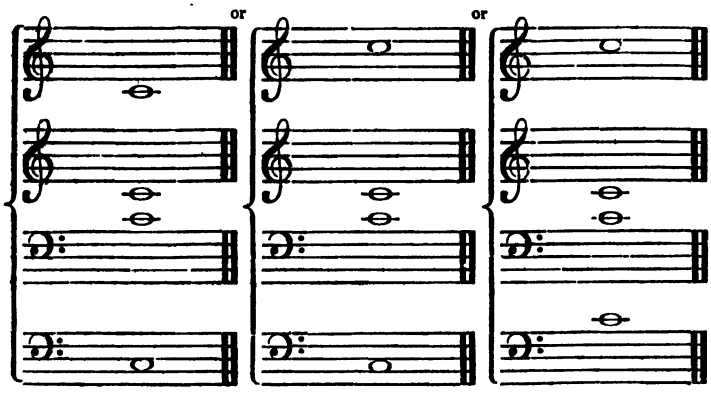
RULE V.

We are allowed to proceed to a perfect concord in similar motion in the two middle parts, as compared one with another, or in either of the middle parts as compared with the *soprano* or *bass*. This license cannot be allowed between the extreme parts, unless we are absolutely driven to use this fault to avoid one still more grave.

RULE VI.

We ought generally to employ the complete common chord in the first bar; but if this rule should hinder us from obtaining a faultless progression of melody in proceeding to the second bar, or even to the third, we may with propriety begin with an incomplete common chord. This permission may be extended even to the introduction of the same sound in all the parts, if any adequate advantage results as to the progression of the parts relative to what is to follow.

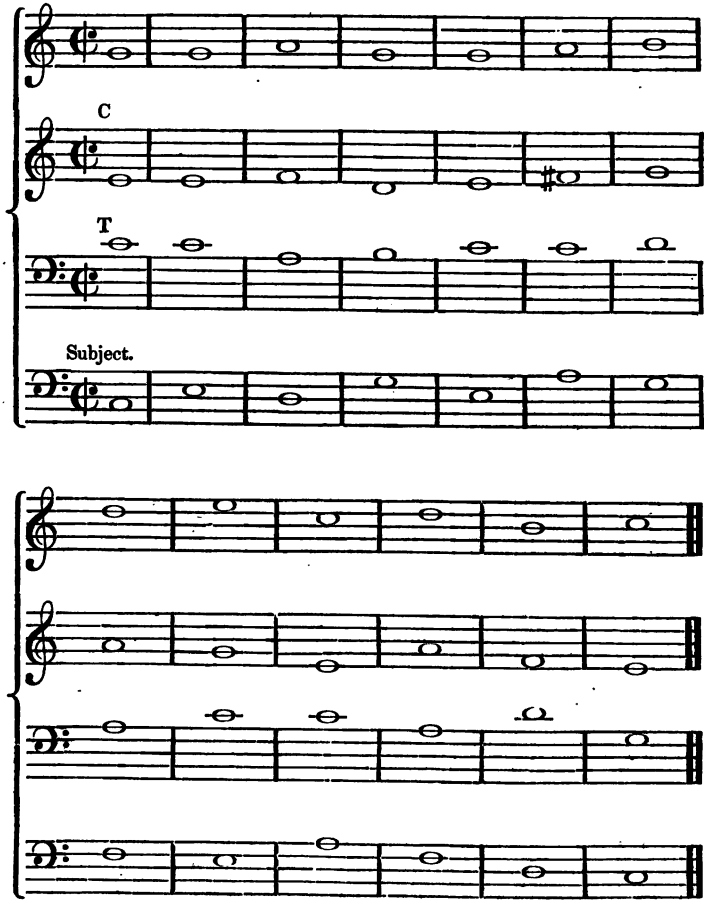
EXAMPLES OF THIS LAST ARRANGEMENT.

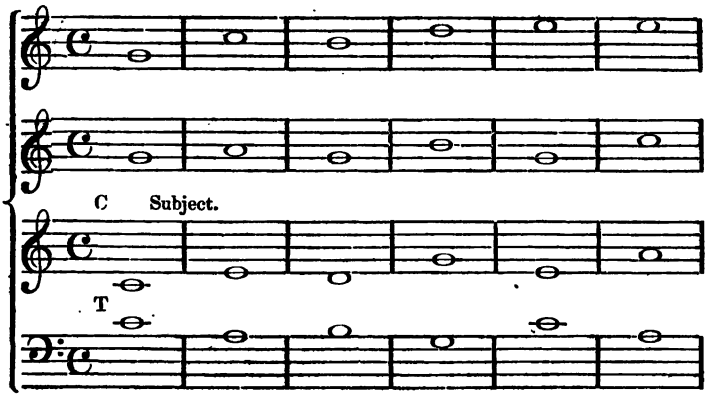


What we have said will also serve to establish the relation of the last bar with the last bar but one or two, and the examples which we have given may be applied to it.

Remark.—With the assistance of the rules for this species, and the help of the precepts laid down for counterpoint in two and three parts, we may, after having sufficiently practised this first species in four parts, proceed to the second and third species, without the aid of any new rules. If we examine the following examples, we shall readily perceive that what has been hitherto said, respecting the three first species, will be quite sufficient for our present purpose.

EXAMPLES IN FOUR PARTS—NOTE AGAINST NOTE.




C Subject.
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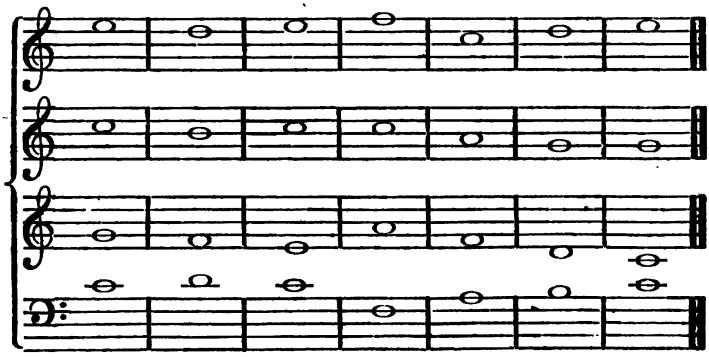

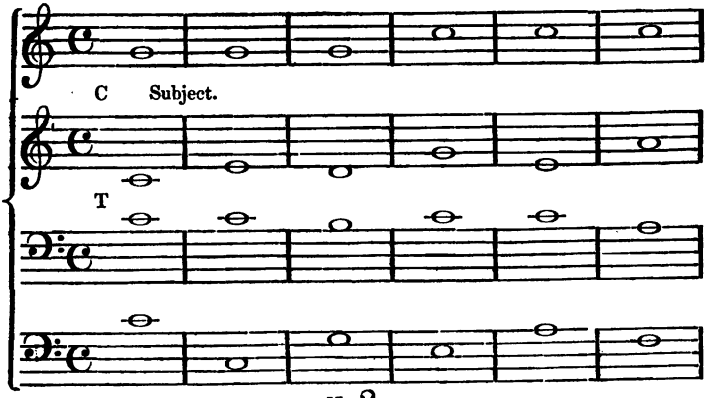
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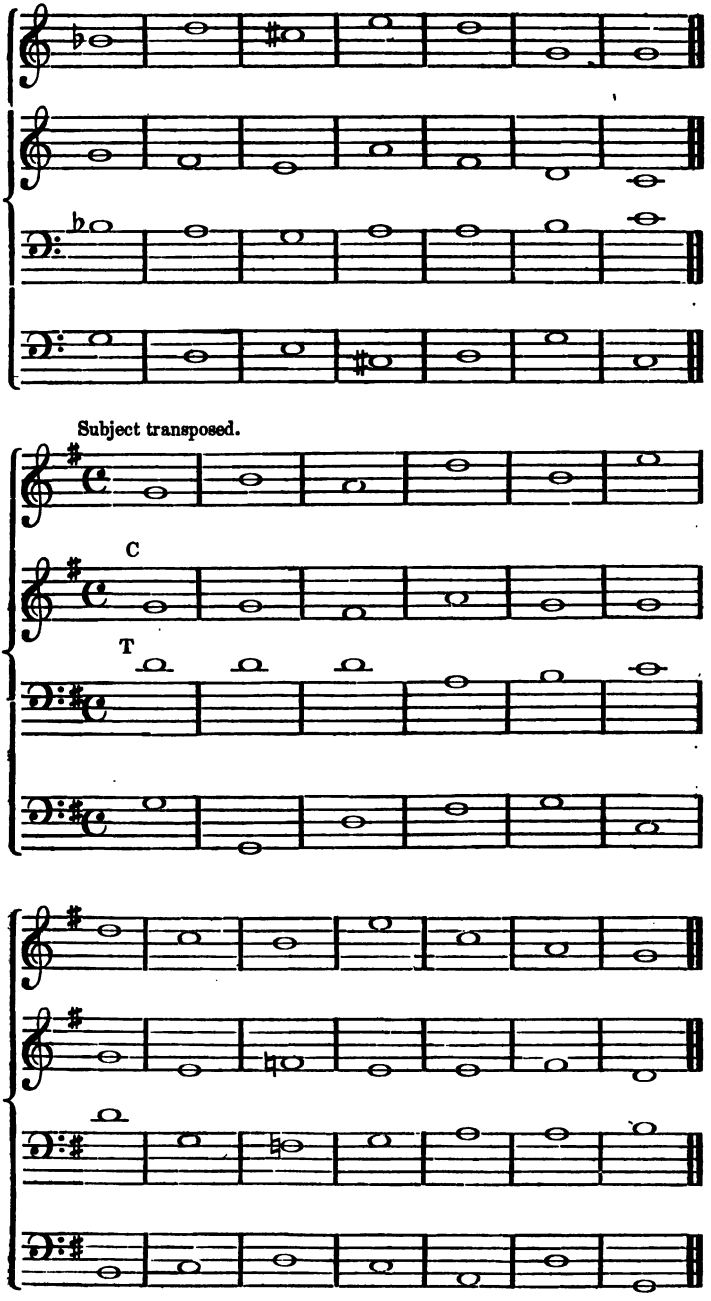
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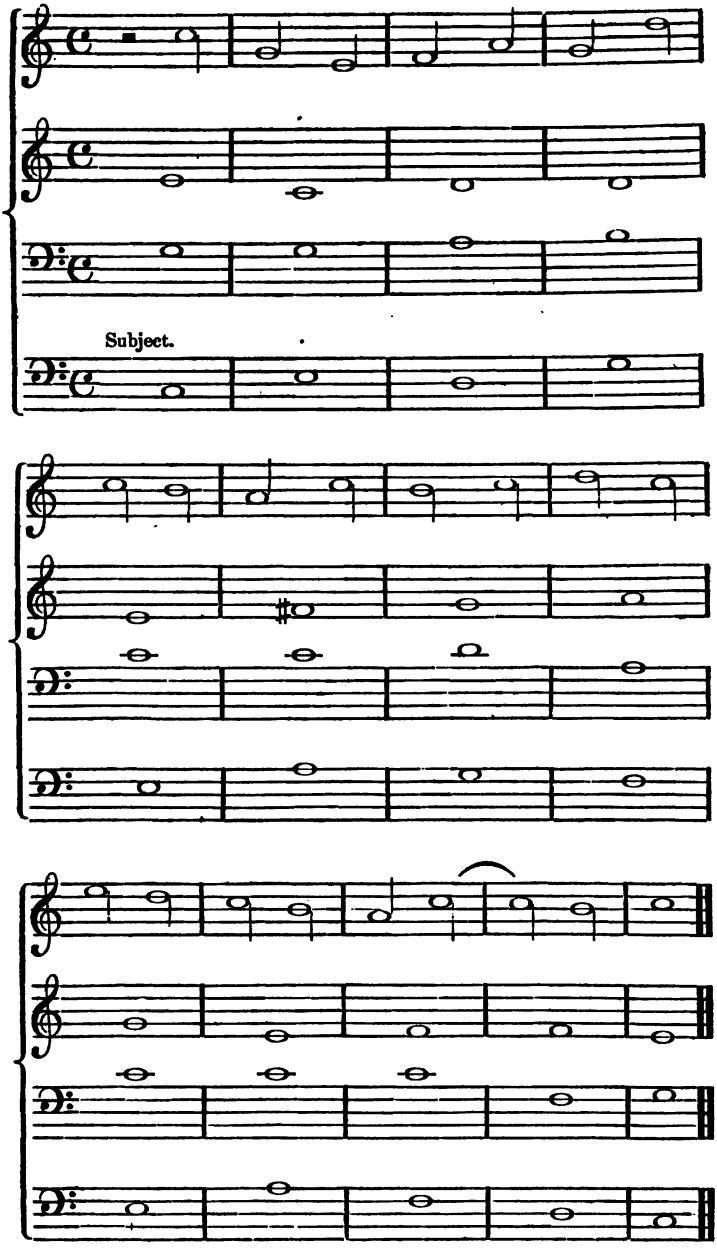
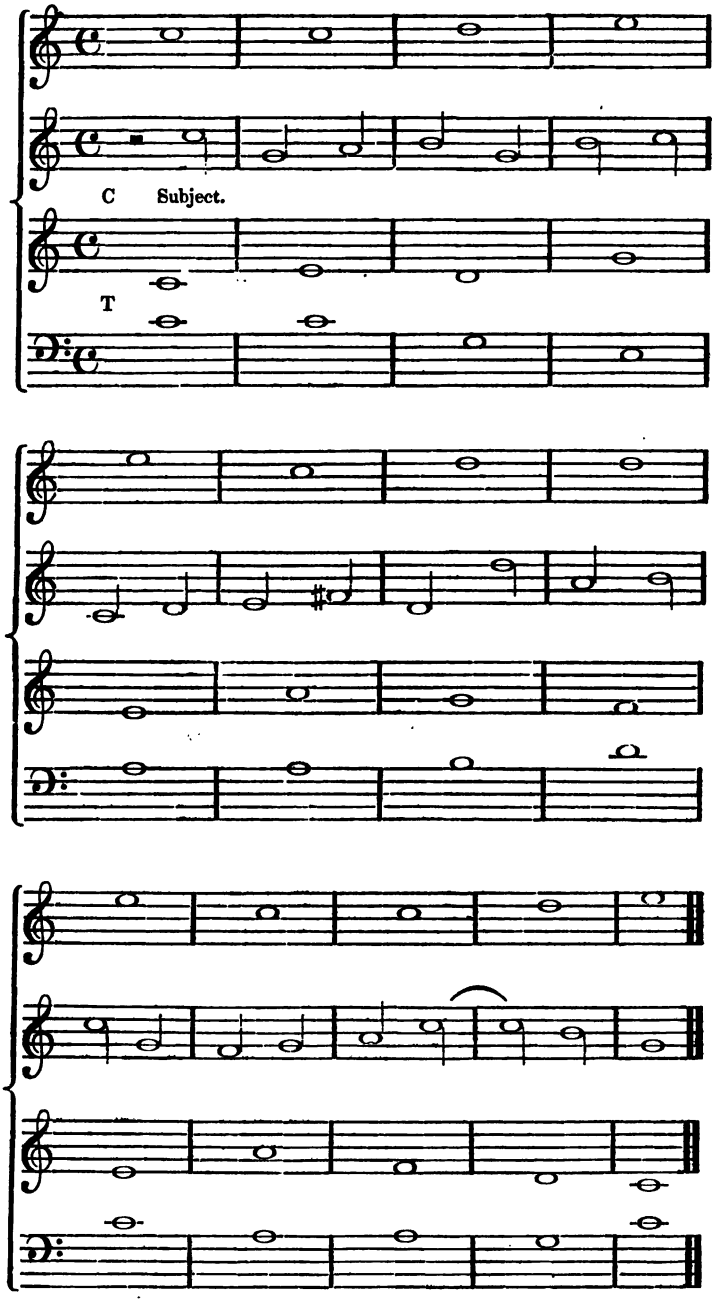
EXAMPLE IN FOUR PARTS—TWO NOTES AGAINST ONE.

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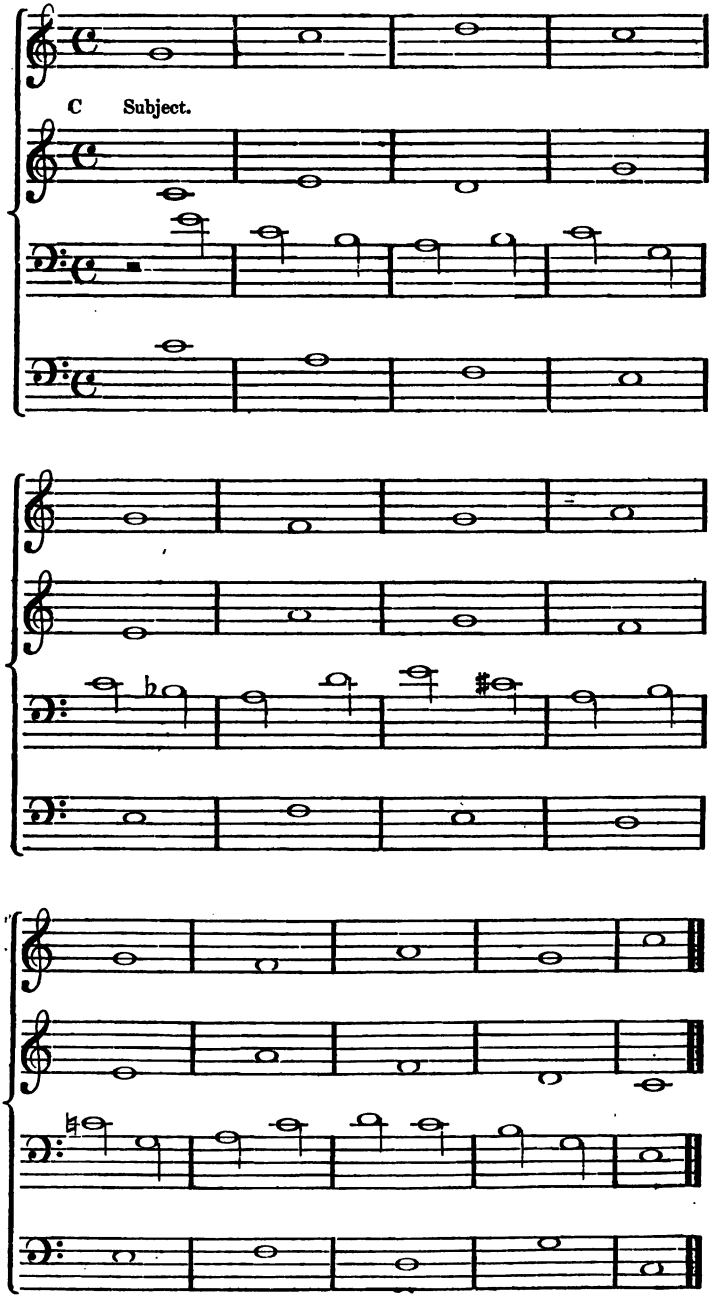
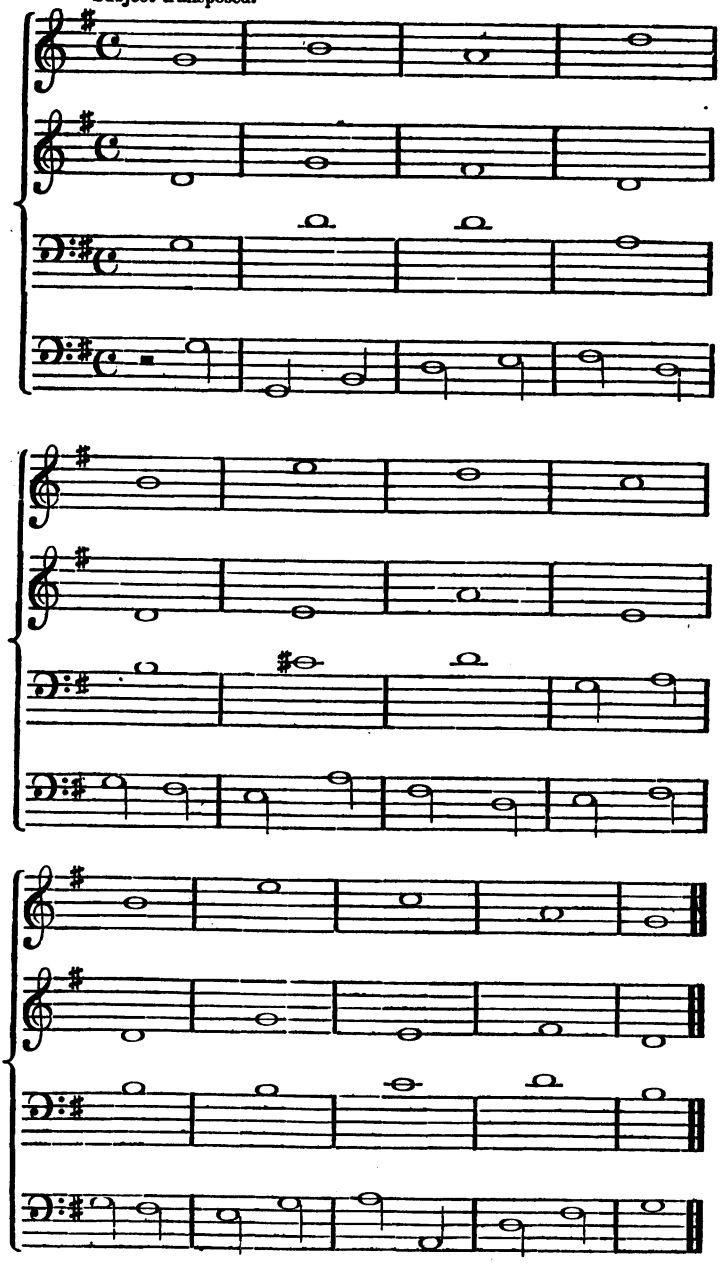
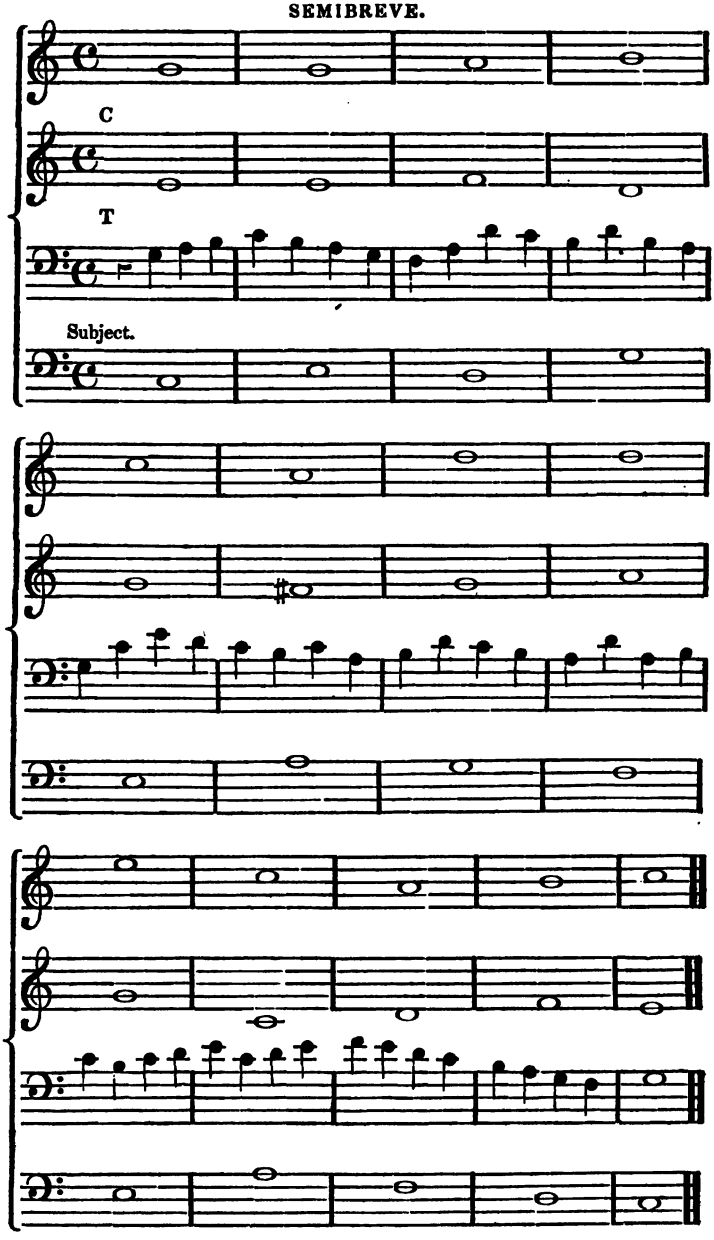
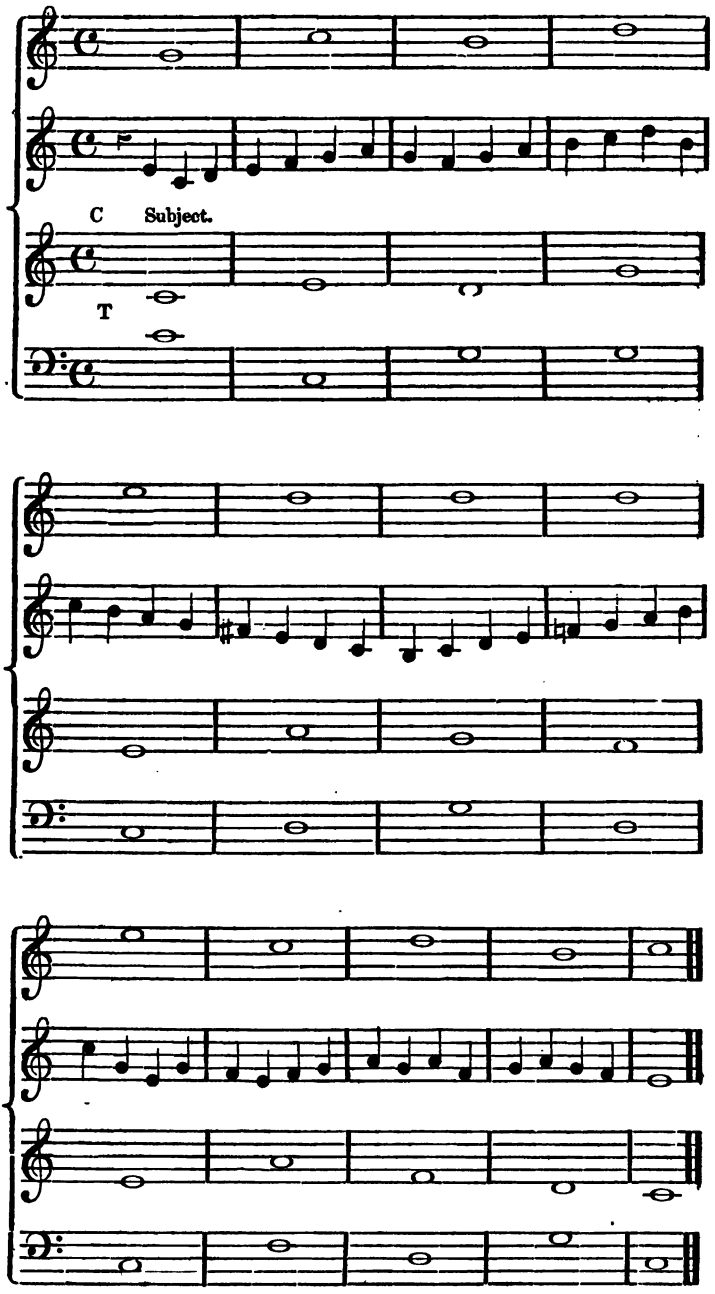

C Subject.

Subject transposed.



EXAMPLE IN FOUR PARTS—FOUR CROTCHETS TO ONE SEMIBREVE.

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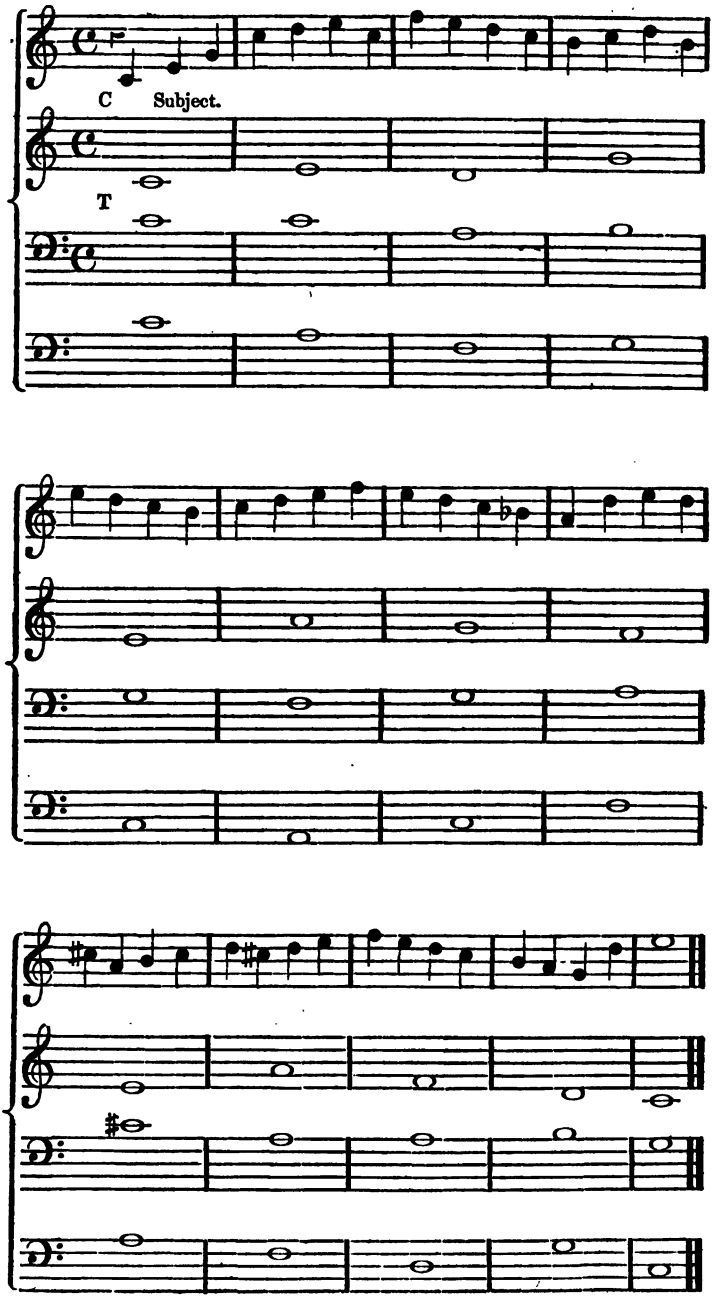
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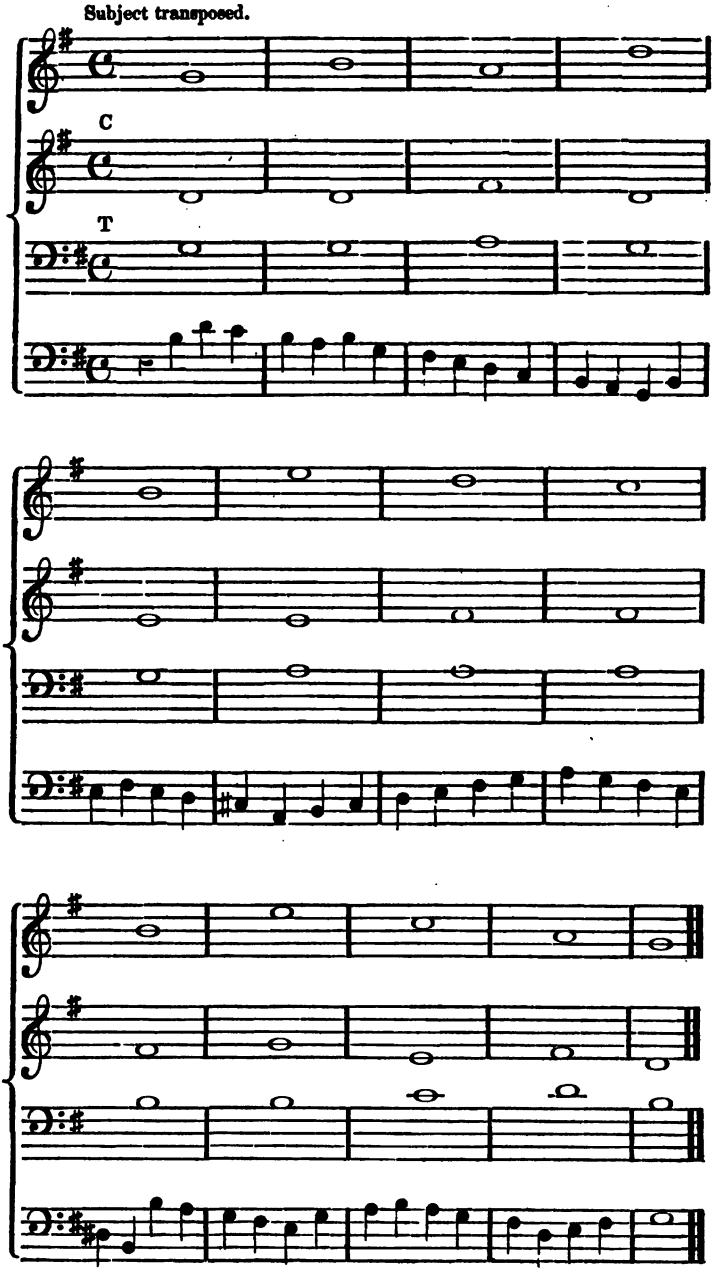
Subject transposed.
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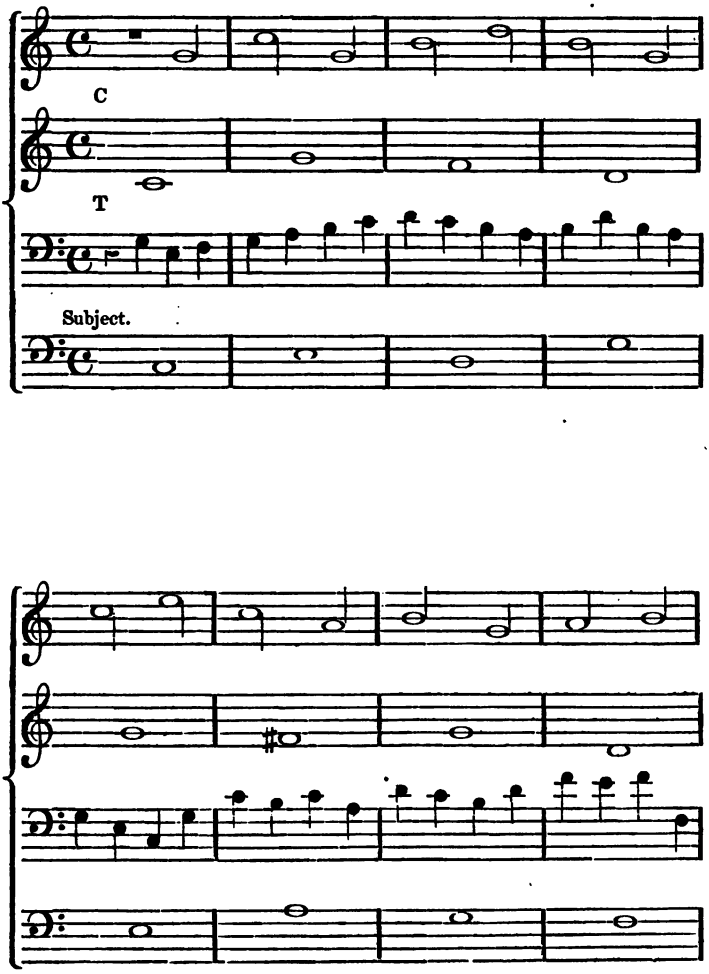
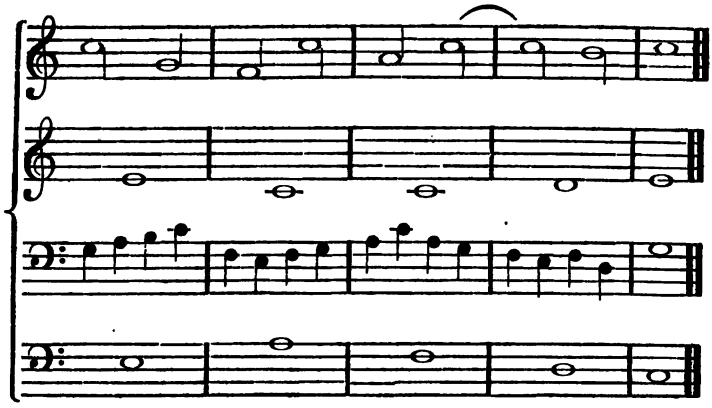
After having practised these three species, placing the subject alternately in each of the parts, the pupil may practise mixing the three species together, as shewn in the following example :





CHAP. XIII.

COUNTERPOINT IN FOUR PARTS.

FOURTH SPECIES—SYNCOPATION.

BESIDES the rules given for syncopations in counterpoint for two and three parts, which will also serve as a guide in the present species, there are other notions and other precepts, to be added to what has already been said relative to syncopation.

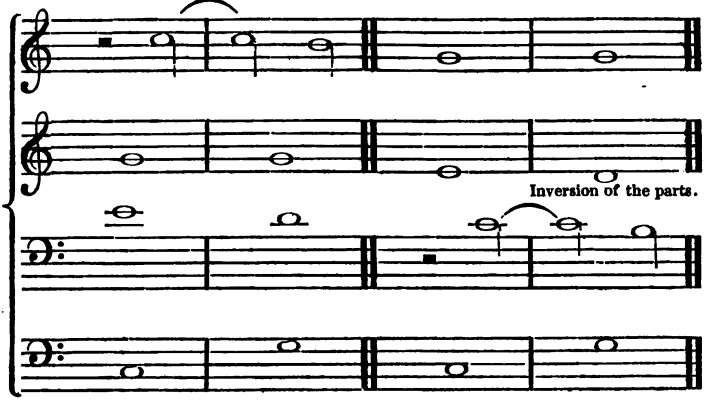
RULE I.

First, the chord ought always to be complete in the bar, whether the syncopated note is a consonance or a dissonance; in this latter case, if the chord is not complete on the accented time of the bar, it must necessarily be made so on the unaccented time.

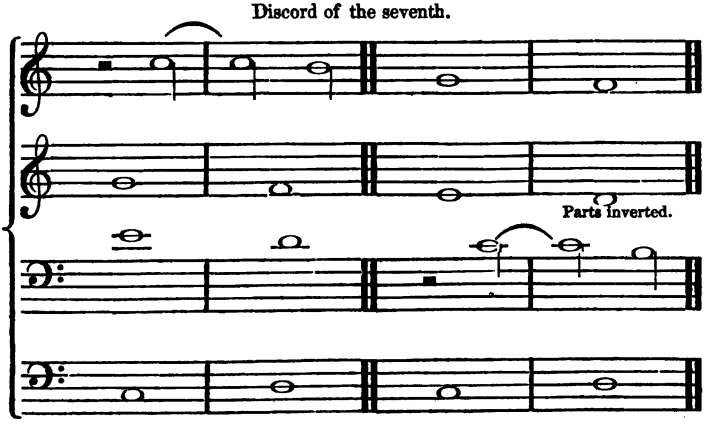
RULE II.

We may employ all the discords in the following manner:

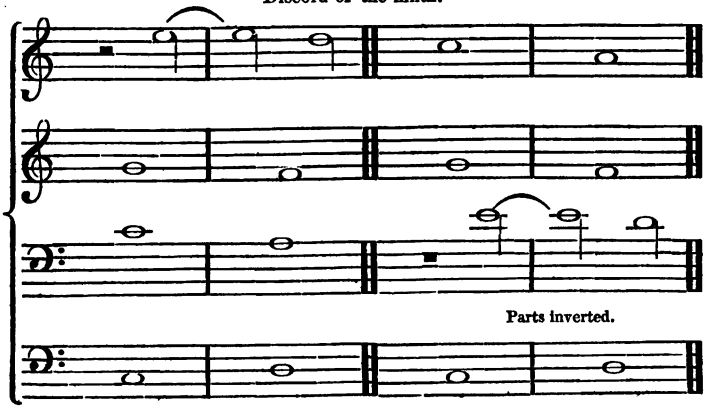
Discord of the fourth.



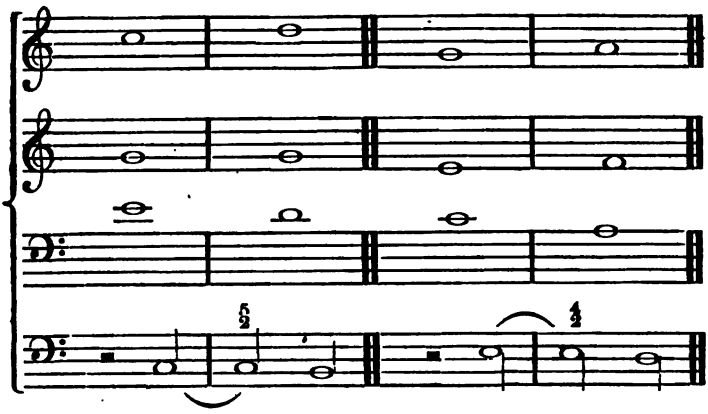
Discord of the seventh.



Discord of the ninth.



Discord of the second.



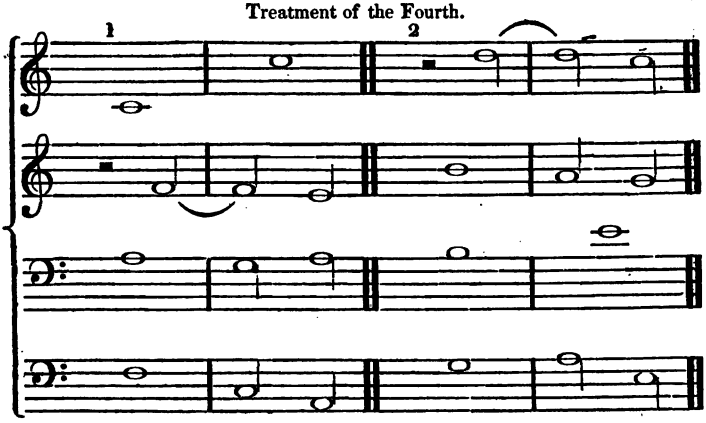
Remark.—The first rule says that the chord must be complete when the syncopation is dissonant. On examining the preceding examples, it seems at first that the chords are not complete at the moment of the appearance of the discord; they are so, nevertheless, if we have not forgotten that these discords are only suspensions of the concords. On this principle, we have only to take away the discord, and in its place substitute its resolution, to convince ourselves that the chord is complete on the accented time of each bar.

EXTENSION OF THE RULE.

We have seen in what manner we must treat the discords of suspension in four parts, when we employ only one chord in each bar; we shall now shew another way of accompanying them, which necessarily produces two chords in a bar, and which sometimes changes the resolution of the discord, by causing it to descend upon a different consonant interval from that on which it is usually resolved.

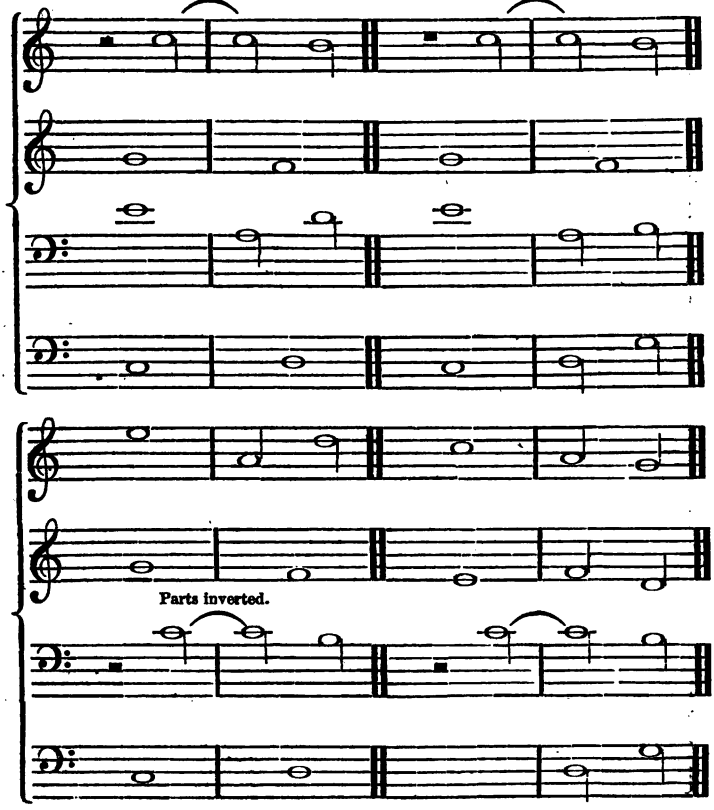
EXAMPLES.

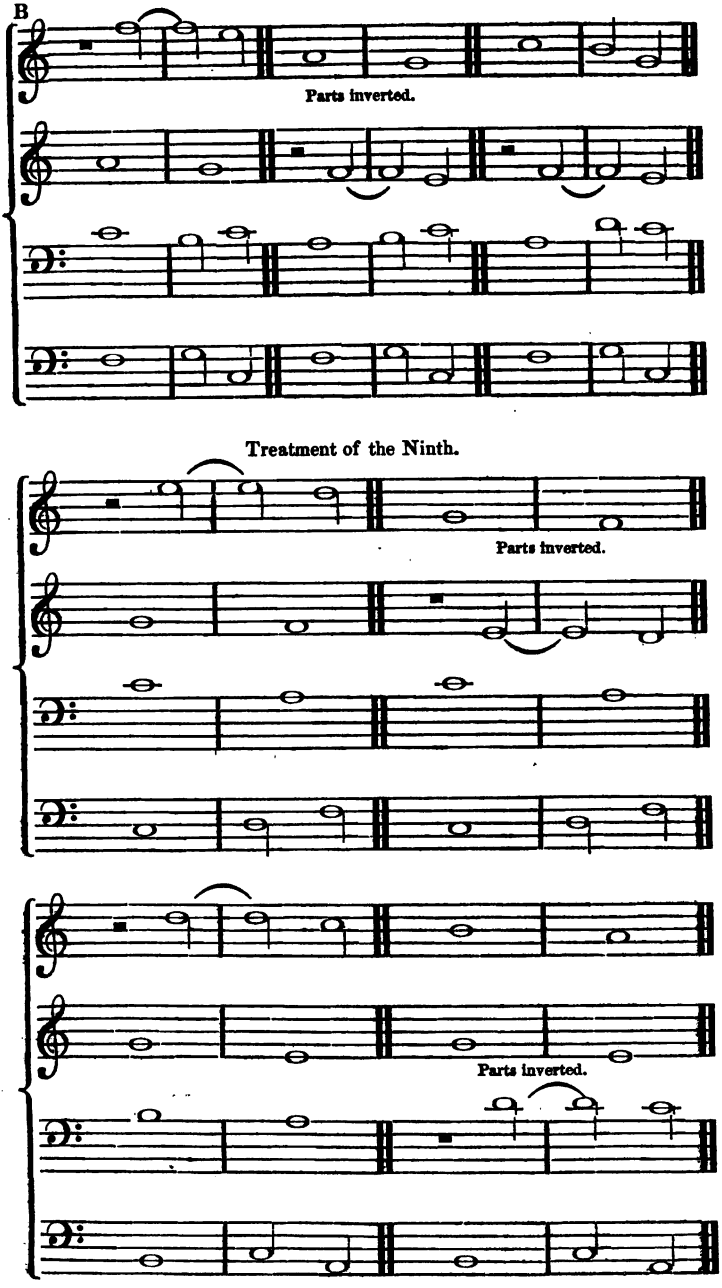
Treatment of the Fourth.

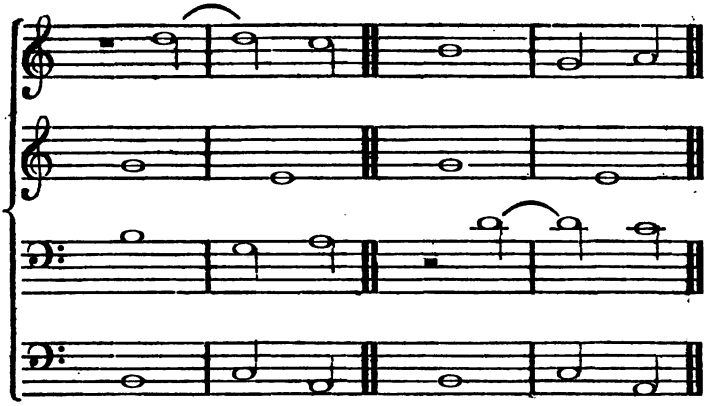


A

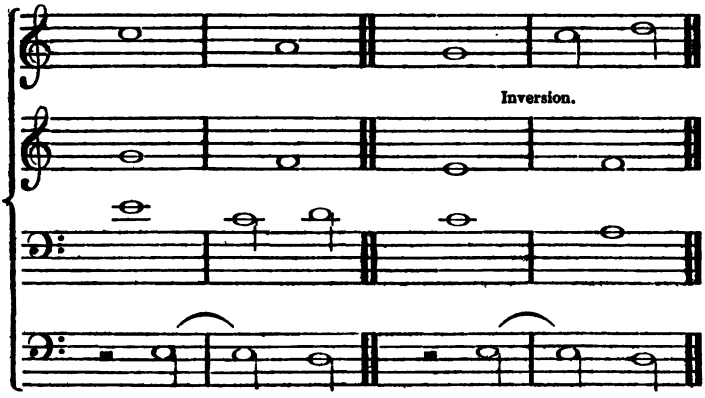
Treatment of the Seventh.



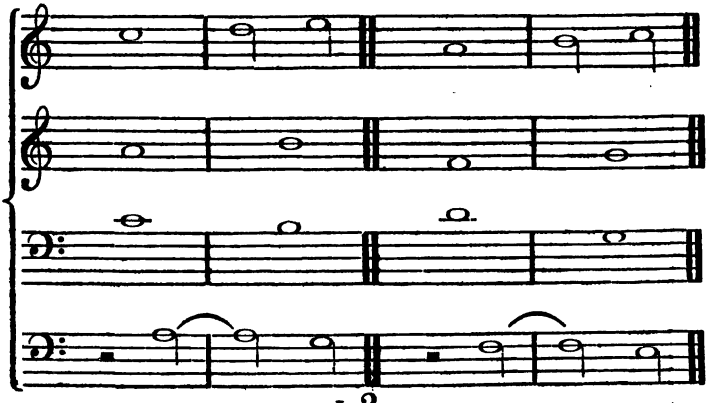

B
Parts inverted.
Treatment of the Ninth.
Parts inverted.
Parts inverted.

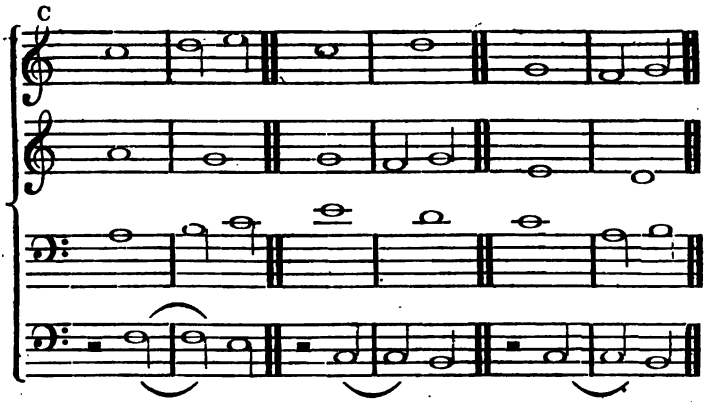


Treatment of the Second.



Inversion.

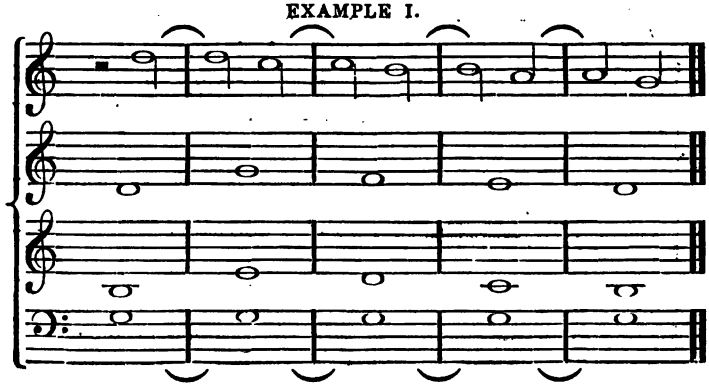




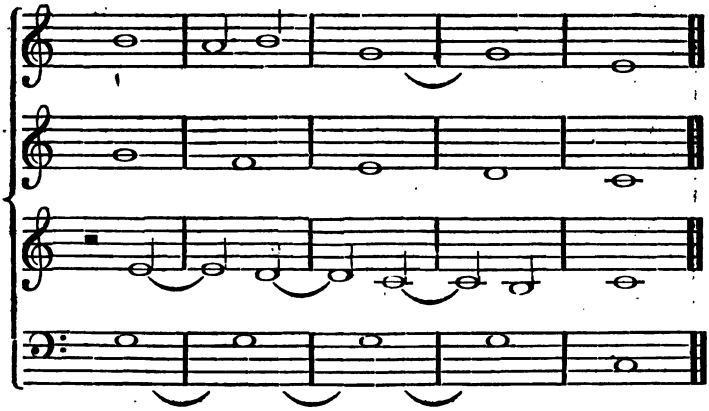
These examples contain two kinds of discords: the one sort are always suspensions, but the concord on which the suspension is resolved belongs to a chord which is not that in which the suspension was placed, as in examples 1 and 2. The others are not suspensions, they are discords introduced into the chord, and which form a part of it, as in examples A, B, C; by this means we obtain those compound chords, called the *dominant seventh, seventh on the second of the scale, &c.* We see therefore, by these different examples, that the discord of the fourth may be resolved on the fifth or on the sixth; that the discord of the seventh may be resolved on the sixth or on the third and fifth conjointly; that the discord of the ninth may be resolved on the eighth, the third, or the sixth; and, lastly, that the discord of the second may be accompanied sometimes by the fourth only, perfect or superfluous, and sometimes by the fourth and sixth at the same time.

We must remind the student that, in Rule 4 of syncopation for three parts, we have spoken of the manner of treating discords on a note sustained in the lower part, which is called a *pedal note.* We shall again speak of it here, to apprize him that it may be employed in much the same way in four parts, the fourth part effecting no change as to what we have said.

EXAMPLE I.



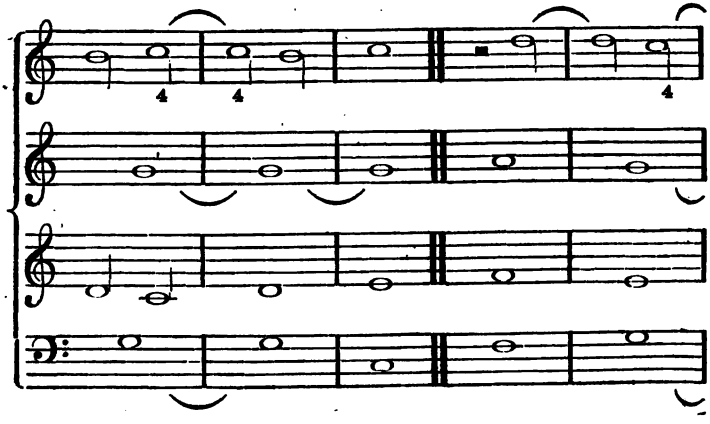
EXAMPLE II.

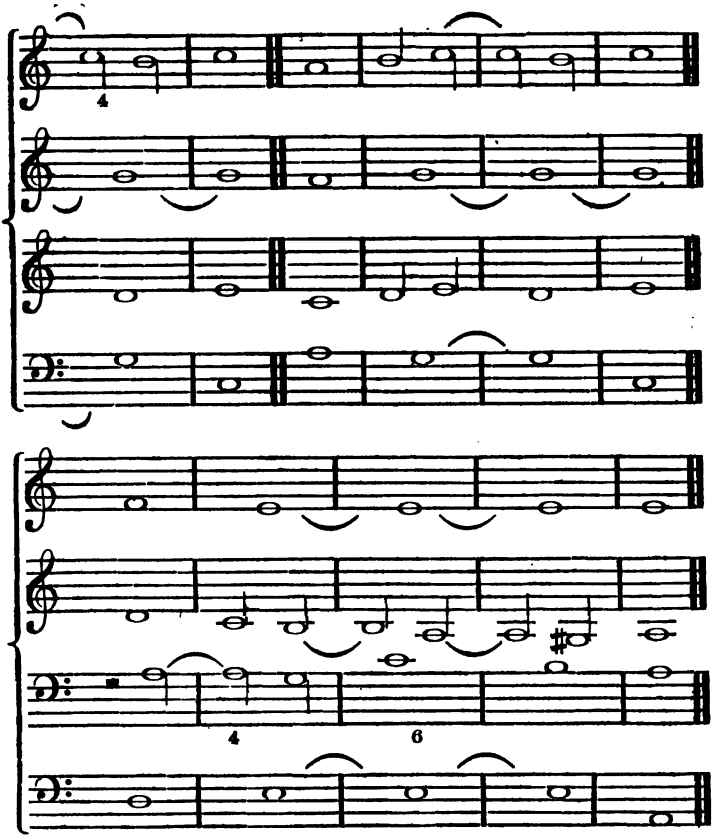


If we take away the pedal note in these two examples, we shall perceive that the harmony on the pedal in example I is merely a sequence of discords of the seventh, resolved on the sixth; and that the harmony in the second example is a sequence of seconds.

We shall give a few more examples on the different ways of introducing discords on a pedal. These examples are extracted from the works of Palestrina; and we shall see that this classical author employed the dissonance of the fourth without preparation at first, that it might subsequently serve as a preparation to itself.

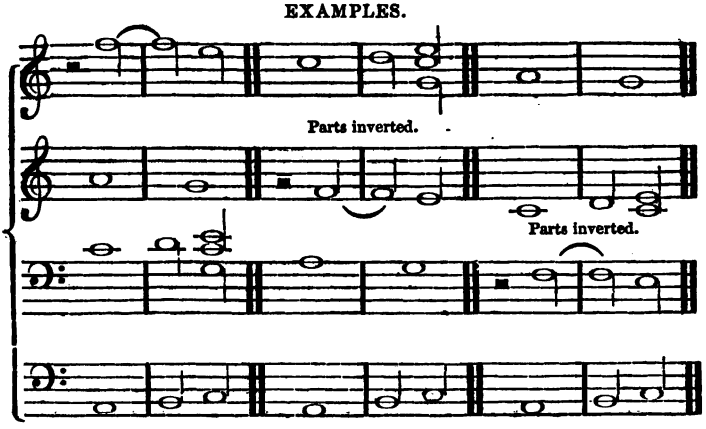
EXAMPLES.





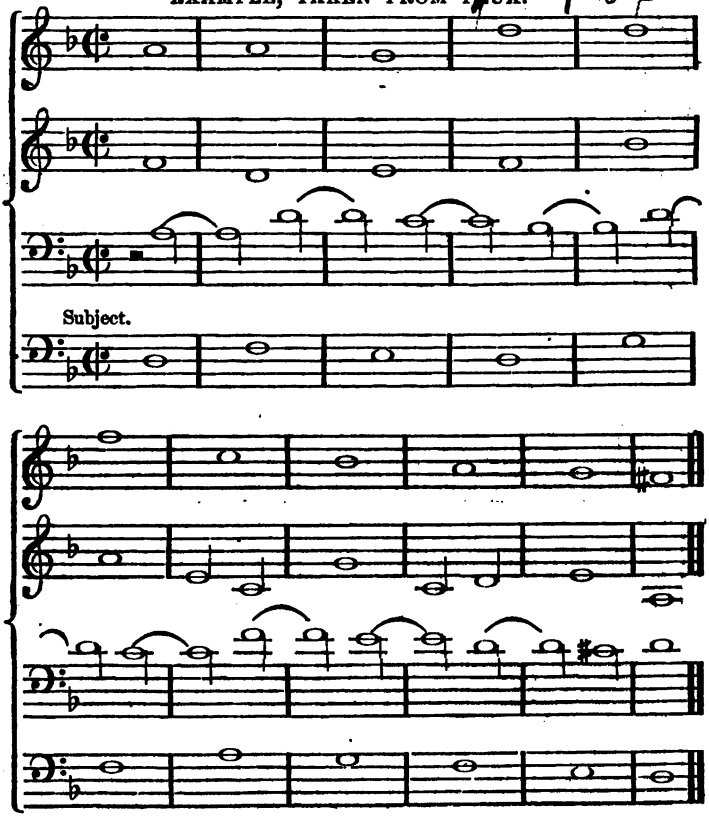
We may also use the imperfect fifth, if we treat it thus:

EXAMPLES.



At the first view, we might suppose that these combinations were not admissible in the present species, seeing that, in imitation of the same species of counterpoint in two and three parts, we ought to use minims only in that part which contains the syncopations, while the other three parts should contain only a semibreve in each bar; but in this species of counterpoint in four parts, we are allowed, when the case requires it, to substitute, from time to time, two minims in place of one semibreve, in those parts which do not contain the given subject. This means may be used in dissonant as well as in consonant syncopations: we may therefore, by the help of this license, when practicable, introduce discords in the manner shewn in the preceding examples, and by this means escape with facility from some otherwise very embarrassing passages. This license must, however, be employed with considerable reserve. An example of a given melody accompanied by three other parts will shew the student how to manage with respect to the present species.

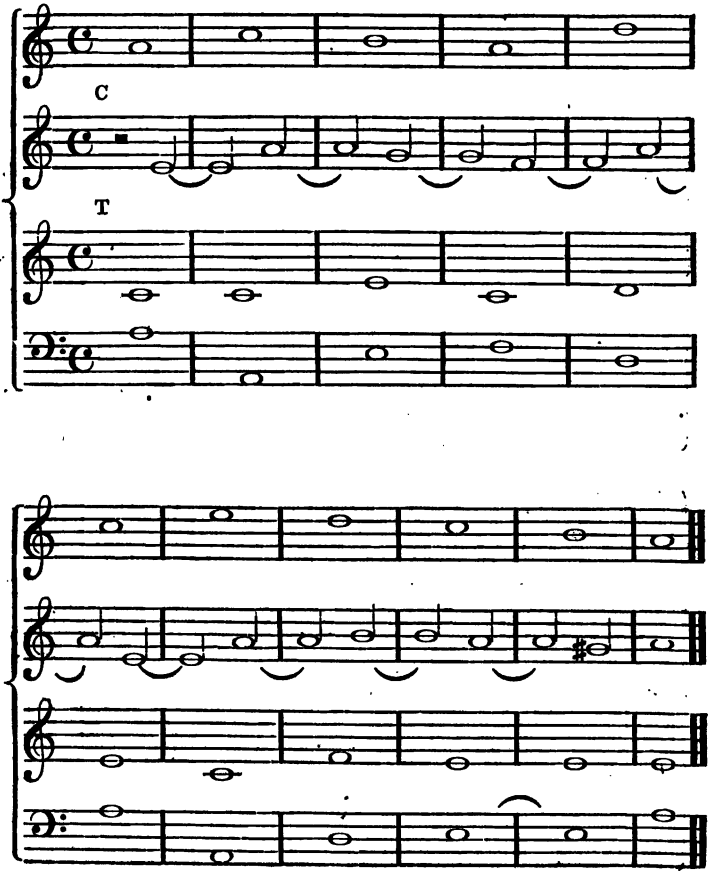
EXAMPLE, TAKEN FROM FUX.

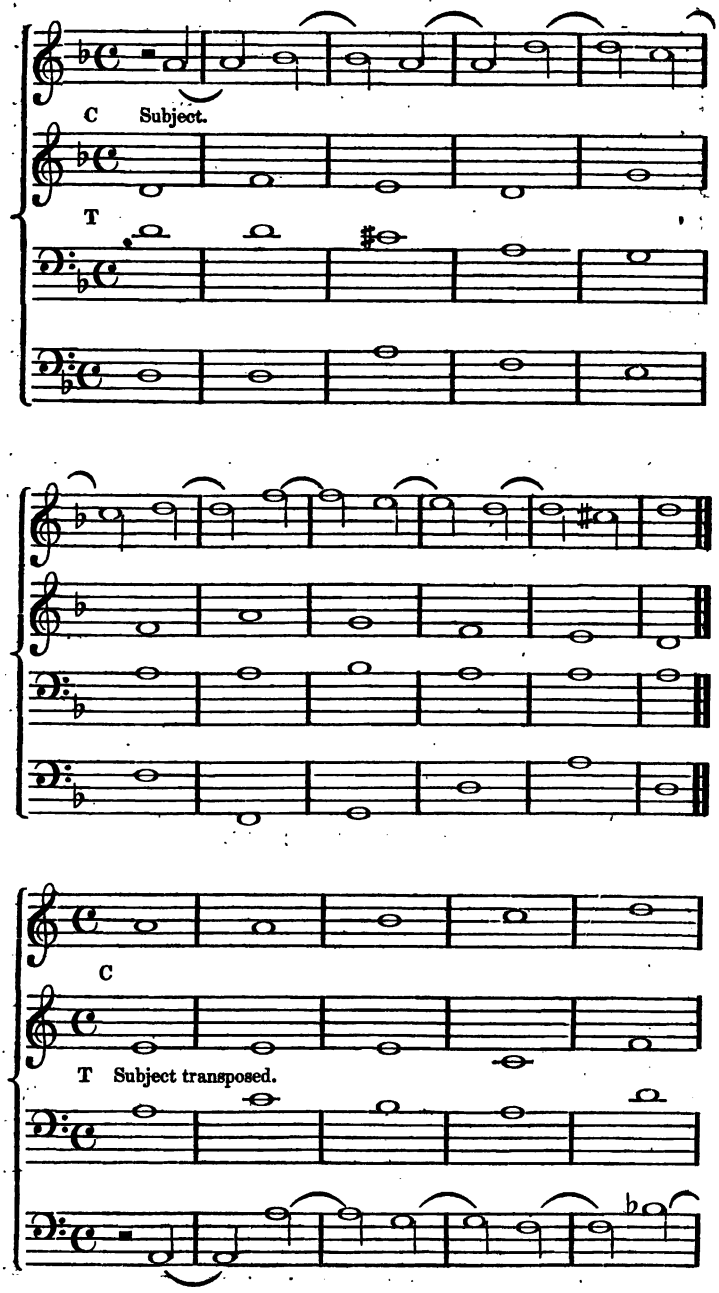


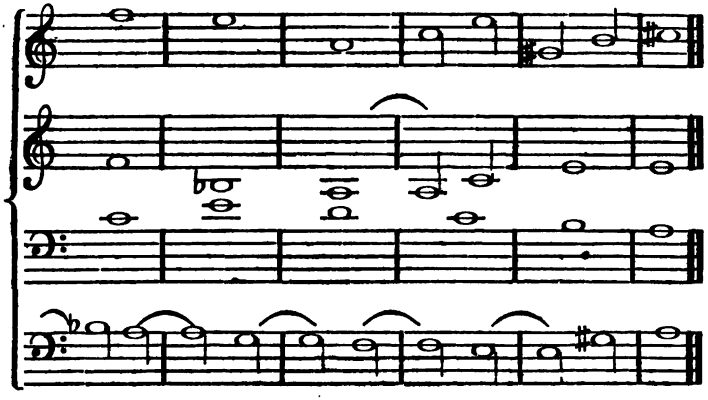
As we see, from this example, that the two minims in place of the one semibreve are not frequently employed, we must act in like manner in our own counterpoints, that we may accustom ourselves to overcome the difficulty which arises from employing semibreves only in all the parts except that which contains the syncopations. See the examples which follow.

EXAMPLES ON THE FOURTH SPECIES.

Subject transposed.



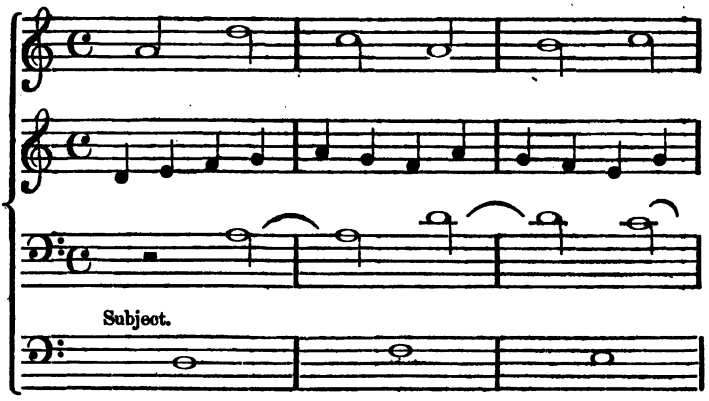

C Subject.
T
C
T Subject transposed.

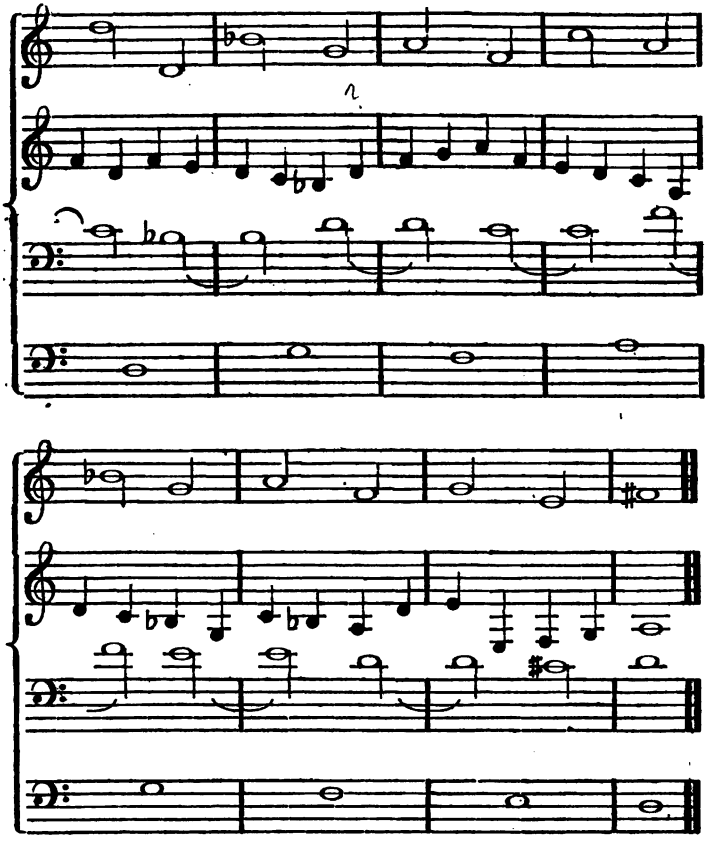


These examples contain some unisons on the weak times and between the intermediate parts. Such unisons are, in some sort, allowed in this species, because of the constraint which results from the obligation of placing all the syncopations in the same part. I recommend, however, a good deal of discretion in the introduction of unisons: they should be resorted to only when all other means have been tried in vain.

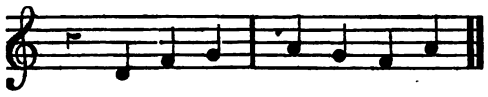
After the student has sufficiently exercised himself on this species, in the manner indicated, he may mix with the syncopations those species which contain two minims or four crotchets, giving alternately one of these species to each of the parts.

EXAMPLE FROM FEUX.

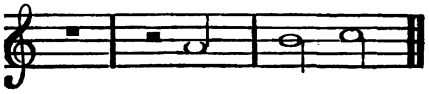




The part which contains the crotchets may begin after a crotchet rest, thus:



and that which has the minims, after a bar and a half rest, to give greater elegance to the entrance of each part, as



CHAP. XIV.

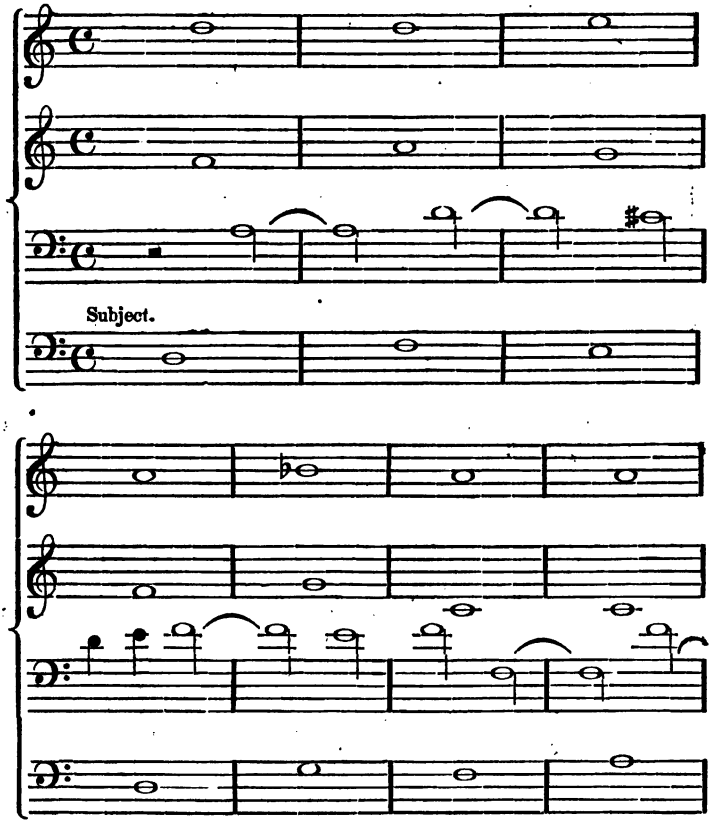
COUNTERPOINT IN FOUR PARTS.

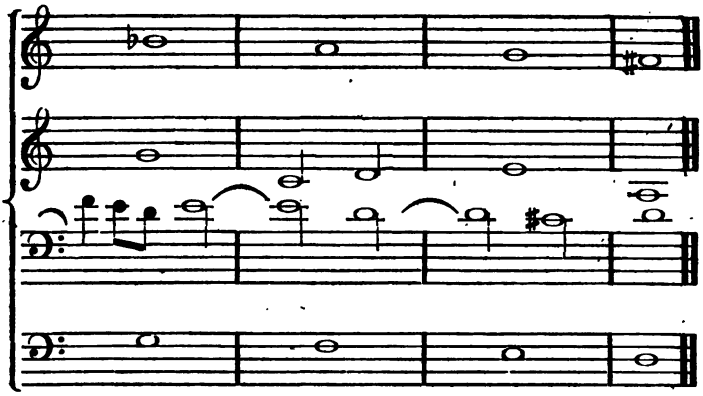
FIFTH SPECIES—*FLORID COUNTERPOINT.*

THE rules laid down for the five species of counterpoint in two or three parts, as well as those already given with respect to counterpoint in four parts, will suffice for florid counterpoint, without the addition of any new rules.

We shall give an example of the present species.

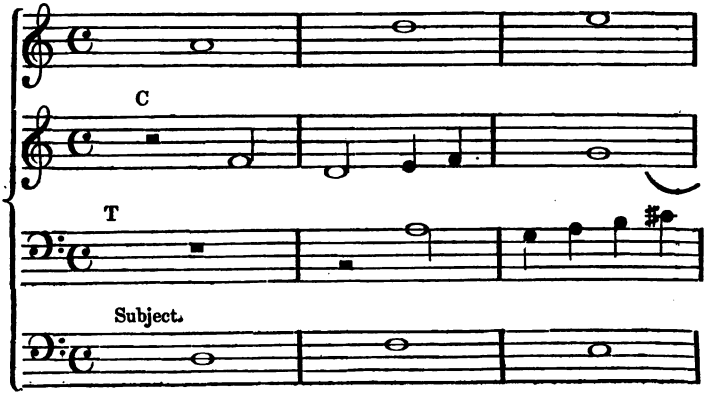
EXAMPLE FROM FEUX.

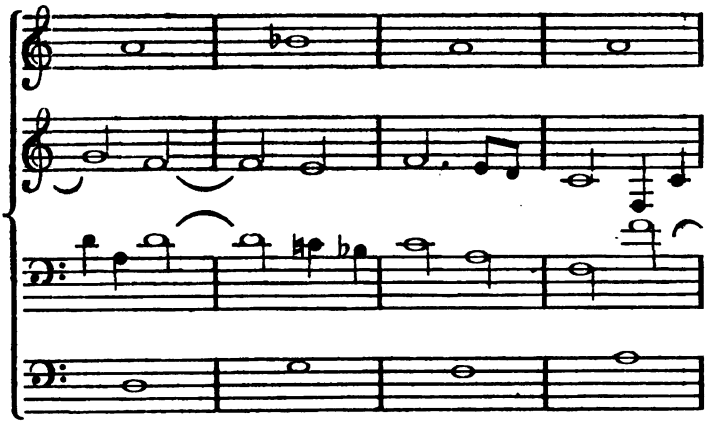


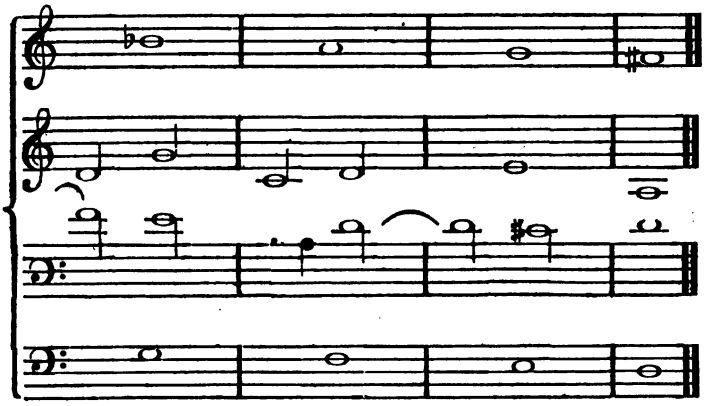


When this kind has been sufficiently practised, the student may introduce florid counterpoint, first in two of the parts, and then in all three; always, of course, excepting that part which contains the given subject.

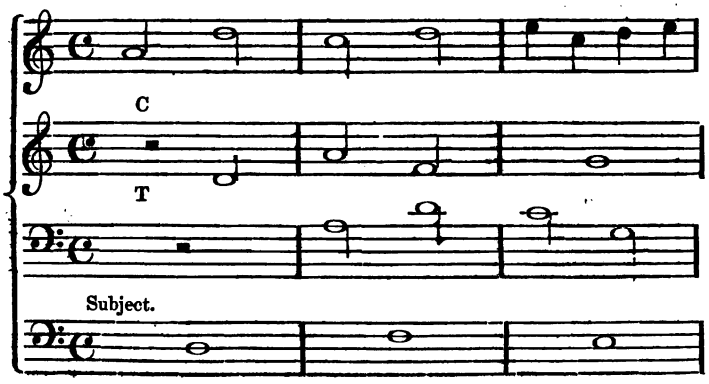
EXAMPLES.

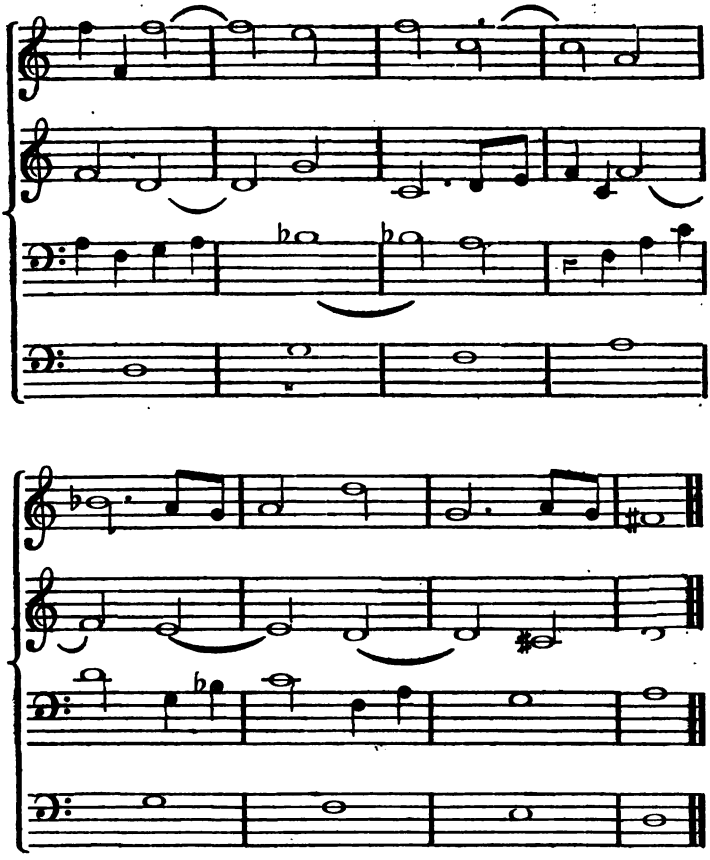






EXAMPLE OF FLORID COUNTERPOINT IN ALL THE PARTS.





CHAPTER XV.

COUNTERPOINT IN FIVE, SIX, SEVEN, AND EIGHT REAL PARTS.

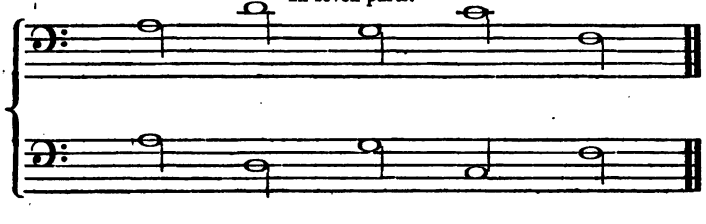
REAL parts are such as proceed together, and at the same time have each a different melody.

We have already observed, that, as the number of parts augments, the severity of the rules is mitigated. It is therefore necessary to notice that, in the different species of which we are about to treat, unisons are tolerated; as also two fifths in contrary motion, even between the extreme parts; still these licenses must be employed with considerable reserve. We are also allowed to use two fifths in similar motion, provided one is perfect and the other diminished or imperfect; as also skips of a major sixth.

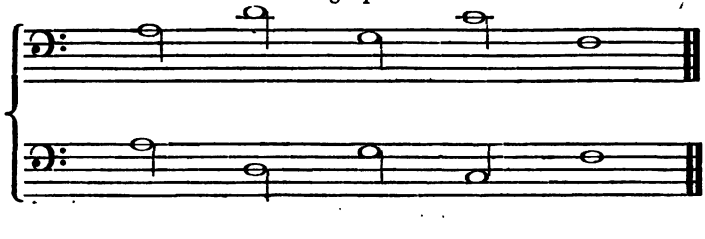
In counterpoint in seven or eight parts, the two lowest parts may proceed from the unison to the octave, or from the octave to the unison.

EXAMPLE.

In seven parts.



In eight parts.



It will not be out of place to observe here, that, in florid counterpoint, in from five to eight parts, when only two, three, or four parts are combined, and moving at the same time, we are subjected to the rules already given for counterpoint in two,

three, or four parts: it is only when the five, six, seven, or eight parts really move together, that the above mitigation of the rules is allowed.

There are two ways of composing in eight parts: the first is that which places the two TREBLES directly after one another, and the CONTRALTOS, the TENORS, and the BASSES, in the same order; the second way is that in which the eight parts are divided into two choirs, each composed of four parts, viz. one SOPRANO, one CONTRALTO, one TENOR, and one BASS. These two isolated choirs must be contrived so that each of the two may occasionally proceed alone, and that they may alternately interrogate and respond to one another. In this case, it is necessary that the choir which is silent, while the other proceeds, should resume its proposition before the other shall have terminated its period; and that ultimately both should proceed together. In this sense, the two BASSES enjoy the privilege indicated in the two preceding examples of skipping from the unison to the octave.

Ancient authors, when they wrote for a double choir, carried their attention so far as to render the harmony complete in each chorus; so far, at least, as the nature of the subjects which they treated, and the arrangement of the parts, would allow. They imposed this obligation on themselves on account of the distance which often separated the two choirs; and, in order that such of the audience as might chance to be placed nearer to one choir than to the other, might, by hearing a complete harmony, receive the more agreeable sensation. However, this condition is not absolutely indispensable.

Ancient masters have written compositions in which they have combined as many as six choirs at a time*. It requires much address and atten-

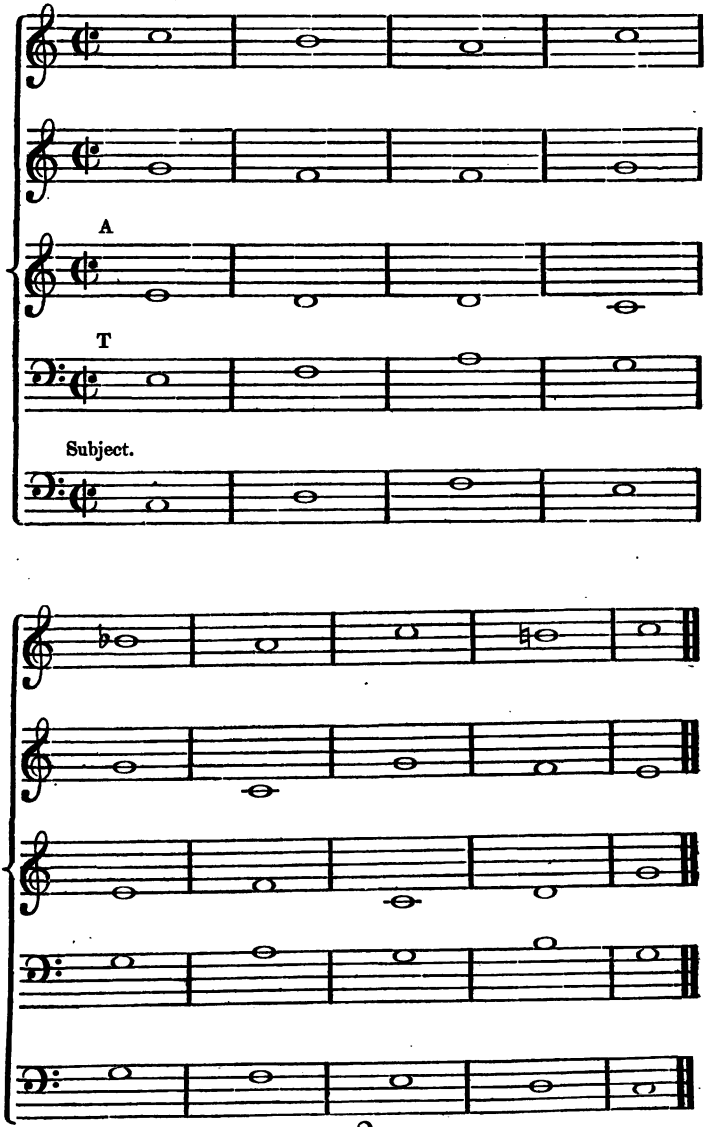
* They often exceeded this number; in Marpurg, may be seen an example of a canon for twenty-four choirs; that is to say, ninety-six voices.

tion to vanquish all the difficulties which result from the junction of so numerous an assemblage; but every thing may be obtained by labour and a flexible organization.

When the student has sufficiently practised counterpoint in four parts, he may progressively go forward to counterpoint in five, six, seven, and eight parts, beginning with note against note in a given subject, and afterwards introducing, on the same melody, florid counterpoint in all the parts, without passing through the intermediate sorts with minims, crotchets, and syncopations. In writing for five voices, he must sometimes compose for two TREBLES, sometimes for two CONTRALTOS, or two TENORS, or two BASSES; for six voices, let him sometimes employ two TREBLES and two CONTRALTOS; sometimes with two TREBLES, two TENORS, or two BASSES, &c. &c.; for seven voices, he must observe the same arrangements, till he arrives at eight parts, in which each kind of voice is naturally doubled.

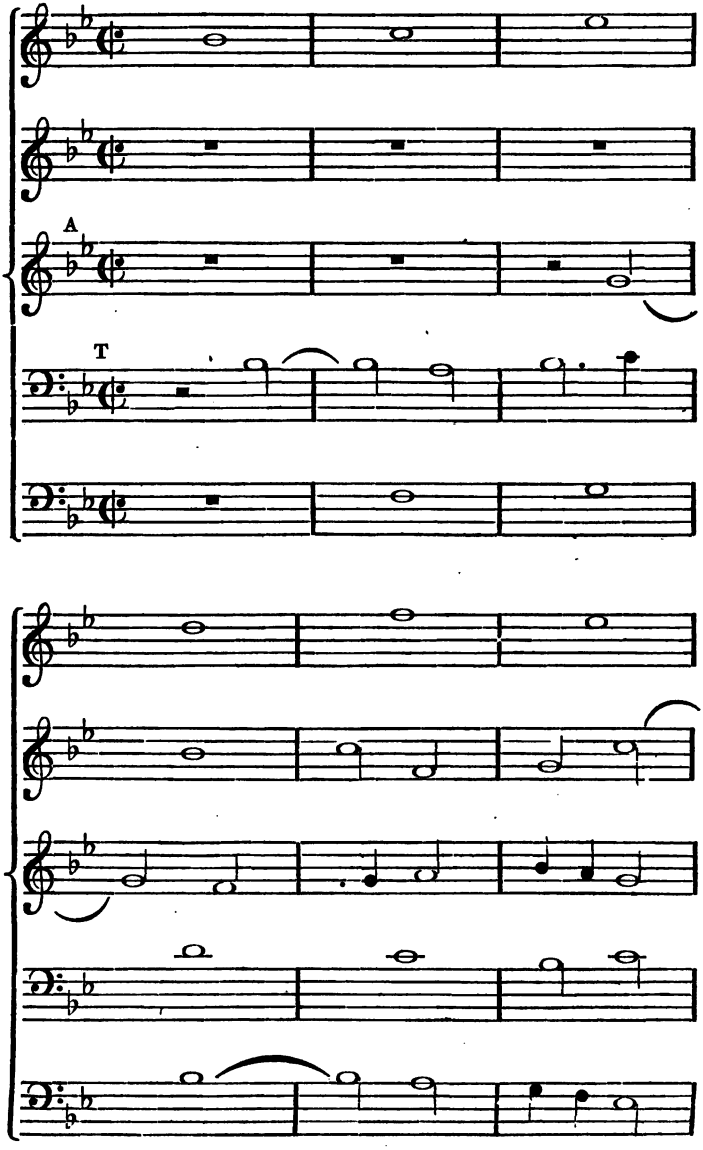
We shall now give examples of subjects filled up to five, six, seven, and eight parts; first, with note against note, then in florid counterpoint. The given subject may be placed in any part at pleasure; still, in the aggregation of so many parts, the melody would be eclipsed if it were to be placed in one of the middle parts: for effect, therefore, it will be best that it should be situated in one of the two extreme parts; but the student should also exercise himself in placing it in one or other of the middle parts, that he may habituate himself to conquer all sorts of difficulties.

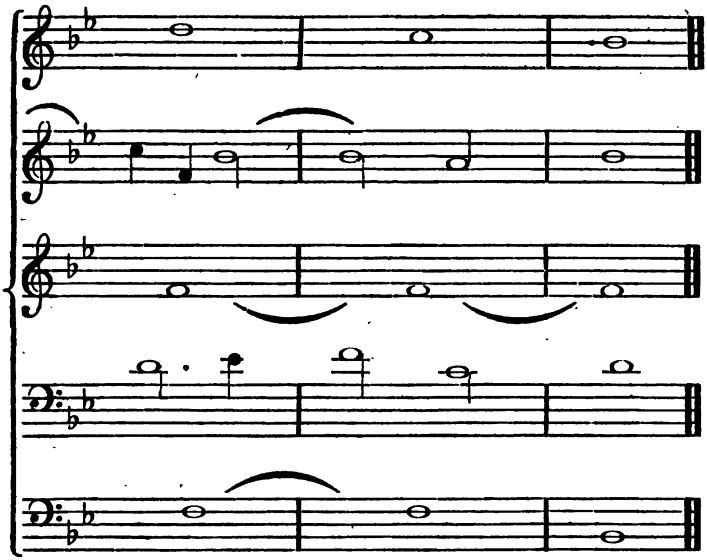
EXAMPLE FOR FIVE VOICES—NOTE AGAINST NOTE.



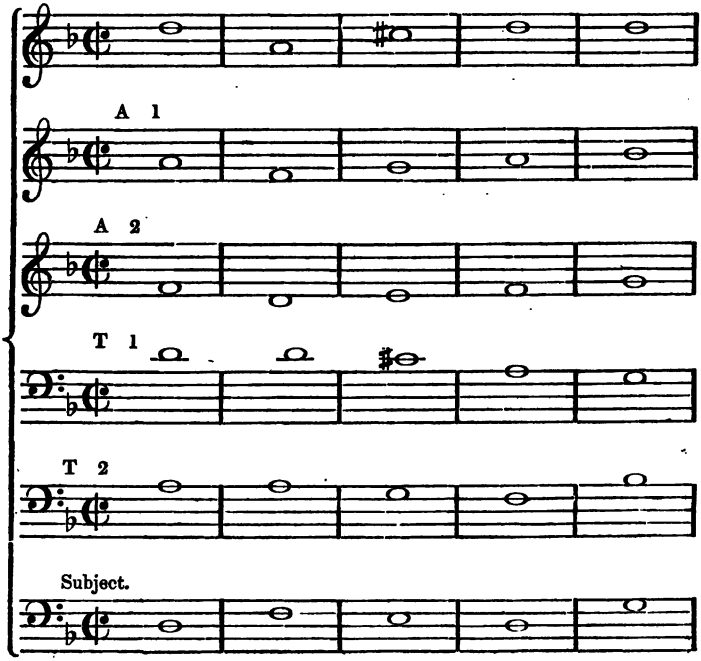
EXAMPLE IN FIVE PARTS—FLORID COUNTERPOINT.

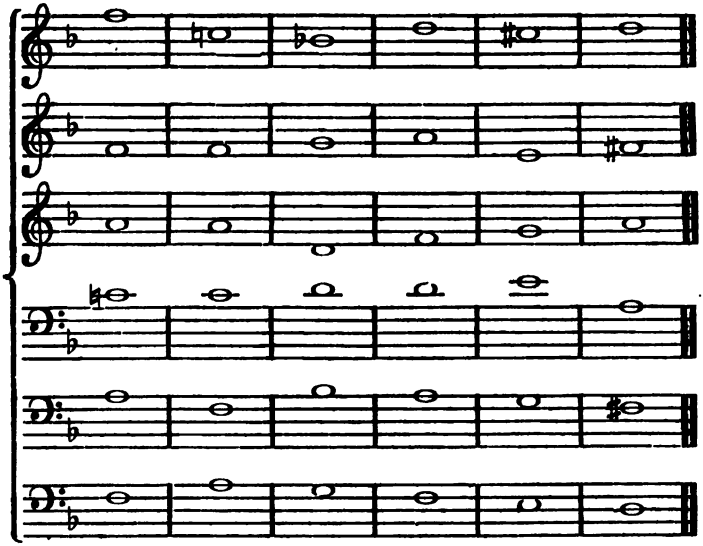
The same subject transposed a note lower, that it may not run too high for a soprano voice.





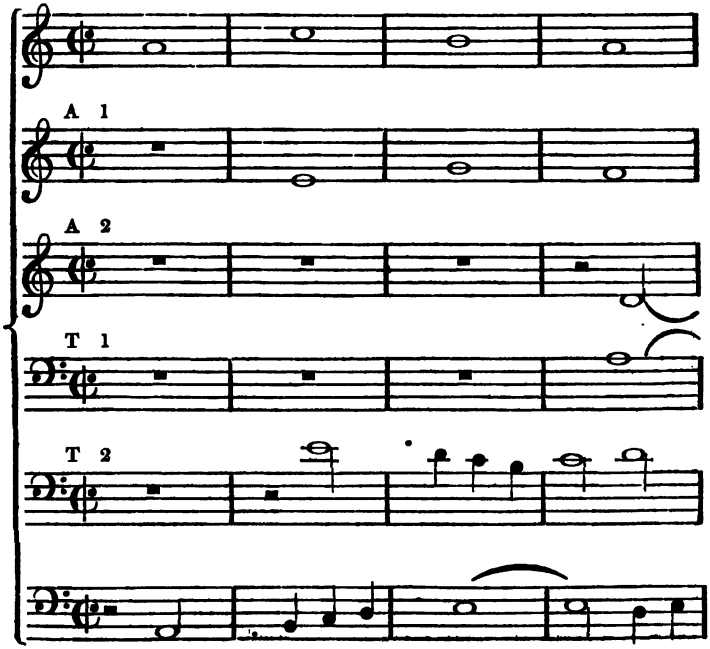
EXAMPLE IN SIX PARTS—NOTE AGAINST NOTE.

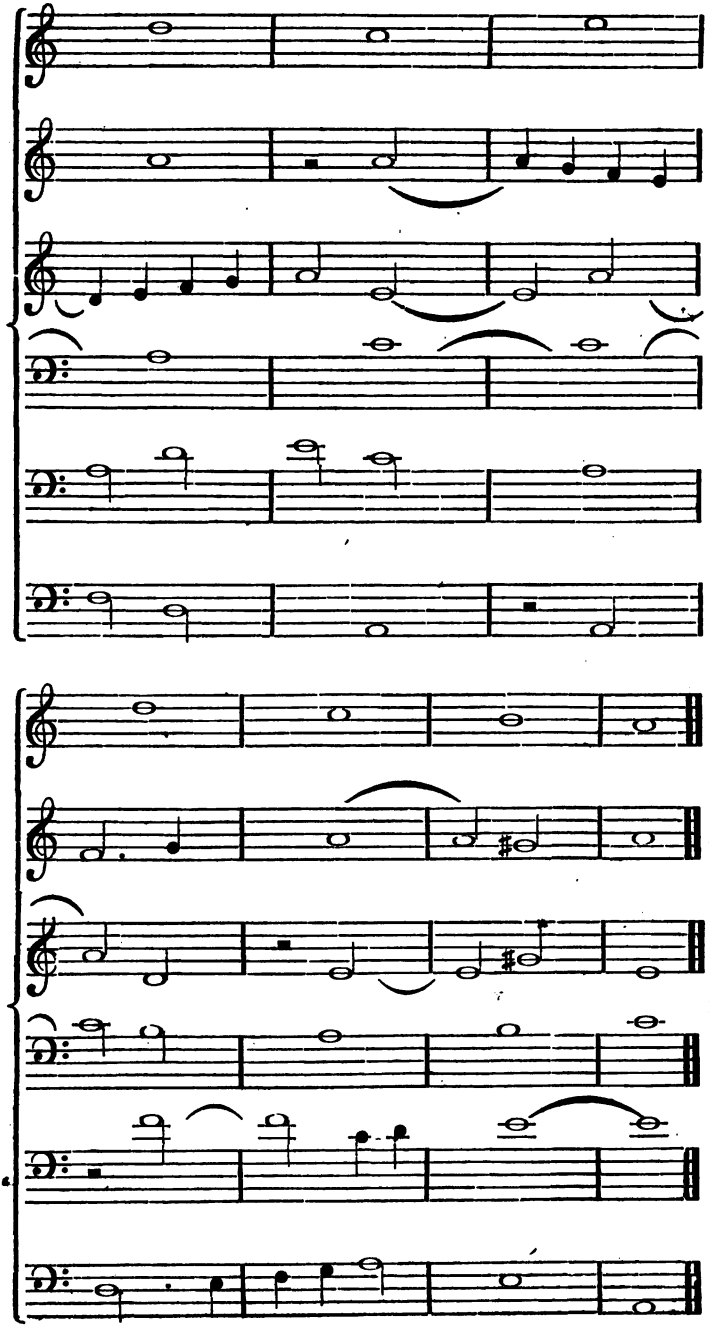




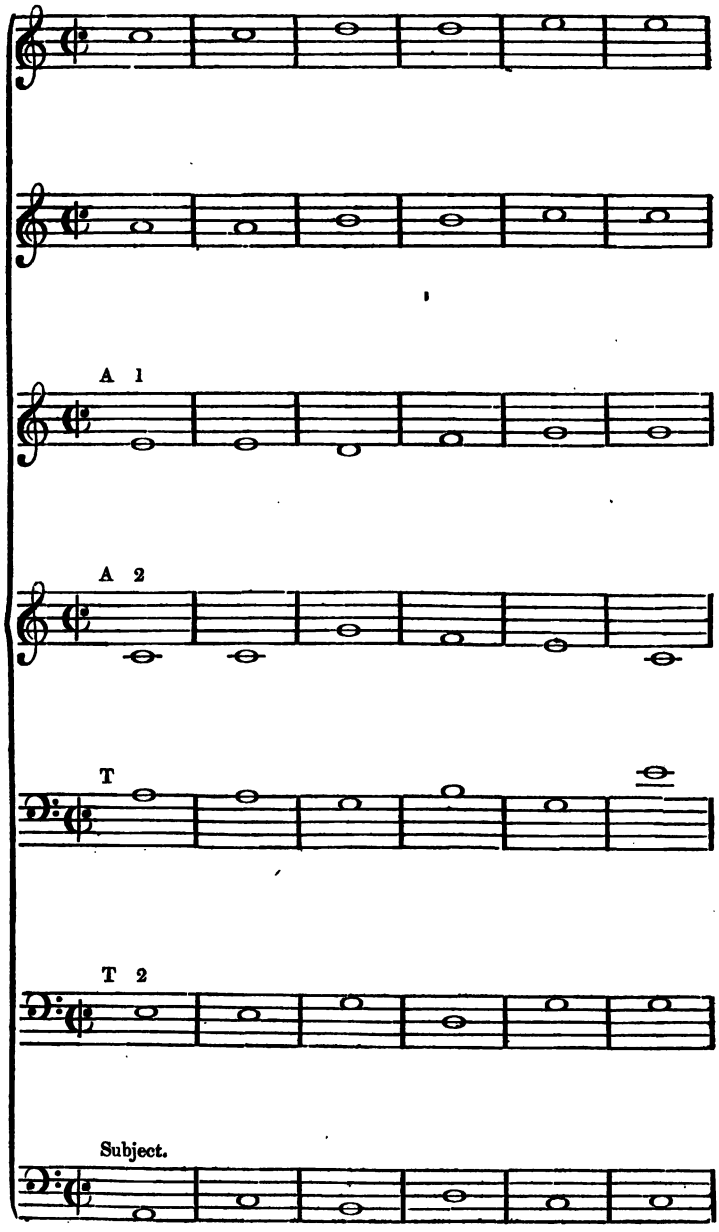
EXAMPLE IN SIX PARTS—FLORID COUNTERPOINT.

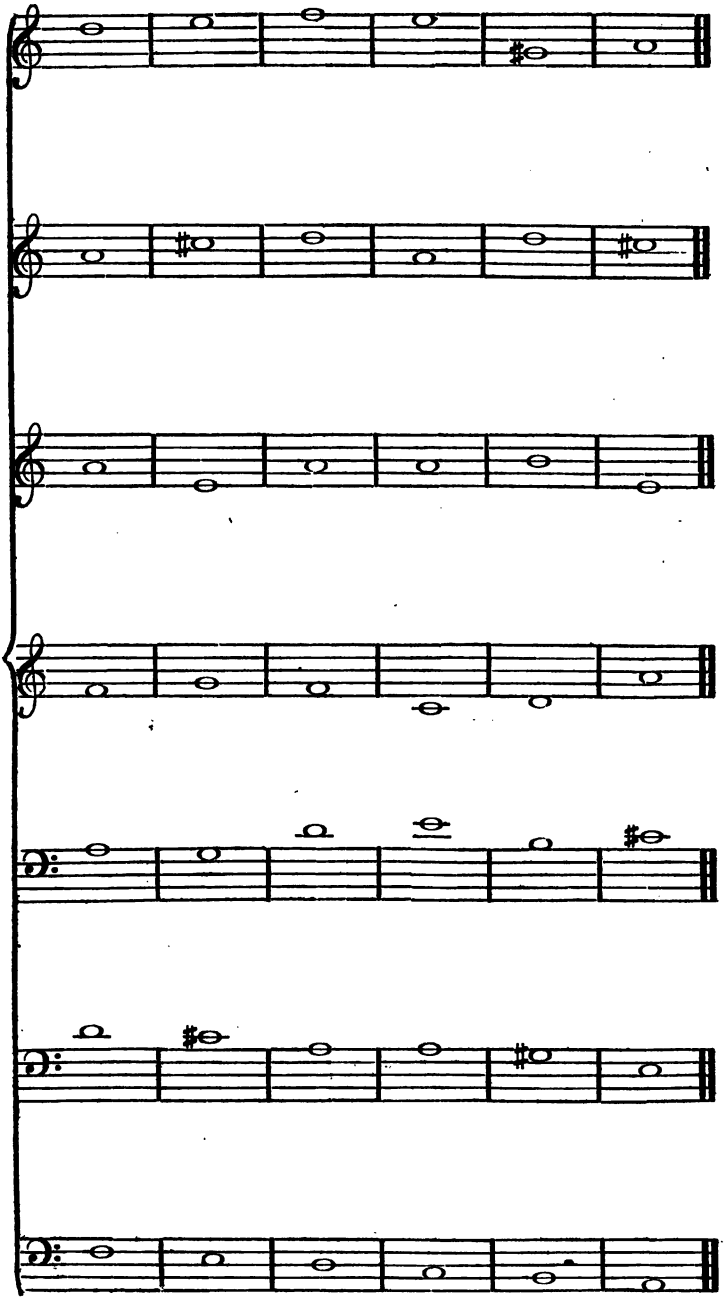
The same subject transposed.



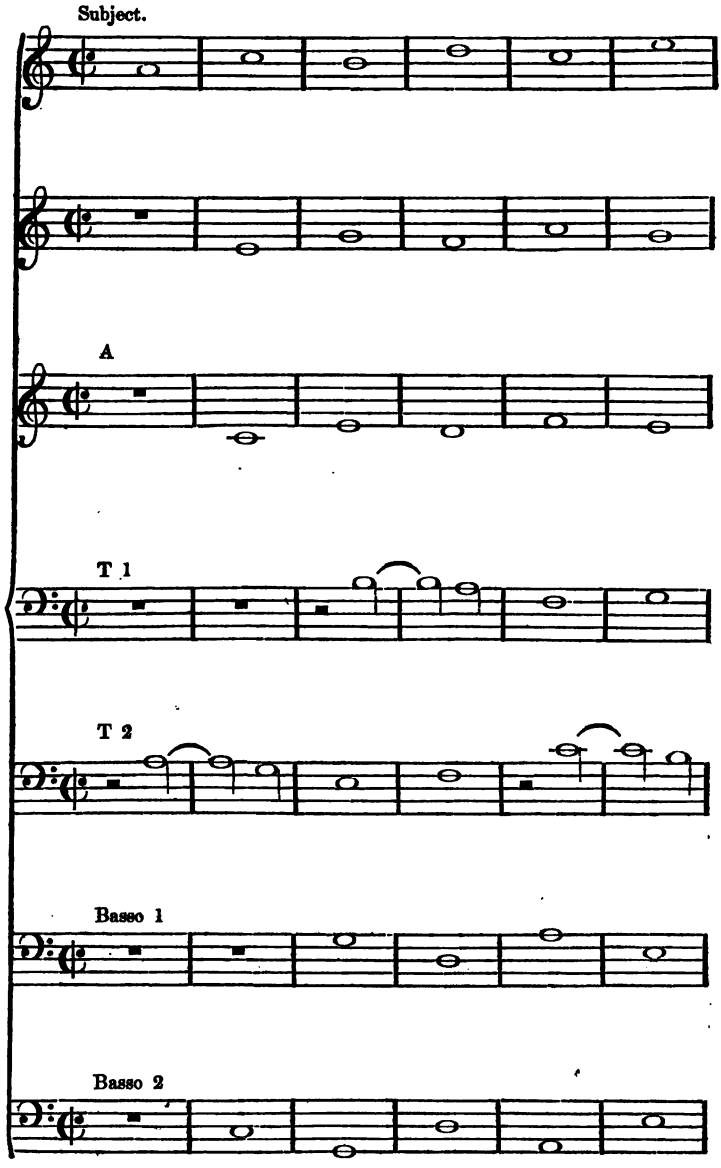


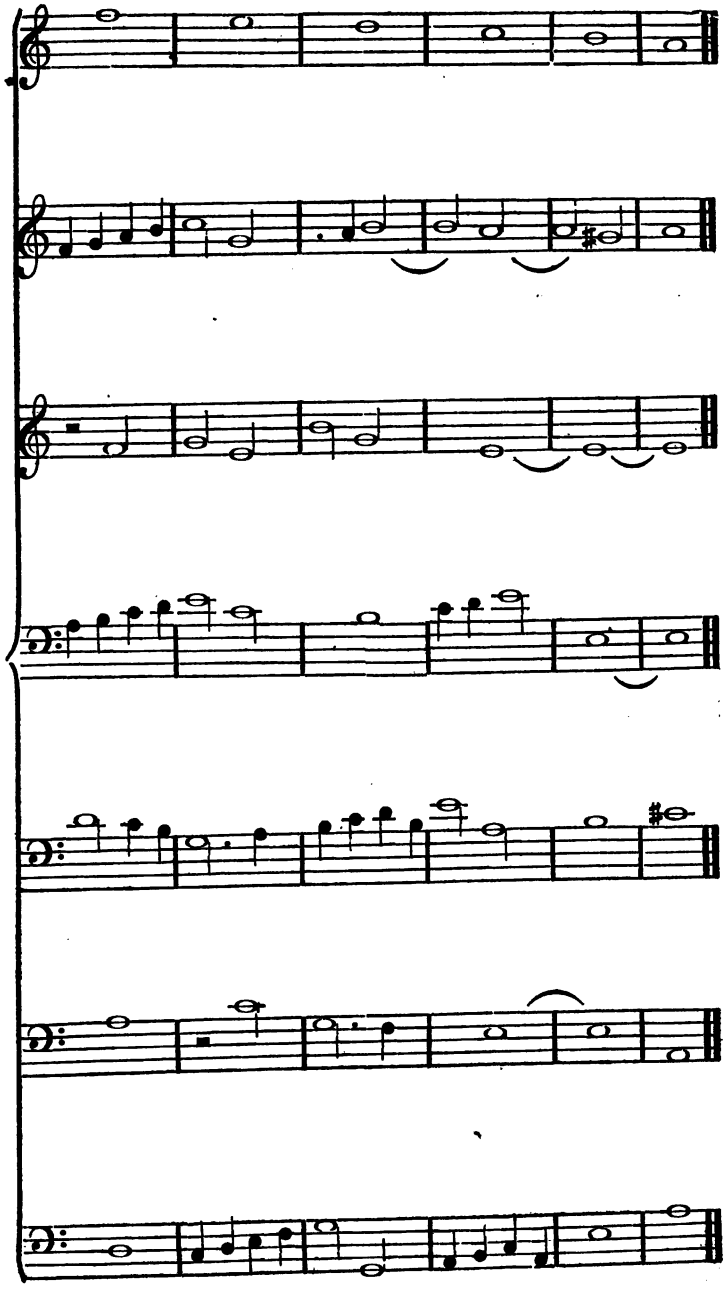
EXAMPLE IN SEVEN PARTS—NOTE AGAINST NOTE.



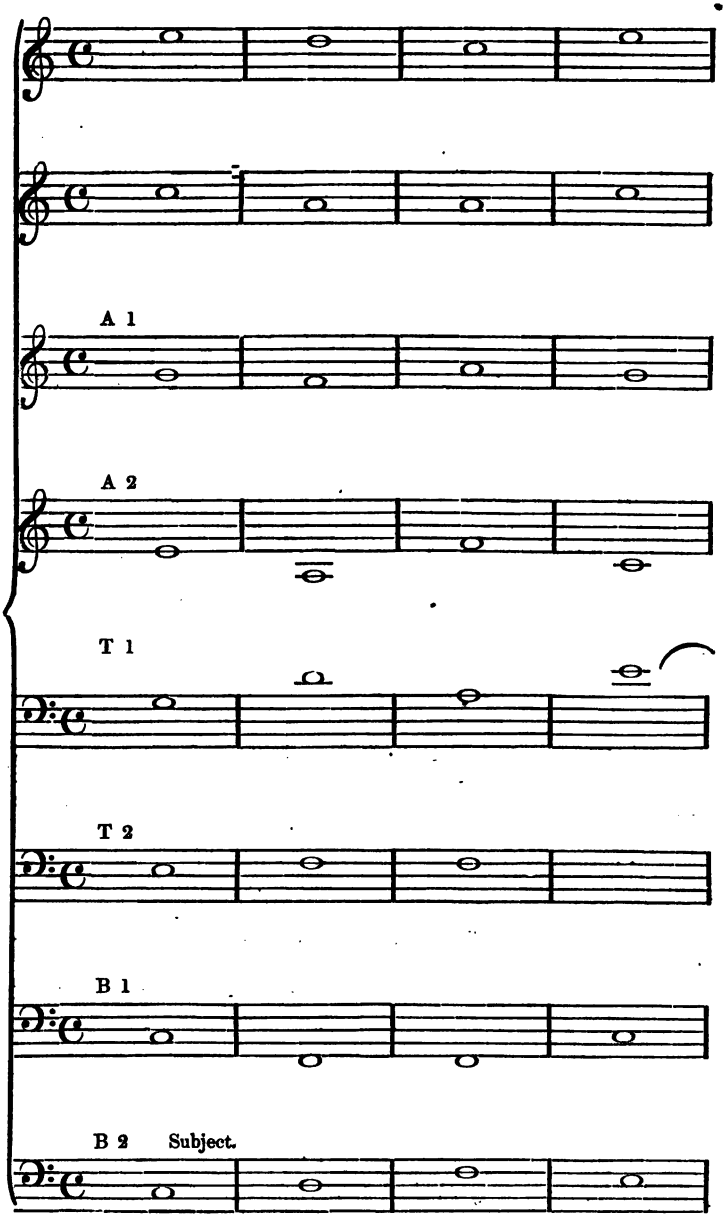


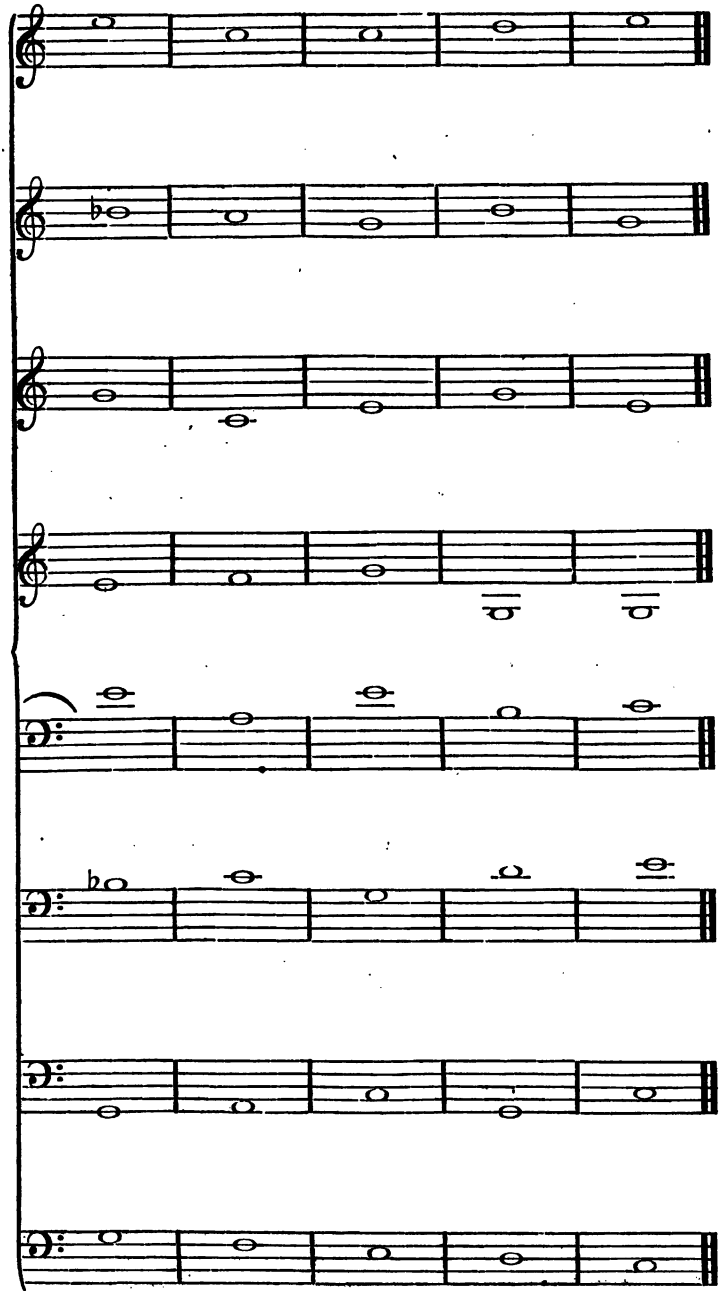
EXAMPLE IN SEVEN PARTS—FLORID.



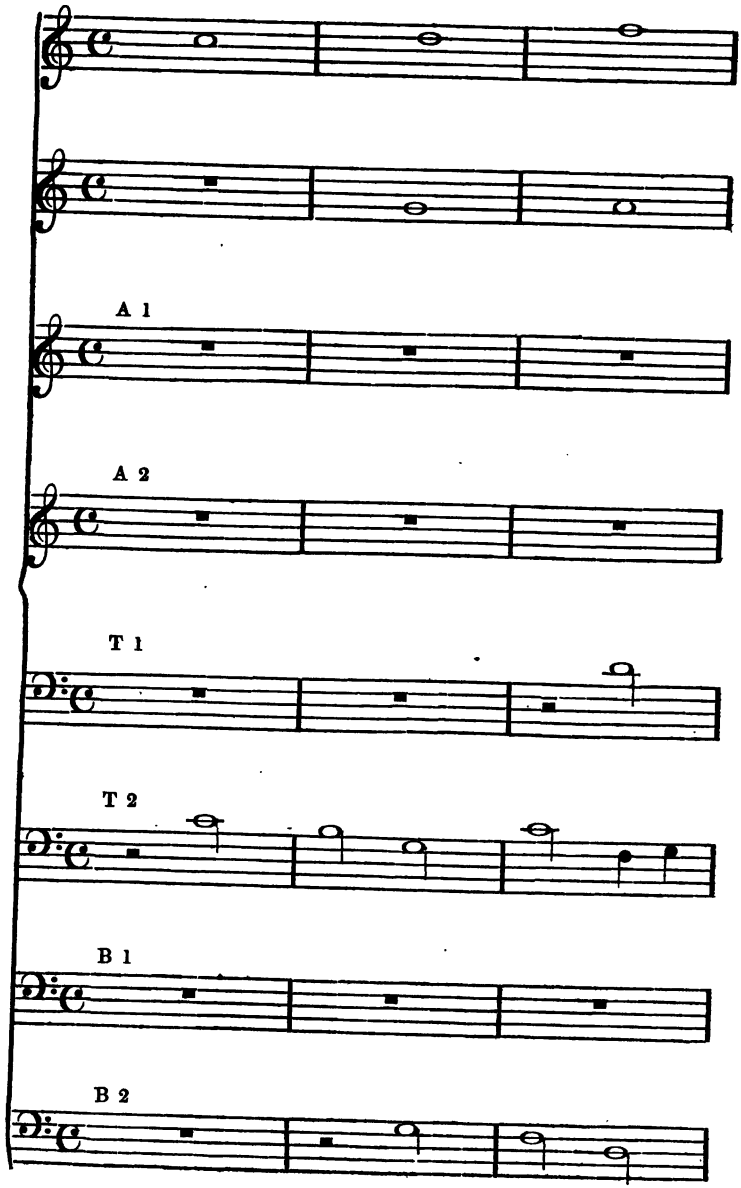


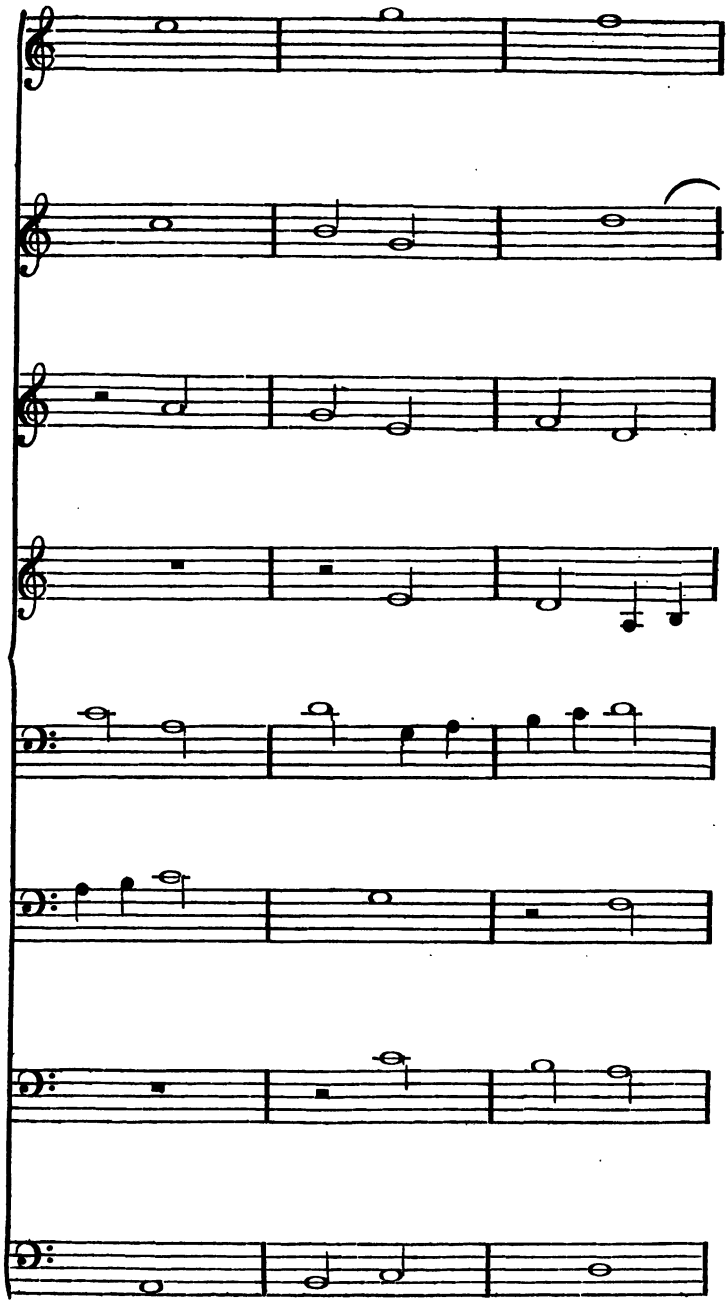
EXAMPLE IN EIGHT PARTS—NOTE AGAINST NOTE.

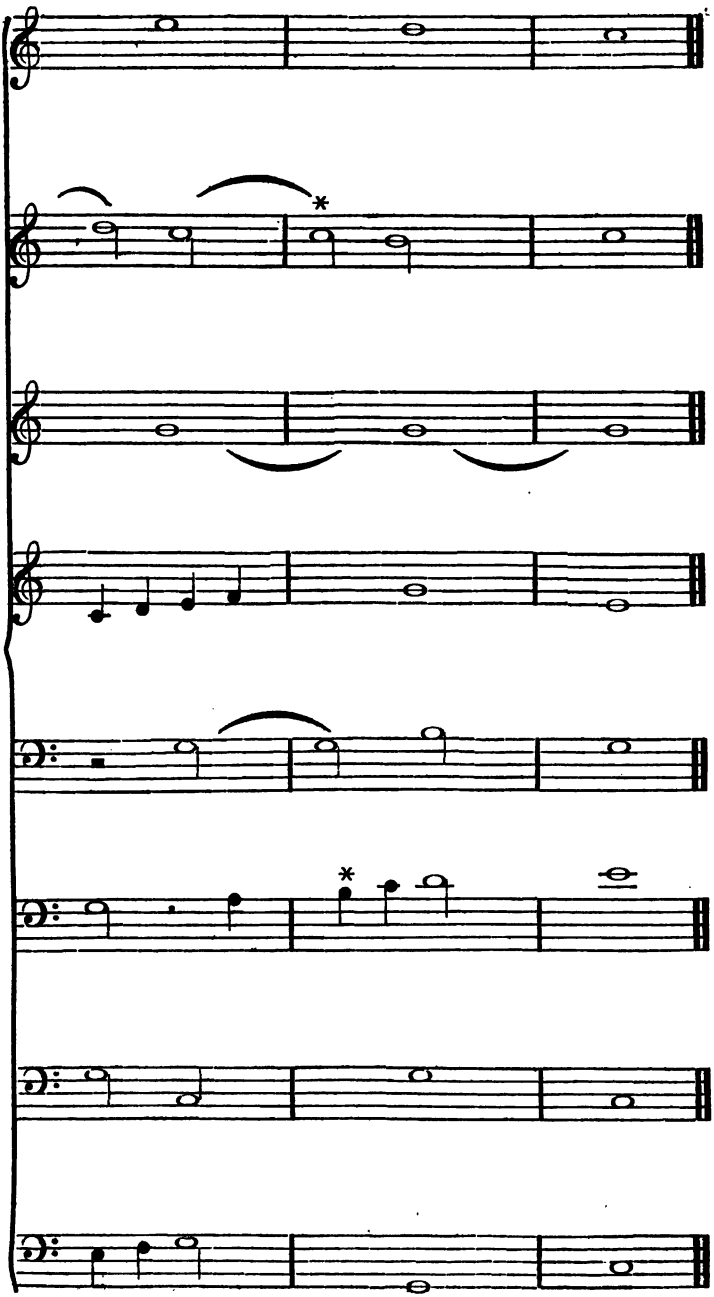




EXAMPLE IN EIGHT PARTS—FLORID COUNTERPOINT.



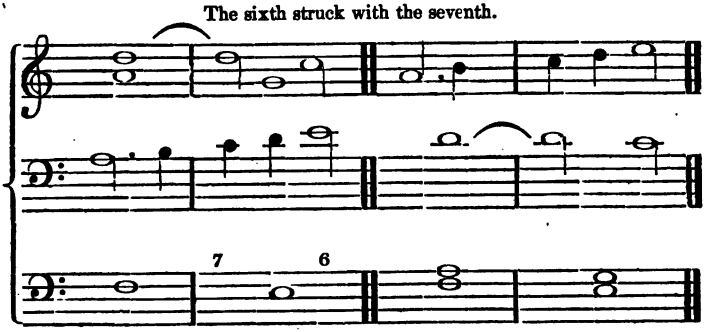




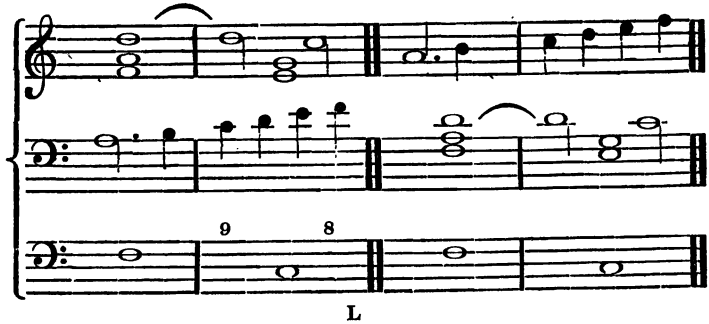
Remark.—The last bar but one of this example exhibits a manner of employing a suspension, to which we are compelled to direct the attention of the student. The two parts marked with a star * have at once the suspension and the concord suspended. The second soprano takes the fourth to the bass, and is prepared and resolved according to rule; while the second tenor contains the third. The only way to employ with propriety these two intervals, one of which seems to exclude the other, is shewn in this example: that is, the part which contains the discord must pursue its regular progression, while the other must contain the concord in a series of notes, ascending by conjunct degrees, without stopping on the consonance. This rule equally applies to the sixth struck with the seventh, or the eighth struck with the ninth, &c. It must be observed that these two parts must always be placed in two different octaves; that is, the concord must never be at the distance of a second from the suspension, but at that of a seventh or a ninth. It is needless to add that this exception to the ordinary rules can be used only when we write for a great number of voices; that is, in seven or eight parts.

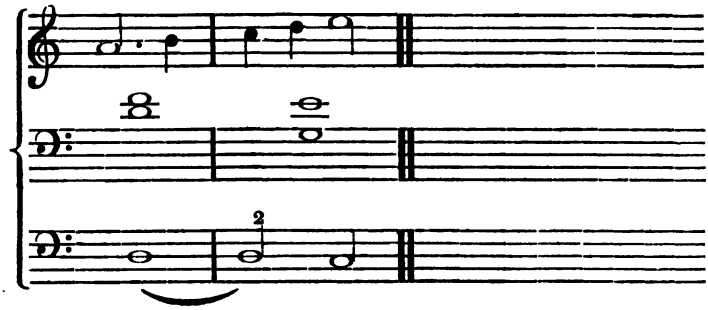
EXAMPLES.

The sixth struck with the seventh.

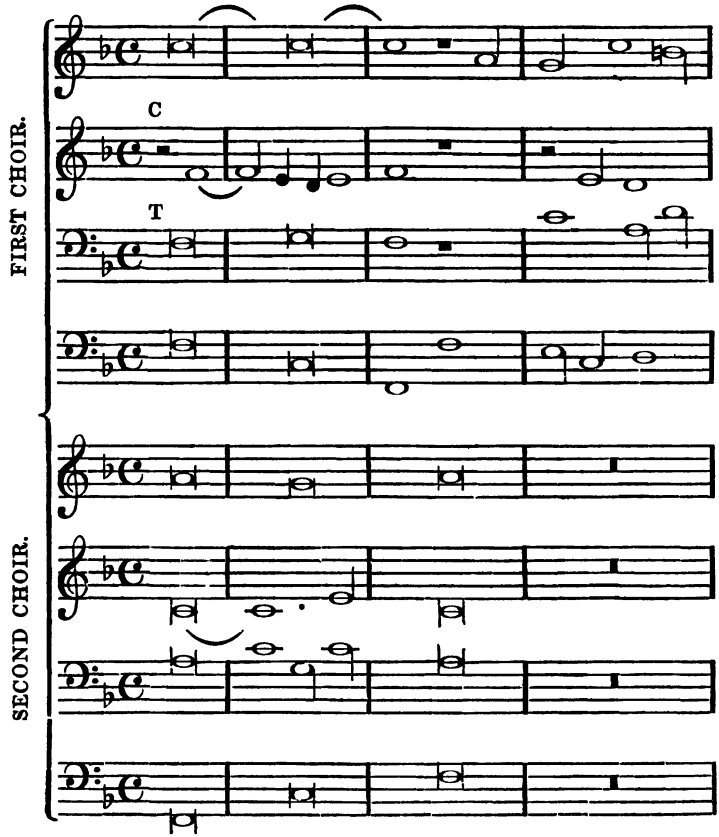


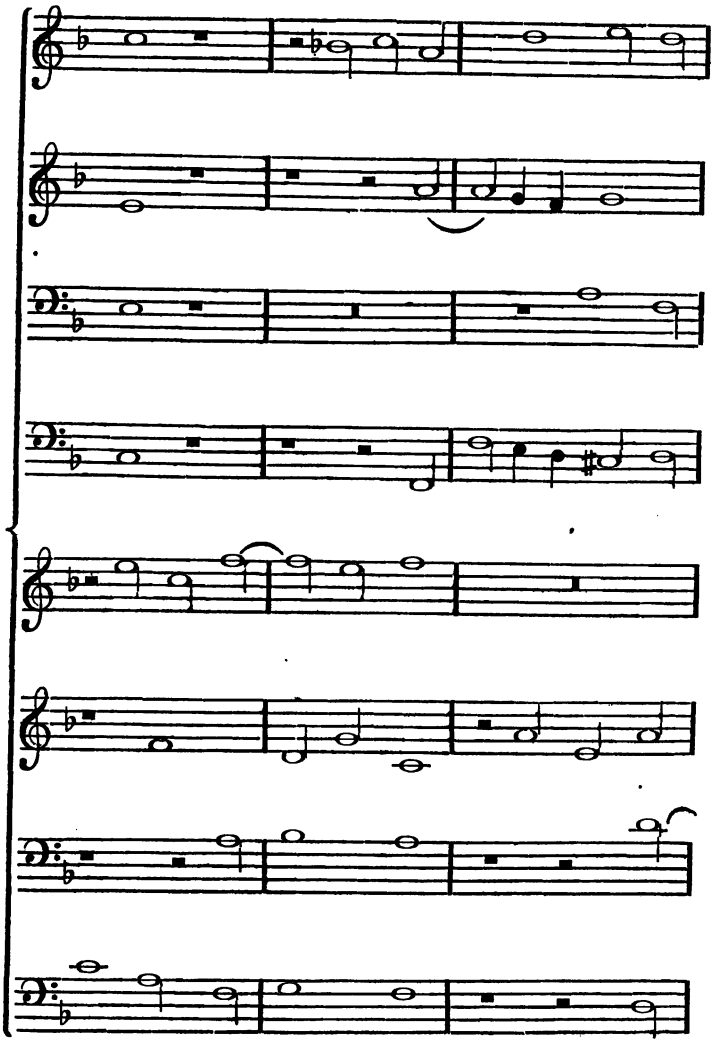
The eighth struck with the ninth.

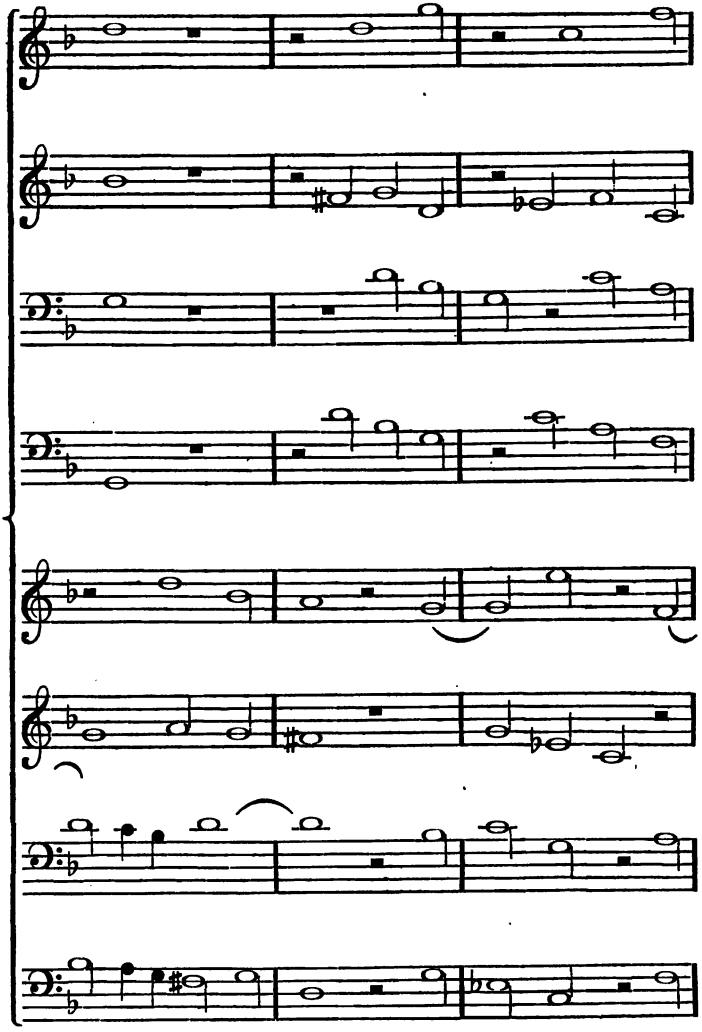


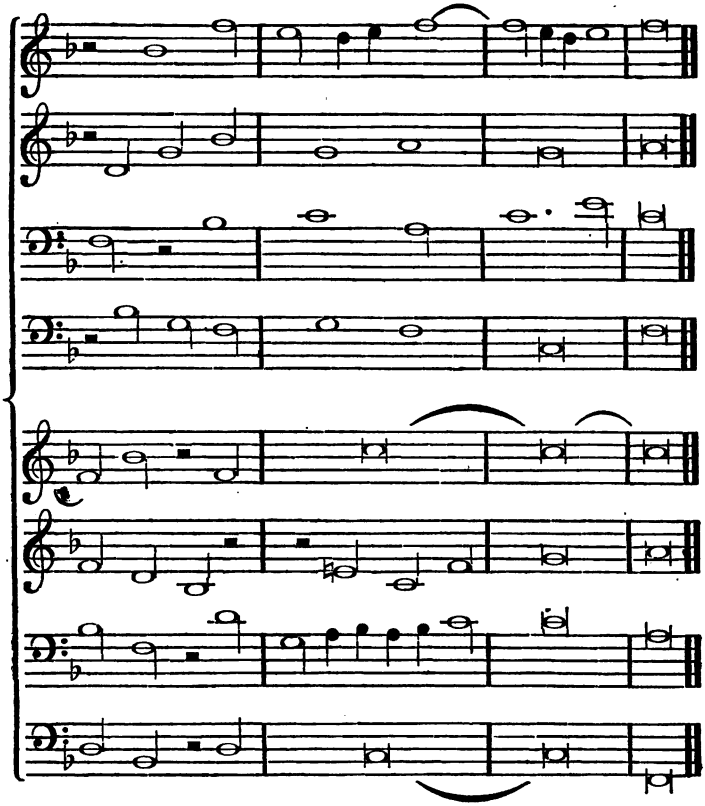


EXAMPLE FOR TWO CHOIRS IN FLORID COUNTERPOINT WITHOUT ANY GIVEN SUBJECT.









The examples which we have here given, afford an idea of the manner in which counterpoint must be treated, according to the number of parts intended. We see, in counterpoint of note against note, that, in certain cases, we cannot avoid unisons or similar motion between the extreme parts in passing to a perfect concord. Such also is the case in florid counterpoint; but as, in this species, we have it more in our power to arrange the parts as we wish, than in the former species, we must manage, when unisons are inevitable, so as to attack them on the unaccented times of the bar.

This caution was always observed by the ancient classical composers, particularly in their compositions in more than four parts.

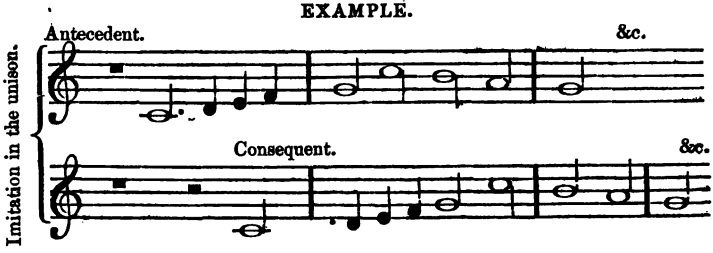
BOOK II.

CHAPTER XVI.

ON IMITATION.

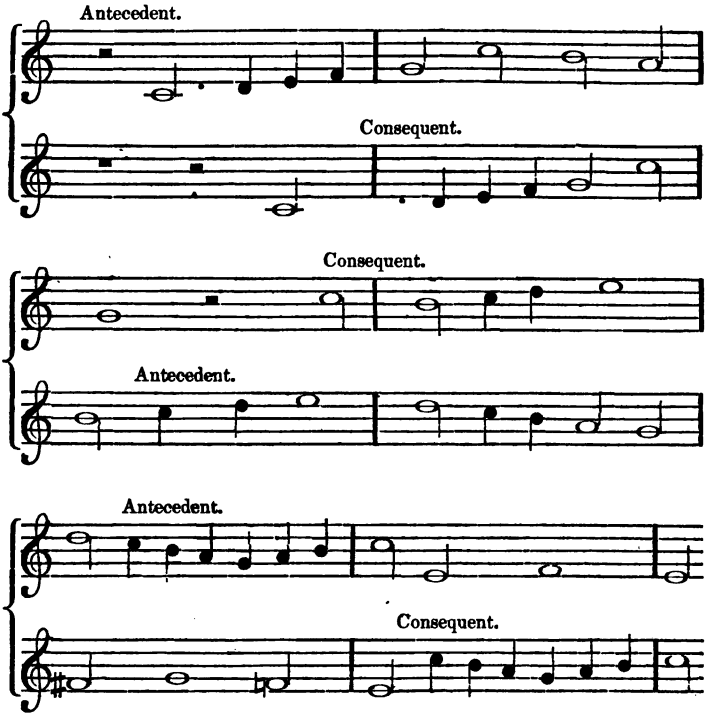
IMITATION is a musical artifice; it takes place when one part, called the ANTECEDENT, proposes a melody or subject; on which another part, called the CONSEQUENT, repeats the same melody, after some rests, and at any interval, and continues in this manner to the end.

EXAMPLE.



In an imitation, the CONSEQUENT is not always obliged to answer to the ANTECEDENT, throughout the extent of the subject which was proposed; it may imitate only a part of it; and the CONSEQUENT, proposing in this case a new melody, becomes in turn the ANTECEDENT.

EXAMPLE.



Imitation may be made in various ways. It is called *regular or strict*, when we reply exactly to the nature of the intervals proposed by the ANTECEDENT; that is, when we observe an exact correspondence of tones and semitones. In this kind of imitation, we reply to a minor second by a minor second; to a major third by a major third; and so on.

This imitation is obtained naturally when the CONSEQUENT imitates the ANTECEDENT in the unison or in the octave; imitations in the fourth and fifth approach, in some degree, to the exact correspondence of intervals; but here and there accidental sharps or flats are required to render them perfectly so: it is almost impossible to obtain this identity, if we commence on any other degrees of the scale.

Imitation is called FREE or IRREGULAR, when this correspondence is not observed, and when we assume the liberty of replying arbitrarily, and according to the key in which the intervals of the CONSEQUENT takes place: in this kind of imitation, we may reply to a major second by a minor second; to a minor third by a major third; &c.

Imitation in SIMILAR motion is that in which, as its name indicates, the melody ascends or descends as in the ANTECEDENT. The preceding examples are in similar motion.

The imitation is in CONTRARY motion when the CONSEQUENT replies by ascending progressions to the descending progressions of the ANTECEDENT, and the converse. This imitation, like the preceding one, may be either REGULAR or IRREGULAR.

Imitation in RETROGRADE movement is that which imitates a period, or a member of a period, by taking it backwards; that is, when the CONSEQUENT commences at the last note of that period of the ANTECEDENT, which it is about to imitate, and returns back to the first note.

Retrograde imitation may be either REGULAR or IRREGULAR; it may also be treated either by similar or contrary motion.

There are several other kinds of imitations, which we shall mention in the sequel.

We shall treat on each of these species, beginning with imitations in two parts.

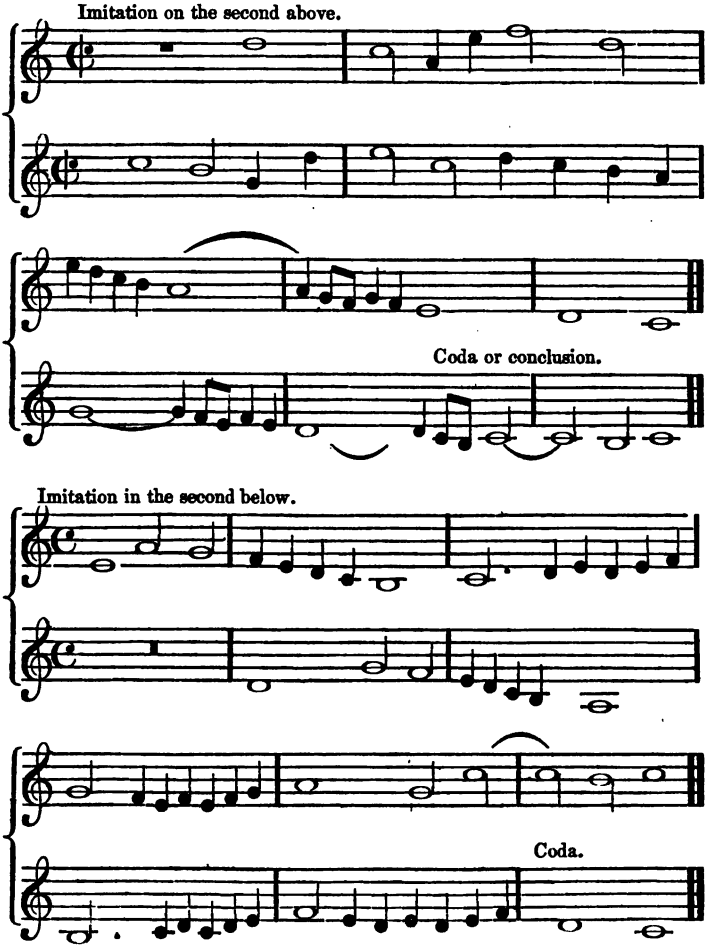
IMITATION IN TWO PARTS.

FIRST SECTION.—IMITATION IN SIMILAR MOTION.

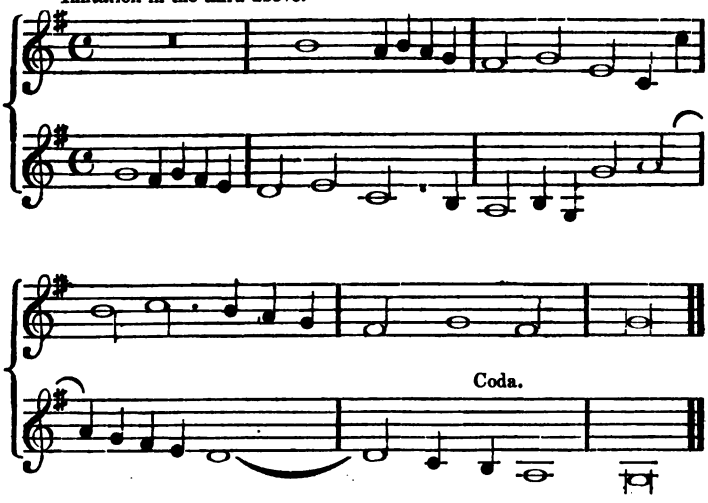
Any imitation, of what nature it may be, can only be made in as many ways as there are intervals in the scale; that is, in the UNISON, SECOND, THIRD, FOURTH, FIFTH, SIXTH, SEVENTH, or OCTAVE, above as well as below the tonic.

In the first example, we have seen the manner of treating imitation in the UNISON; we shall now successively give examples of imitations in all the other degrees. The student will observe, at the end of each example, the word CODA (an Italian word which signifies CONCLUSION). The Coda begins where we relinquish the imitation for the sake of concluding; without it, we should go on for ever.

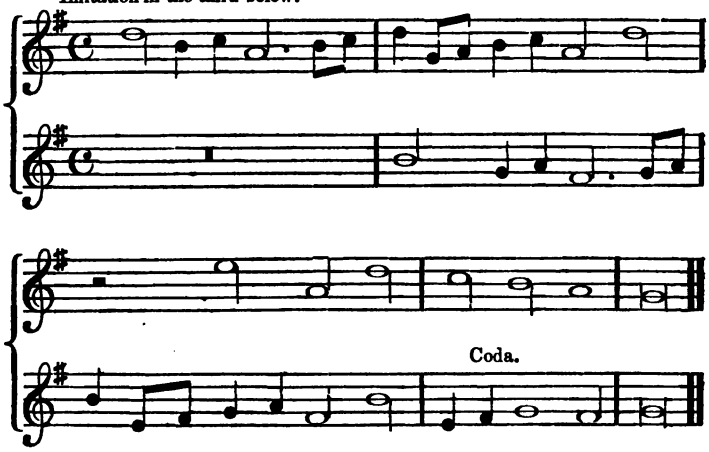
EXAMPLES ON IMITATION.



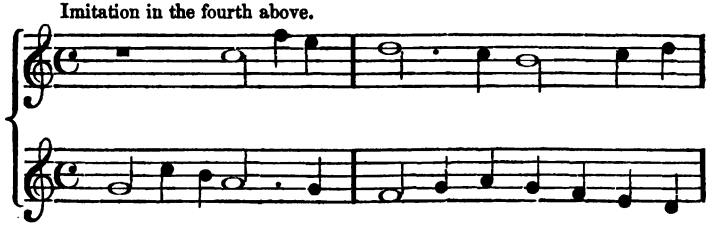
Imitation in the third above.

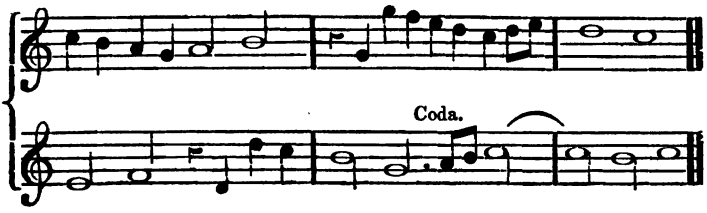


Imitation in the third below.

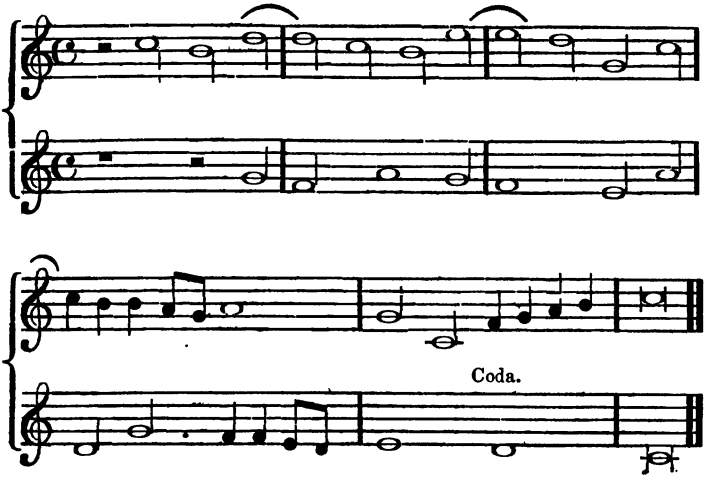


Imitation in the fourth above.

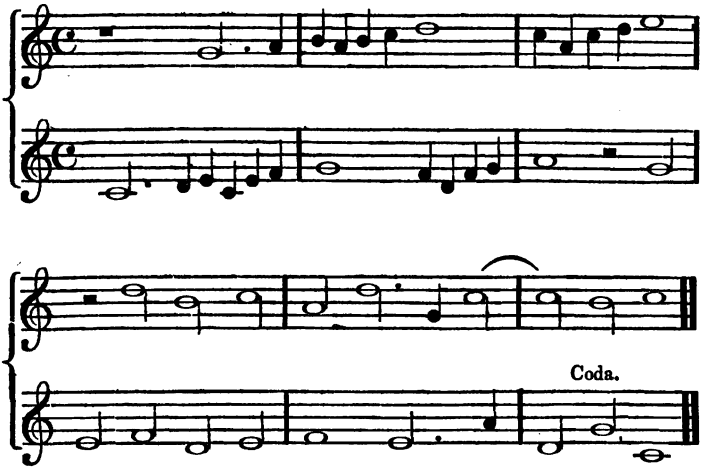




Imitation in the fourth below.



Imitation in the fifth above.



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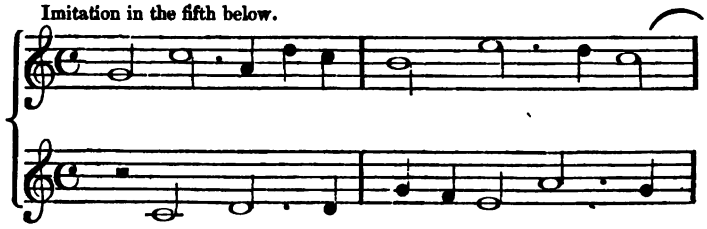
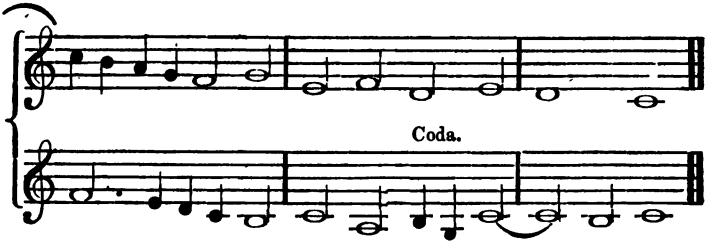
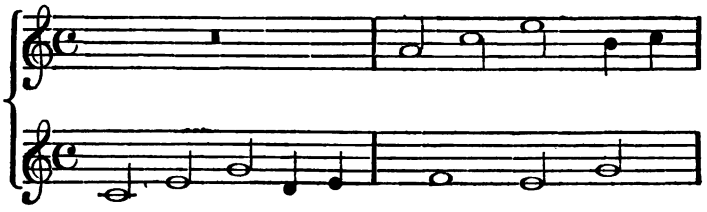
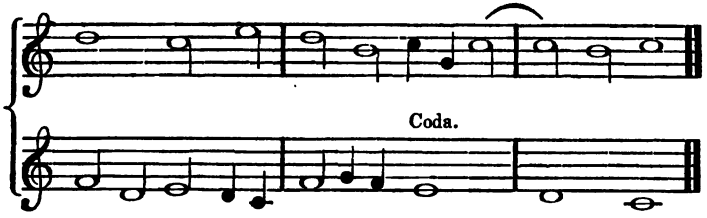




Imitation in the sixth above.





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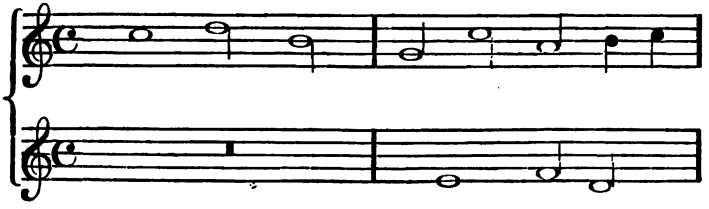
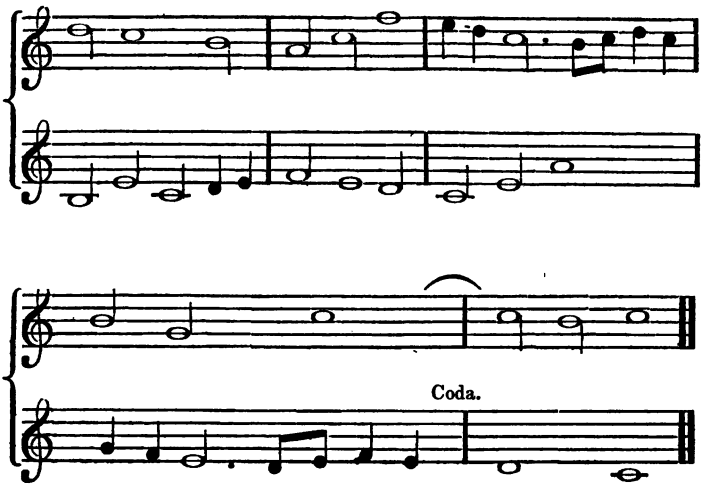
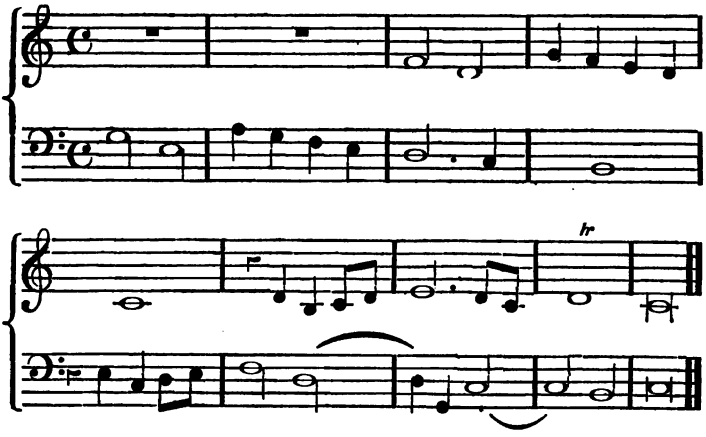
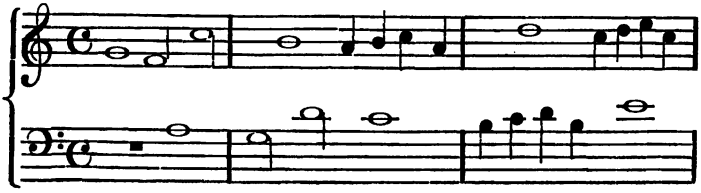


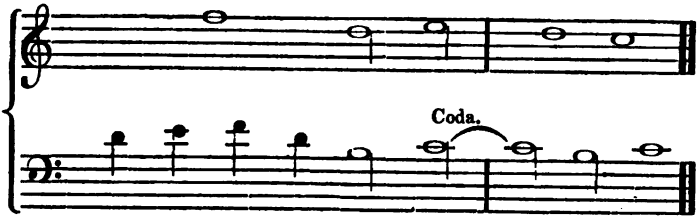


Imitation in the seventh above.

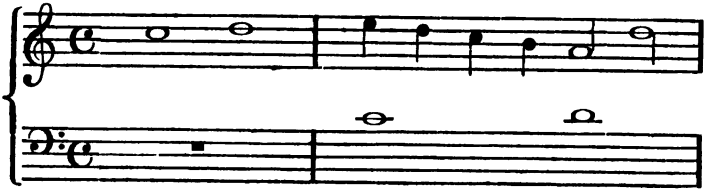


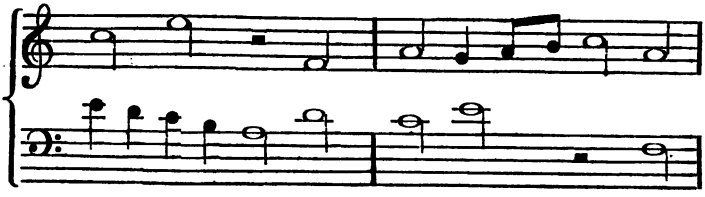
Imitation in the seventh below.

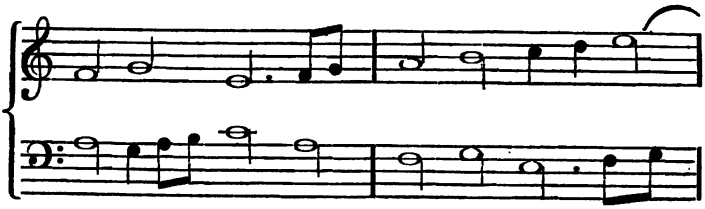


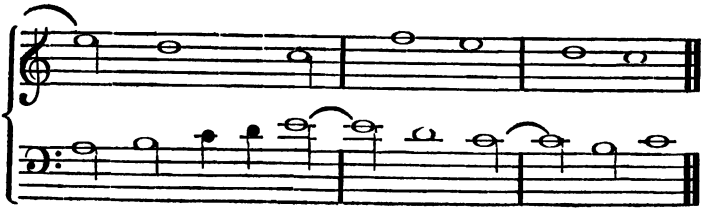


Imitation in the octave.









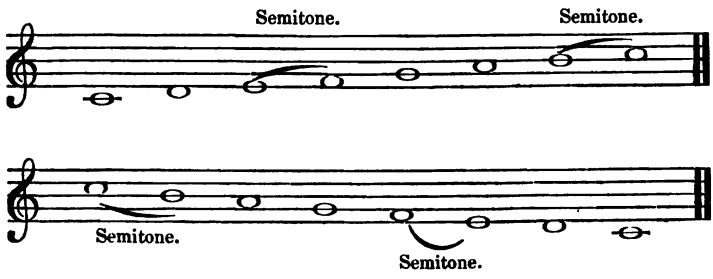
The student must practise these different sorts of imitations for some time; but he is not restricted to treat them always exactly at the distance of a second, third, &c.; he may, without altering the nature of the intervals, treat the imitation of a second as a ninth; that of the third as a tenth; that of a fourth as an eleventh; that of a fifth as a twelfth; that of a sixth as a thirteenth; that of a seventh as a fourteenth; and, lastly, that of an octave as a fifteenth, or double octave. The unison alone cannot be displaced.

CHAPTER XVII.

IMITATION BY CONTRARY MOVEMENT.

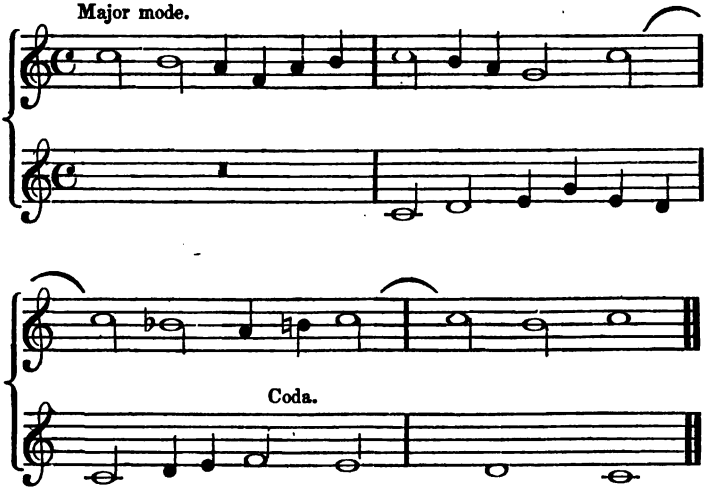
FREE AND IRREGULAR IMITATION BY CONTRARY MOVEMENT.

To obtain a fixed point from which to depart in this kind of imitation, composers who have written in the classical style have employed the means following: they placed opposite to a scale comprising an octave (suppose the scale of C), and, beginning by the tonic, the same series of notes in an opposite sense, in this manner:

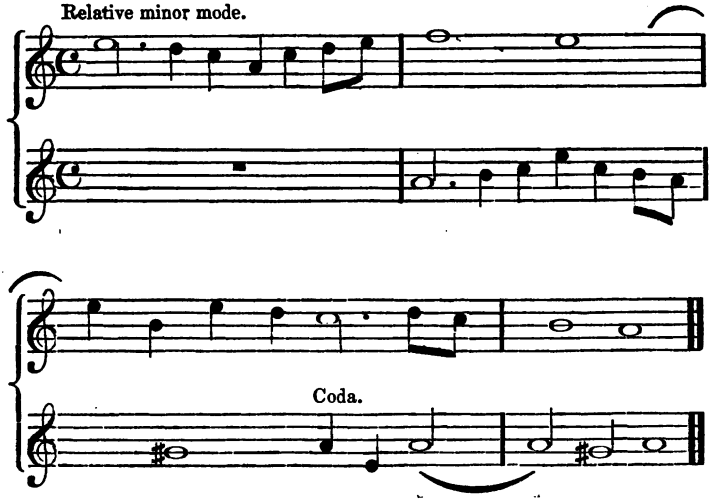


By this scale we shall obtain the free imitation in contrary motion, which is given in the following example.

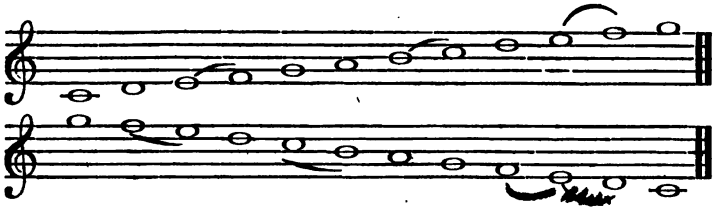
EXAMPLE.



This means will serve for the major mode, as also its relative minor mode.

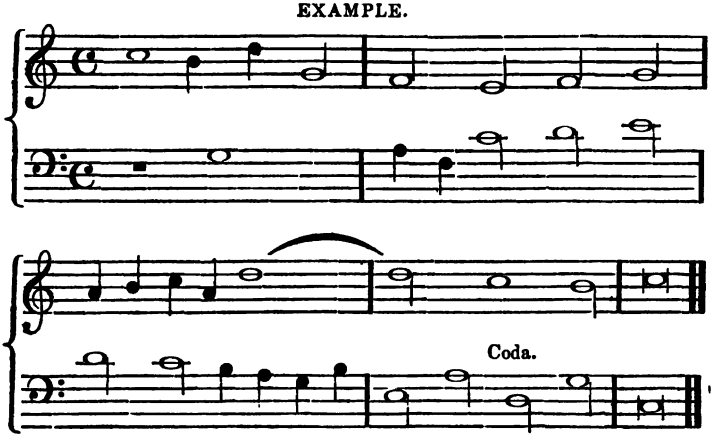


For this kind of irregular imitation in contrary movement, we may also employ the following scale opposed to itself, and this means will equally serve for both the major and minor mode.



This scale furnishes the imitation contained in the following example.

EXAMPLE.

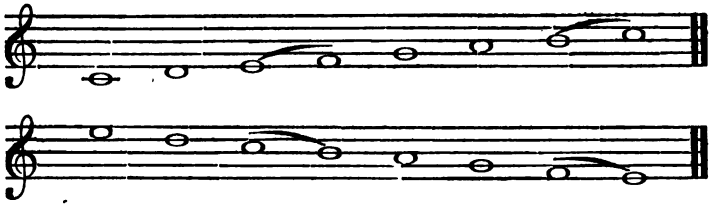


From these examples, we see that, according to the system of the first scale, when the antecedent begins the imitation by C, the consequent must reply by C in the octave; if one begins by B, G, or A, the other must answer by a D, an E, or an F, &c.; according to the system of the second scale, when the antecedent commences by C, G, or E, the consequent must answer by G, C, or E, &c.; as soon as the first note is found, all the other notes follow as a matter of course.

STRICT OR REGULAR IMITATION IN CONTRARY MOTION.

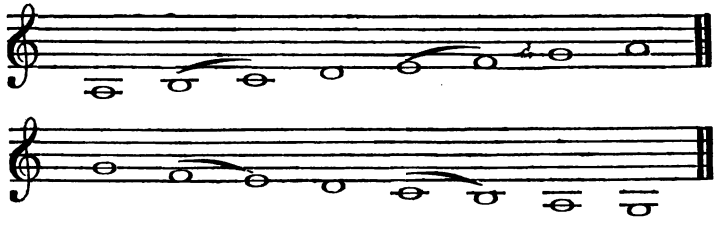
For this species of imitation, we must have recourse to a method similar to that employed for irregular imitation; but the scales to be opposed to each other are quite different in this case. We require two scales in which the semitones shall be placed on the same degrees, in order that, in the imitations, the tones and semitones may exactly correspond.

EXAMPLE.



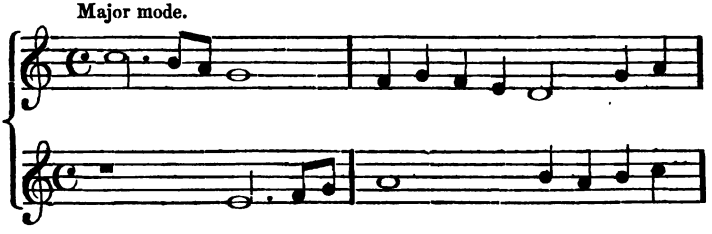
To find the same correspondence of tones and semitones in the minor mode, we must dispose the scale thus.

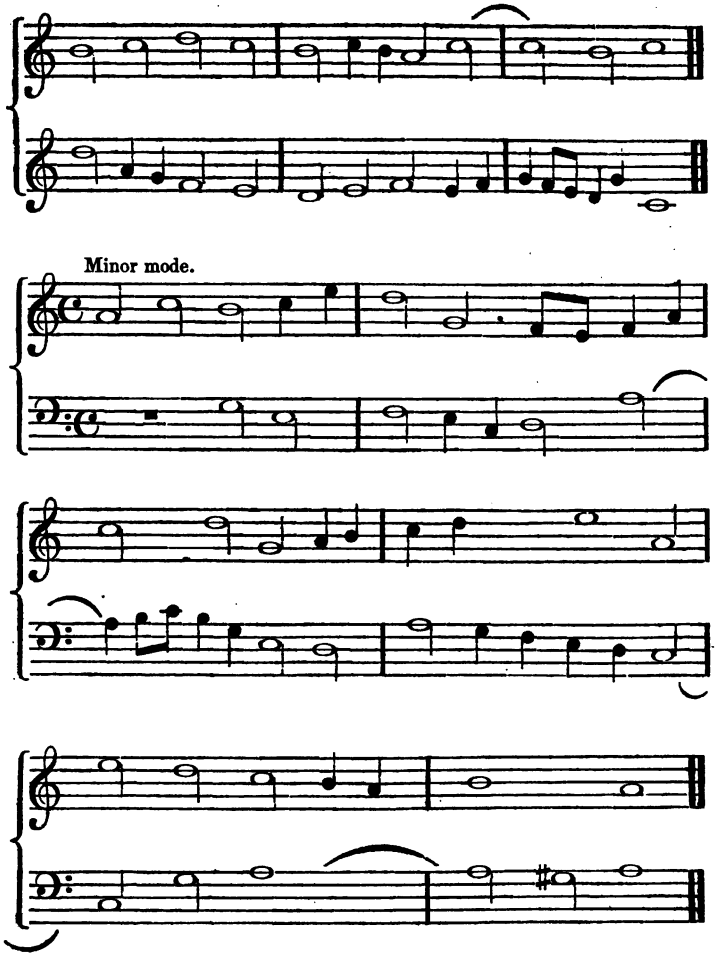
EXAMPLE.



EXAMPLES OF STRICT IMITATIONS IN CONTRARY MOTIONS.

Major mode.





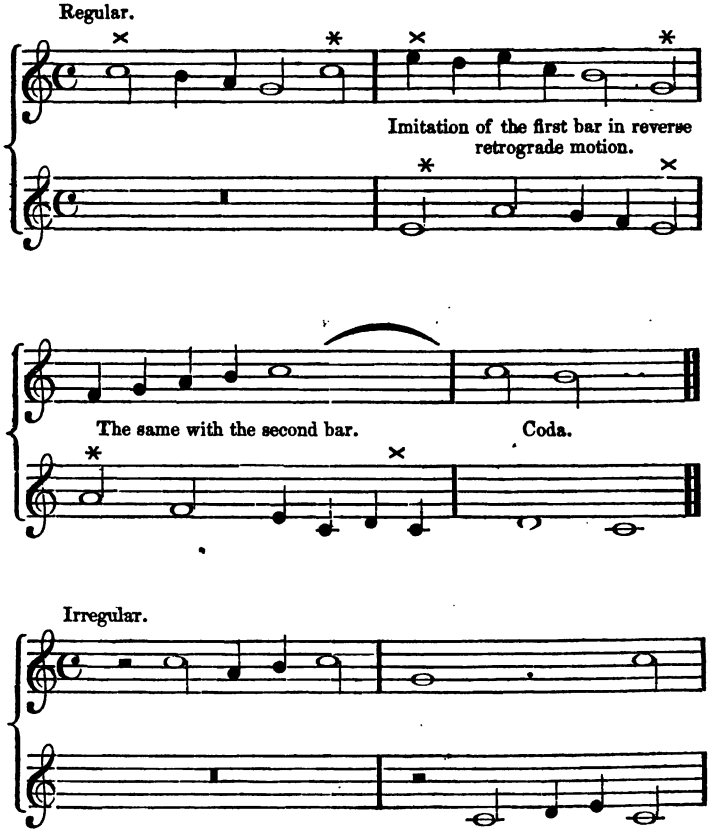
It is unnecessary to observe, that, as often as we change the key, we must refer all the scales which we have given to the key in which the imitation is made, as well in major as in minor keys.

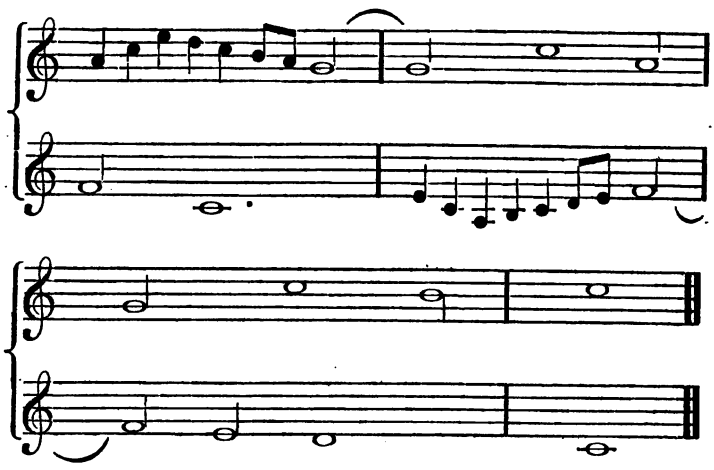
RETROGRADE IMITATION IN CONTRARY MOTION.

All that we have just said equally applies to *retrograde imitation in contrary motion*, which also may be either regular or irregular.

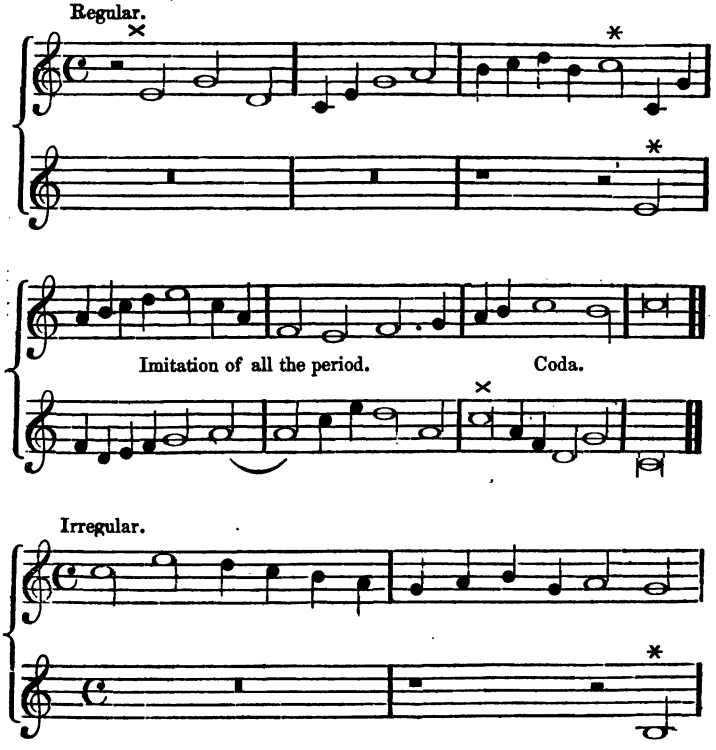
Retrograde imitation in contrary motion consists, as we have already said, in imitating a phrase or member of a phrase by commencing with the last note and returning backwards towards the first, observing everywhere the contrary motion. This may be done in two ways; viz. bar by bar, or period by period. We shall give two examples of these two sorts of imitation, which will explain their mechanism better than words.

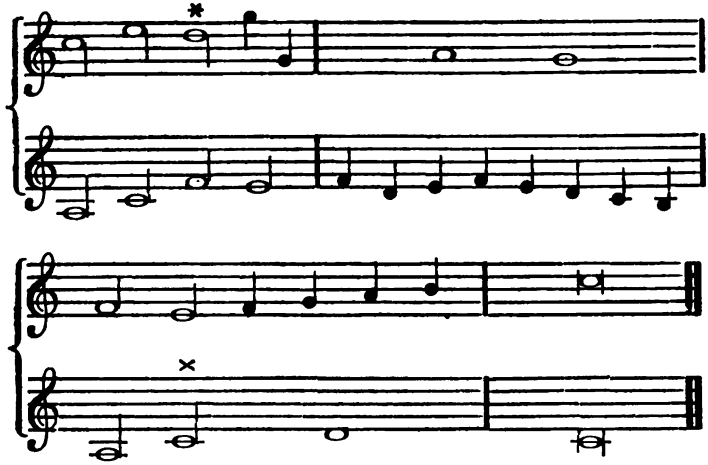
EXAMPLES OF THE FIRST MANNER, BAR BY BAR.





EXAMPLES OF THE SECOND MANNER, PERIOD BY PERIOD.





We have given examples of several ways of treating retrograde imitation in contrary movement. With regard to that in similar motion, we shall only observe that it may take place in any interval like the imitations in the first section; we shall not give examples of it here; a pupil may practise it without difficulty, independent of any particular examples. Besides, these retrograde imitations in similar movement are less difficult to treat, than those which we have already given in the preceding examples.

Such are the rules of the four principal manners of treating imitation: first, in similar motion; secondly, in contrary motion; thirdly, in similar retrograde motion; and fourthly, in contrary retrograde motion.

CHAPTER XVIII.

SEVERAL OTHER SORTS OF IMITATIONS.

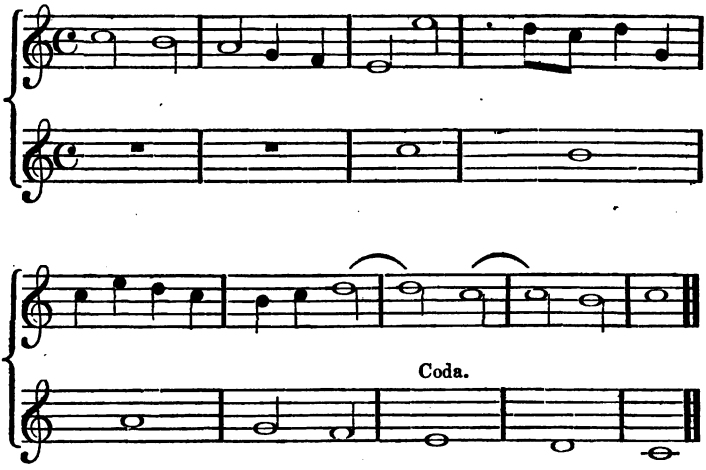
The other sorts of imitation which remain for us to mention are: imitation by AUGMENTATION; by DIMINUTION; with REVERSED ACCENTS; INTERRUPTED; CONVERTIBLE; PERIODIC; CANONIC; &c.

All these imitations may take place in any of the four movements already indicated, when it can be done without falling into inconveniences which would fetter either the melody or the harmony.

Remark.—The imitations which we have hitherto cited, as well as their denominations, are extracted from the treatise on Fugue and Counterpoint by MARPURG; the student may consult it for information on this subject and for such imitations as we may have omitted here. The work of MARPURG*, relative to Imitation, Fugues, &c. &c., as well as to all other artifices of composition, is one of the most complete of the kind extant. This is the reason why it is so generally consulted.

Imitation by AUGMENTATION takes place when the antecedent proposes a melody; and the consequent answers it note for note, always augmenting the duration or value of each note.

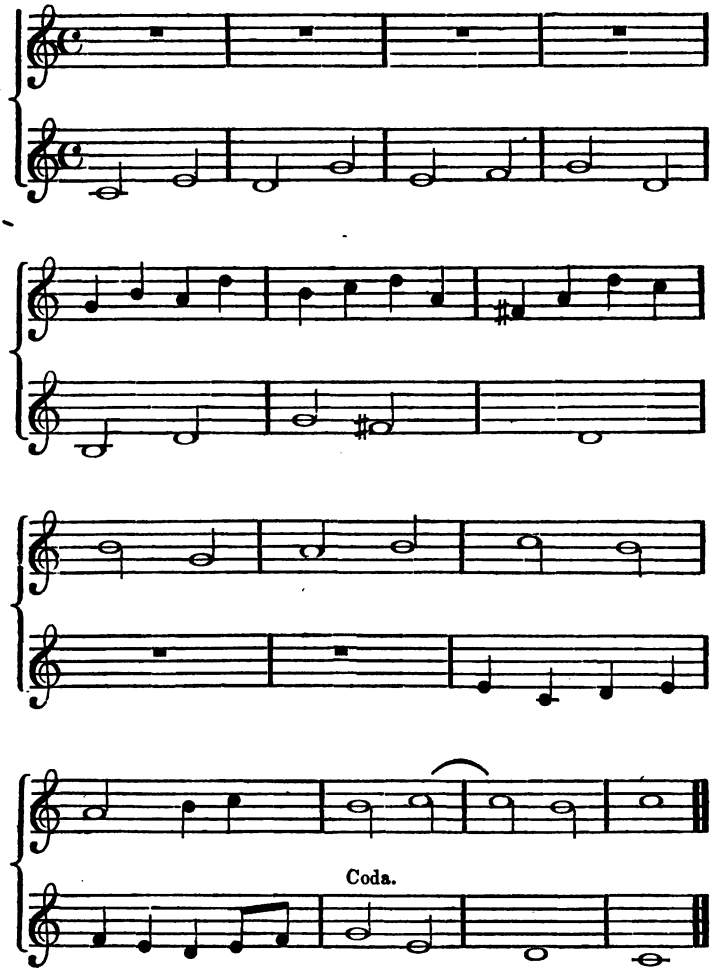
EXAMPLE.



* The Translator of the present work will shortly present to the public an English version of this justly celebrated treatise; as also of the entire theoretical works of the late A. REICHA, the most distinguished modern theorist, to be published by Messrs. R. COCKS and Co.

Imitation by DIMINUTION takes place when the consequent diminishes the value of the notes which constitute the imitation.

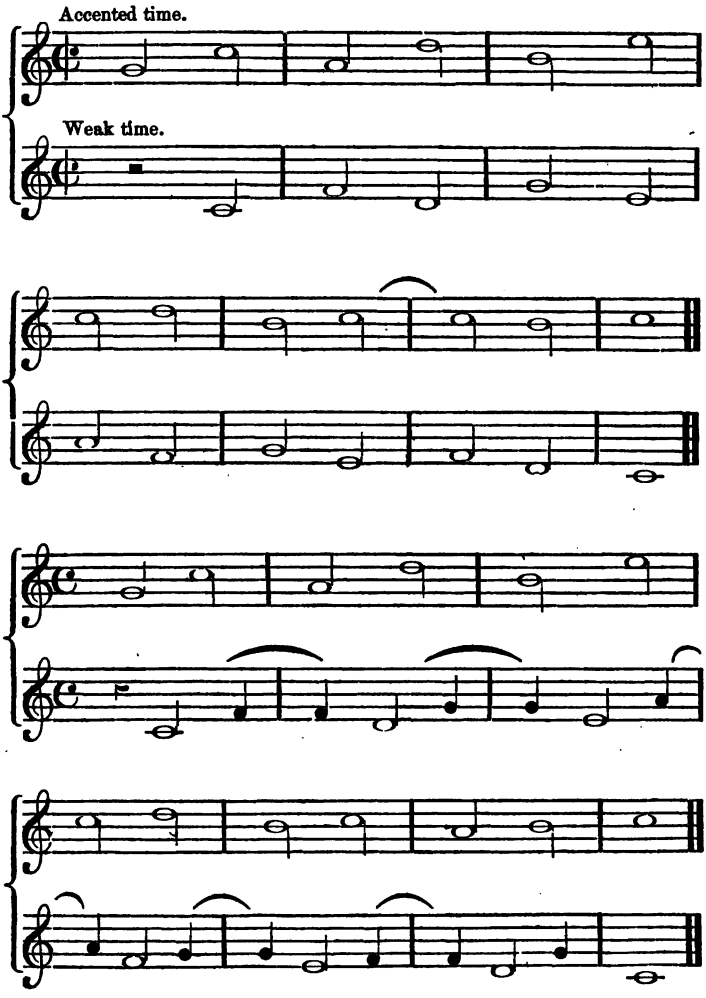
EXAMPLE OF IMITATION BY DIMINUTION.

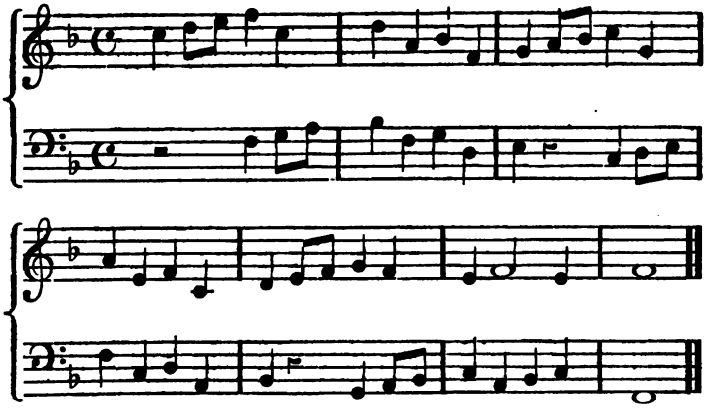


Imitation with REVERSED ACCENTS takes place when the parts follow on opposite times of the bar;

that is, when one part begins on the accented part of the bar, and the other replies by beginning on the weak or unaccented time. This artifice is frequently obtained by the use of syncopation.

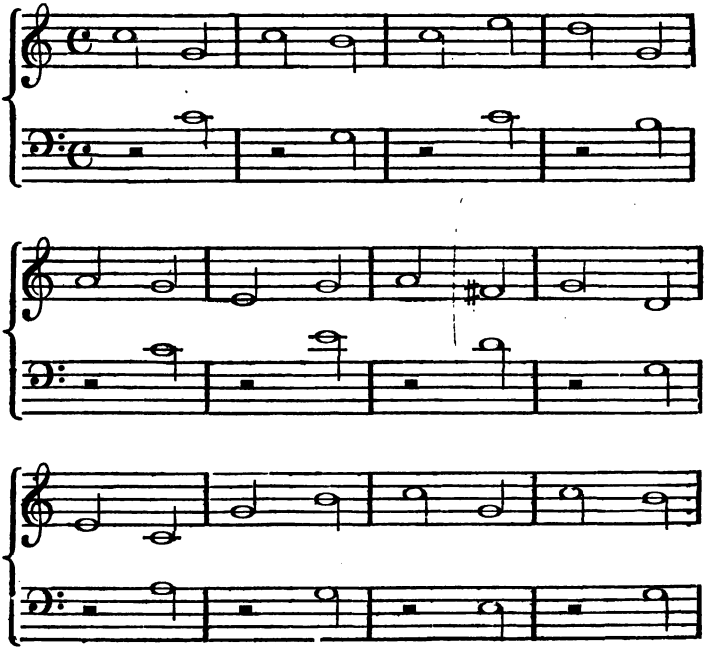
EXAMPLES OF IMITATION WITH REVERSED ACCENTS, OR BY ARSIN AND THESIN.

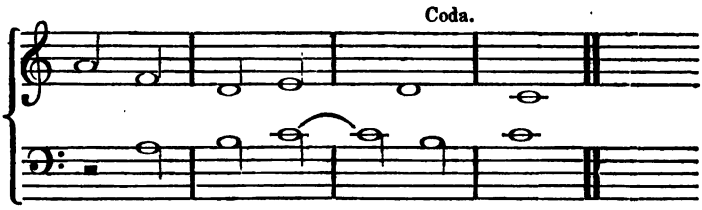




INTERRUPTED imitation is formed by suspending, by means of rests in the consequent, the continuous progression of the notes of the melody proposed in the antecedent.

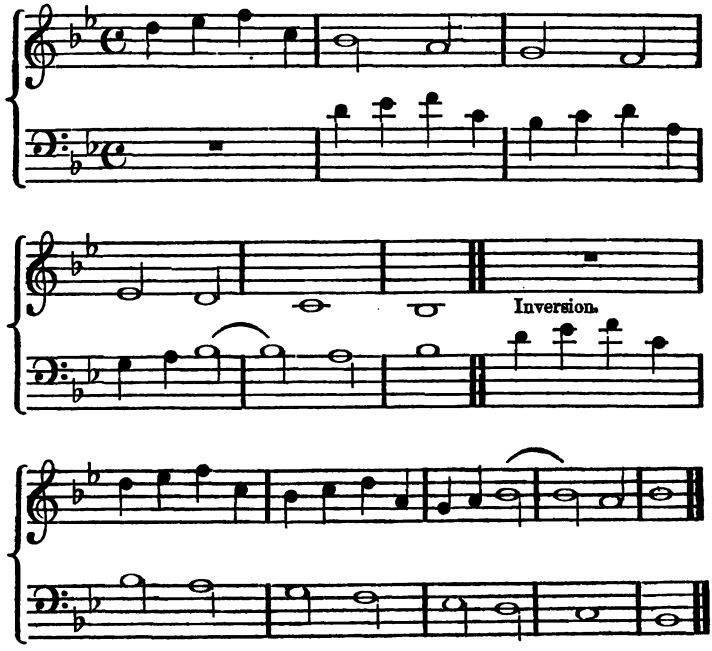
EXAMPLES.

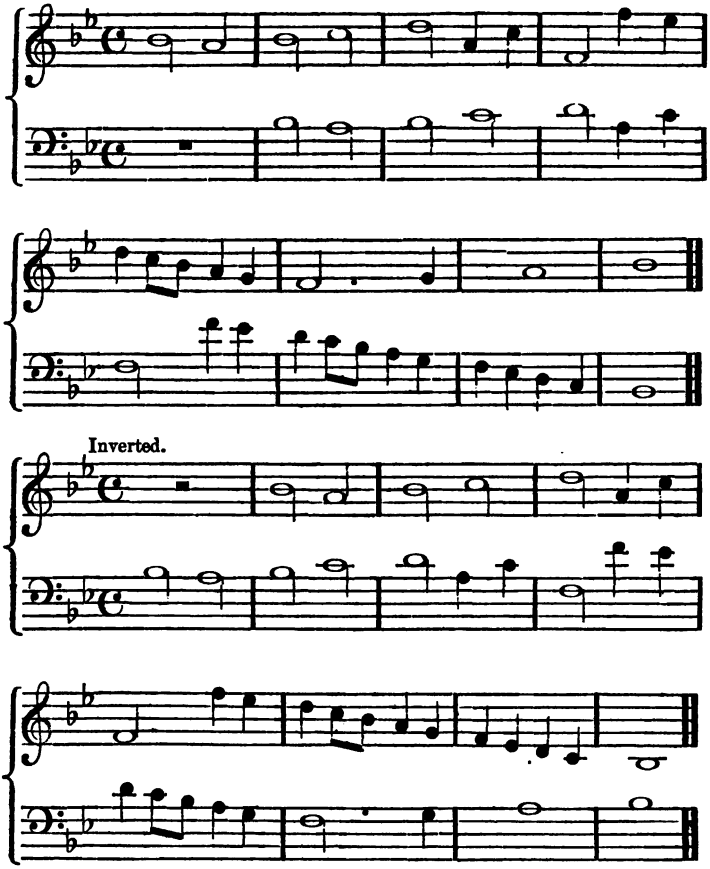




A CONVERTIBLE imitation is a period written in such a manner that the parts may be inverted without any farther change; that is to say, that the upper part may become the lower, and the lower the upper part. To construct this species of imitation, we must not use the interval of a fifth, except by transition, because the inversion of this interval produces a fourth. This kind of imitation is, properly speaking, a DOUBLE COUNTERPOINT, as we shall shortly discover.

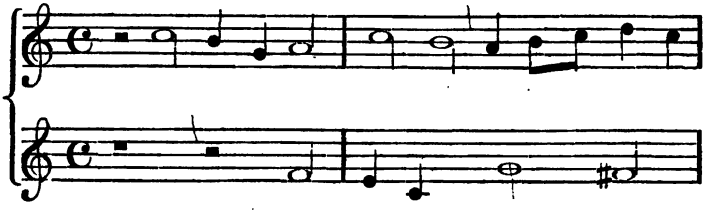
EXAMPLES OF CONVERTIBLE COUNTERPOINTS.

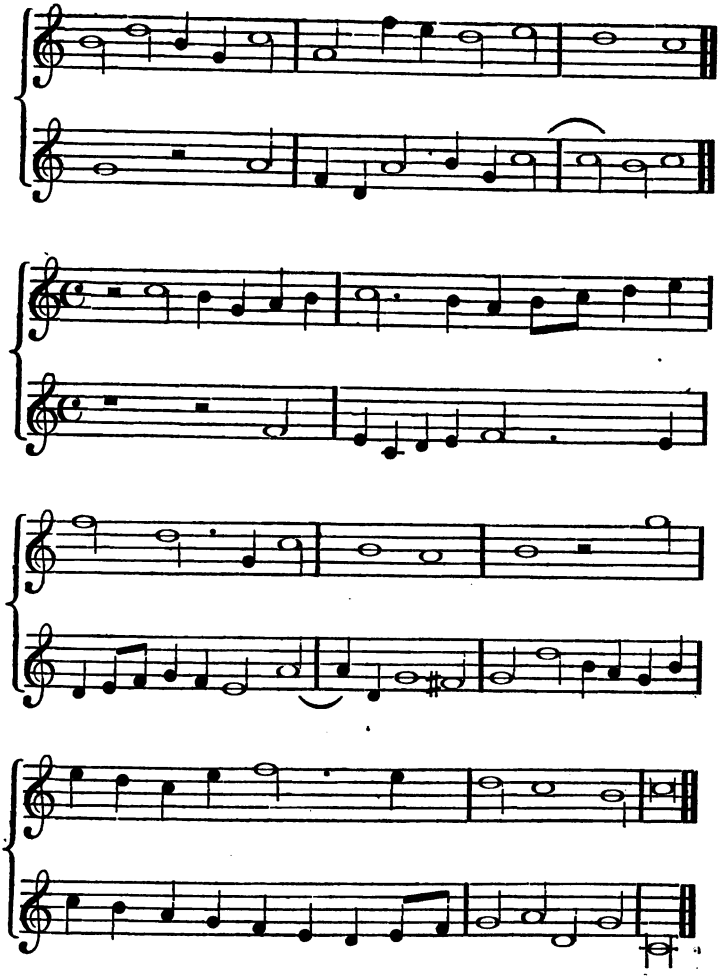




PERIODICAL imitation takes place when we only imitate a portion of the melody or theme proposed by the antecedent.

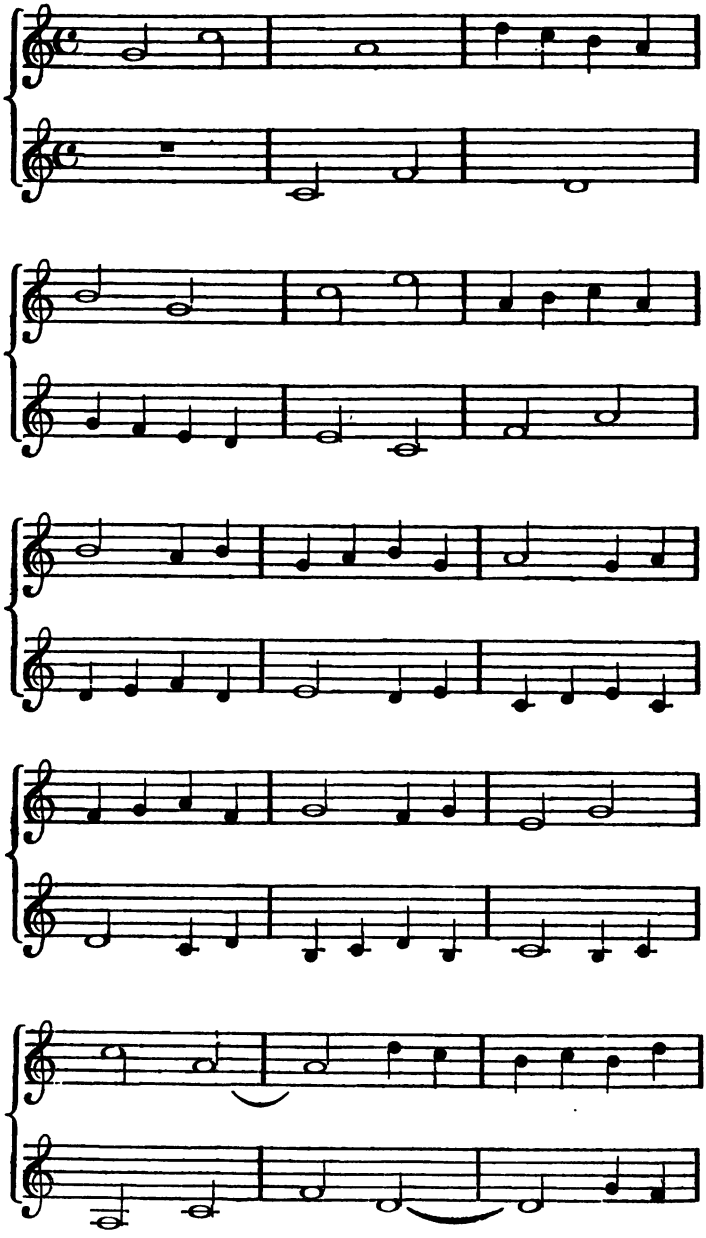
EXAMPLES OF PERIODICAL IMITATION.

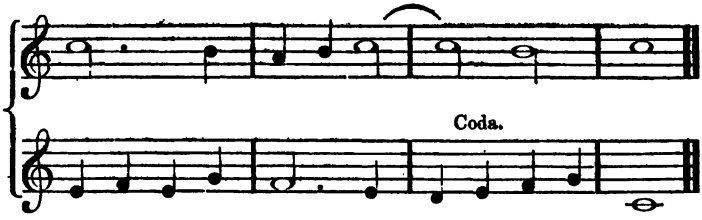




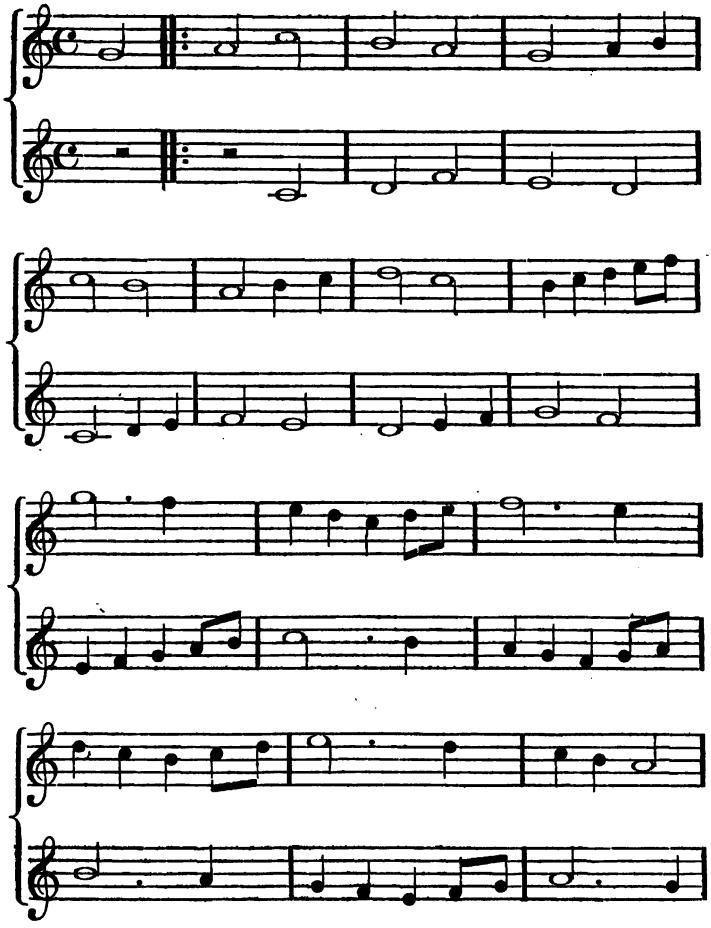
CANONICAL imitation is that in which the consequent replies to the antecedent, note for note, from the beginning to the end. This imitation, which, as appears from its name, becomes what is called a CANON, may be treated in two ways; viz. as FINITE, when it terminates by a *coda* or conclusion, and as INFINITE or CIRCULAR, when it is so arranged that we may return from the end of the imitation to the commencement without stopping.

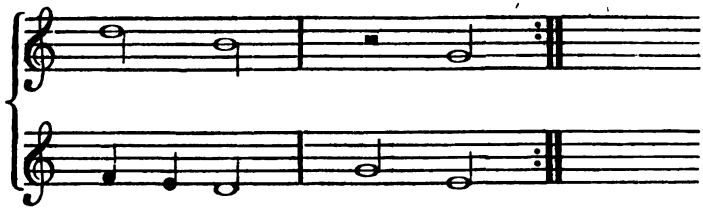
EXAMPLE OF FINITE CANONIC IMITATION.





EXAMPLE OF AN INFINITE CANONIC IMITATION.





The pupil should exercise himself, as much as possible, in all these imitations, in all movements, and in all intervals. What we have explained in the preceding sections, relative to imitations, will be sufficient for this purpose; we shall now proceed to treat of imitations in three and four parts.

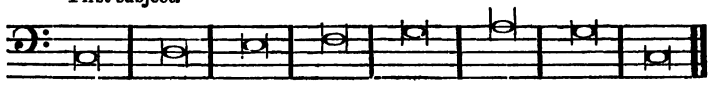
CHAP. XIX.

IMITATIONS FOR THREE AND FOUR VOICES.

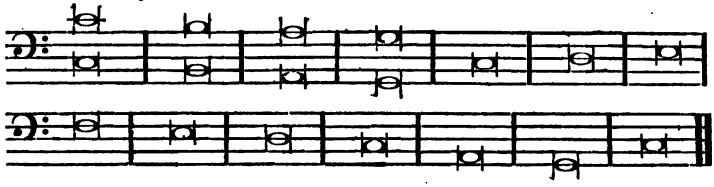
ALL the kinds of imitations, of which we have spoken in the two preceding sections, may be treated in three, four, or even more parts. AZOPARDI, a Maltese composer, has made use of two subjects, on which the student may endeavour to place all sorts of imitations, either in some interval above or below. I think that this method may be taken at first; and that it cannot but be very advantageous for the study of imitation, and to the progress of the student.

AZOPARDI'S TWO SUBJECTS.

First subject.

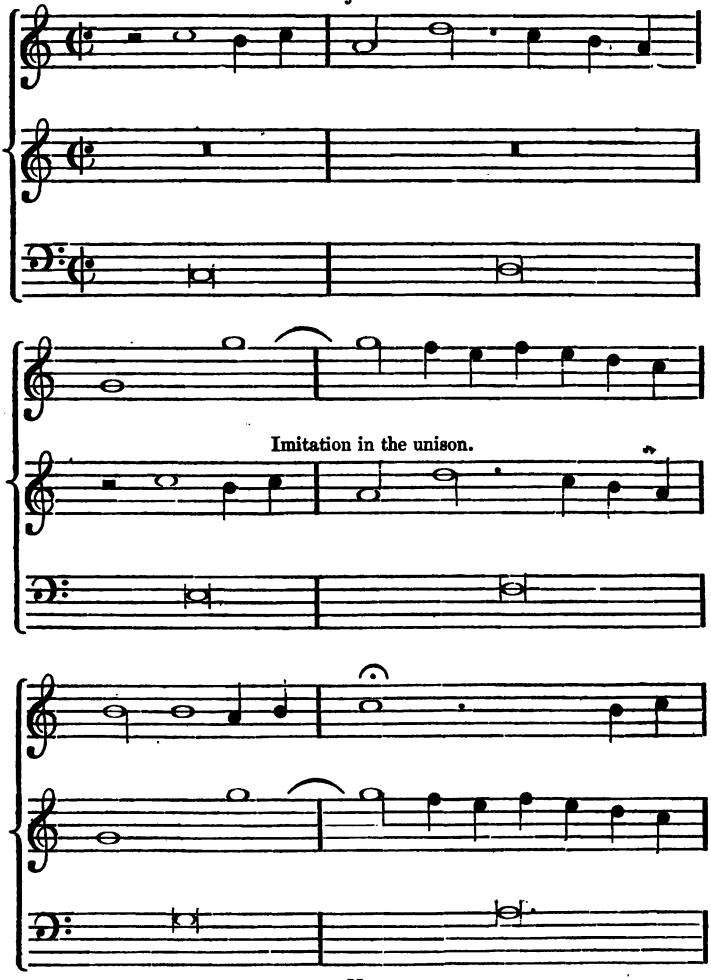


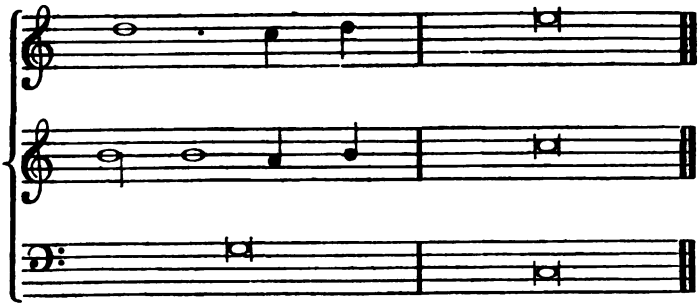
Second subject.

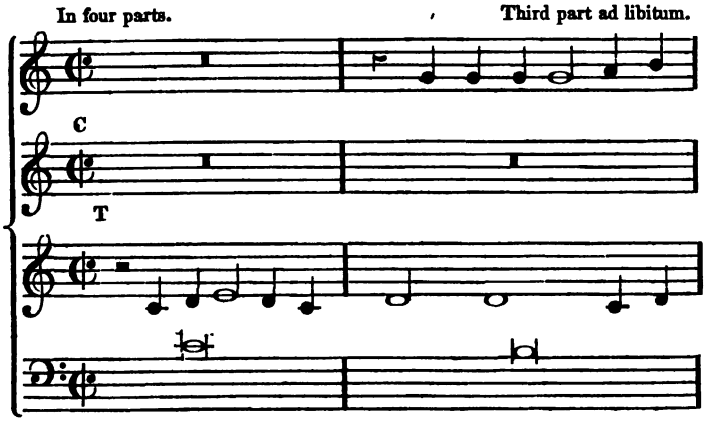


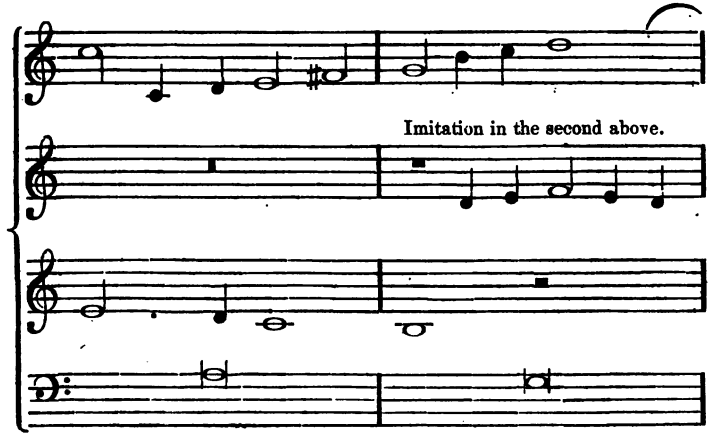
EXAMPLES OF IMITATIONS BY AZOPARDI IN THREE AND FOUR PARTS ON THE ABOVE SUBJECTS.

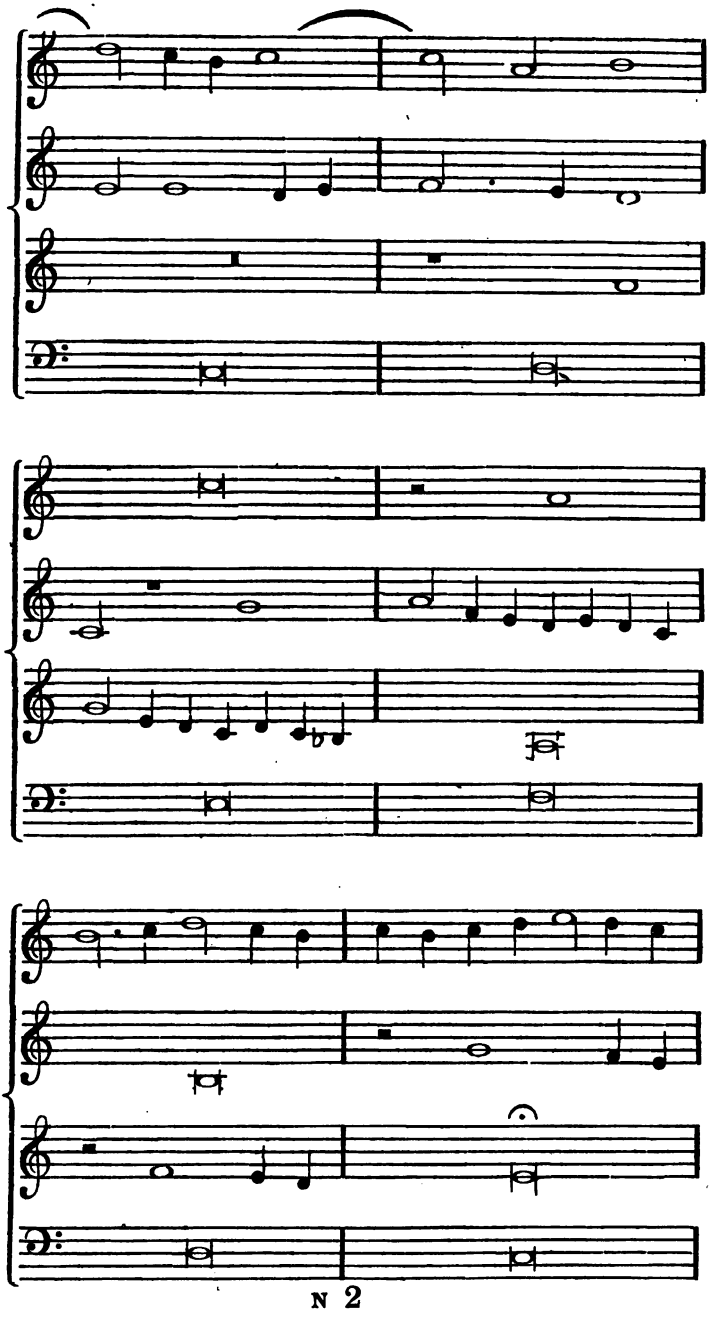
In three parts; that is to say, an imitation in two parts on one of the given subjects.

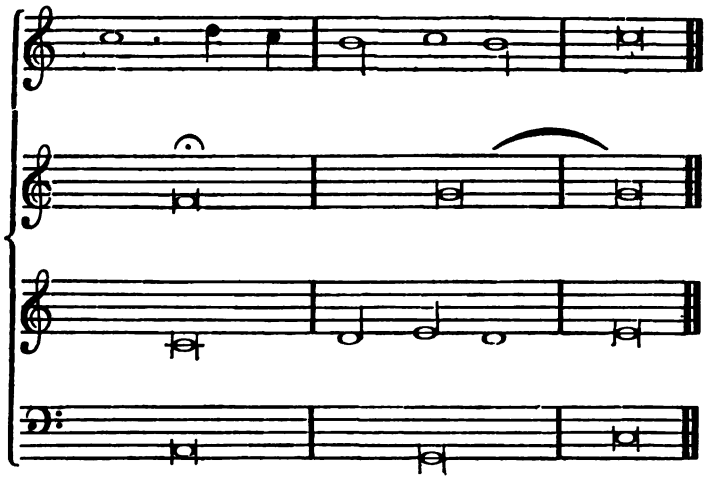





In four parts.
Third part ad libitum.
C
T


Imitation in the second above.

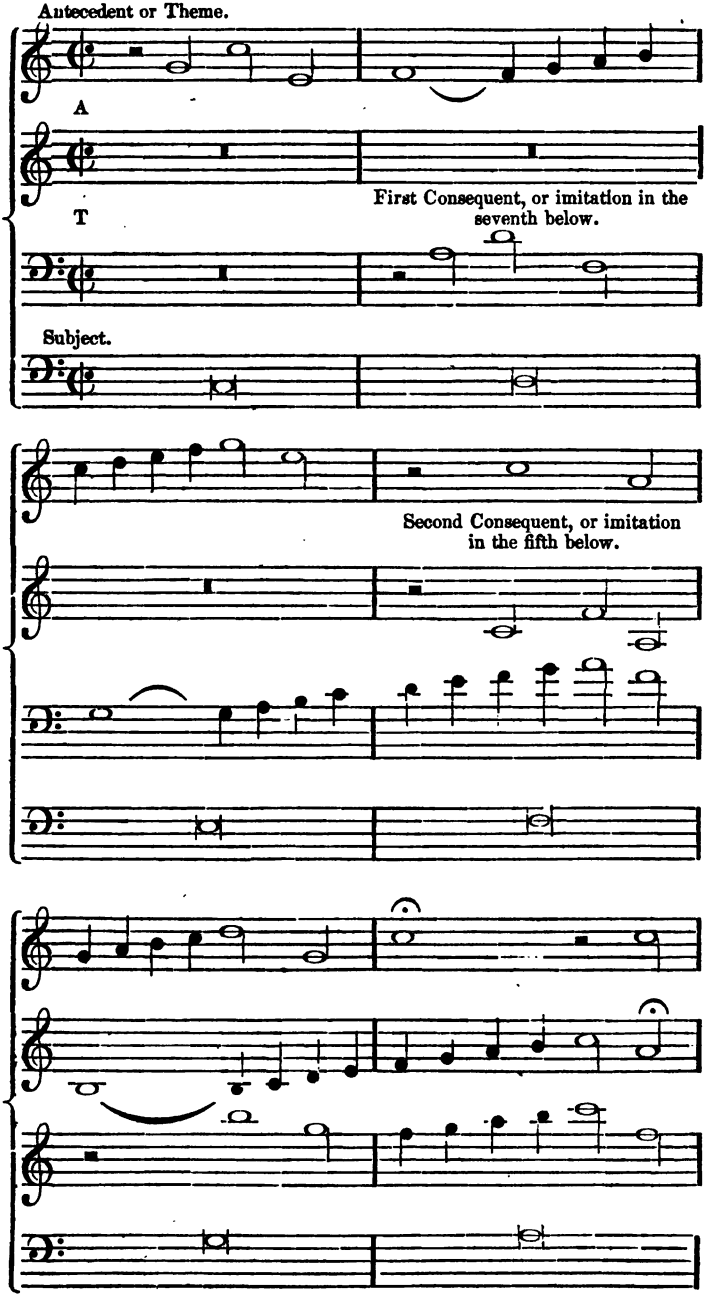


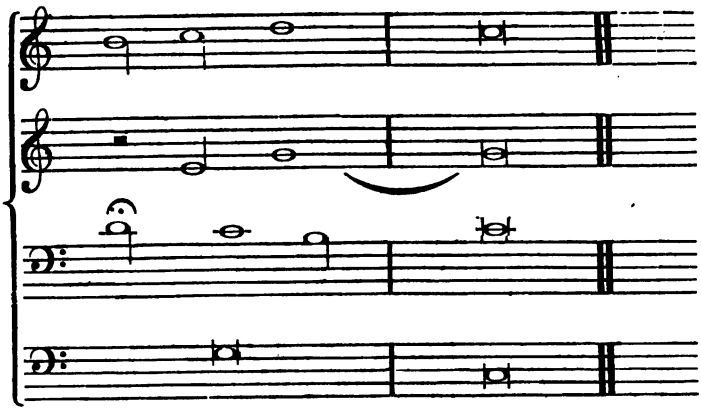


In this last example, there is one part which, though it belongs to the whole, has no analogy to the imitation; for this reason it is said to be *ad libitum*. The same thing must be done if we wish to have four parts, and content ourselves with writing on the given subject an imitation only between the two other parts. If we wish to have on the subject three parts in imitation, there will be two consequents, both of which will imitate the subject proposed by the antecedent, either in the same or some different interval.

After the student has sufficiently practised writing imitations on the given subject in two parts only, with or without a fourth part *ad libitum*, from imitation in the *unison* to that of the *octave* inclusive, he may undertake the practice announced above; that is, the introduction of two consequents, by which means he will have a double imitation.

EXAMPLE.


Antecedent or Theme.
A
T
First Consequent, or imitation in the seventh below.
Subject.
Second Consequent, or imitation in the fifth below.



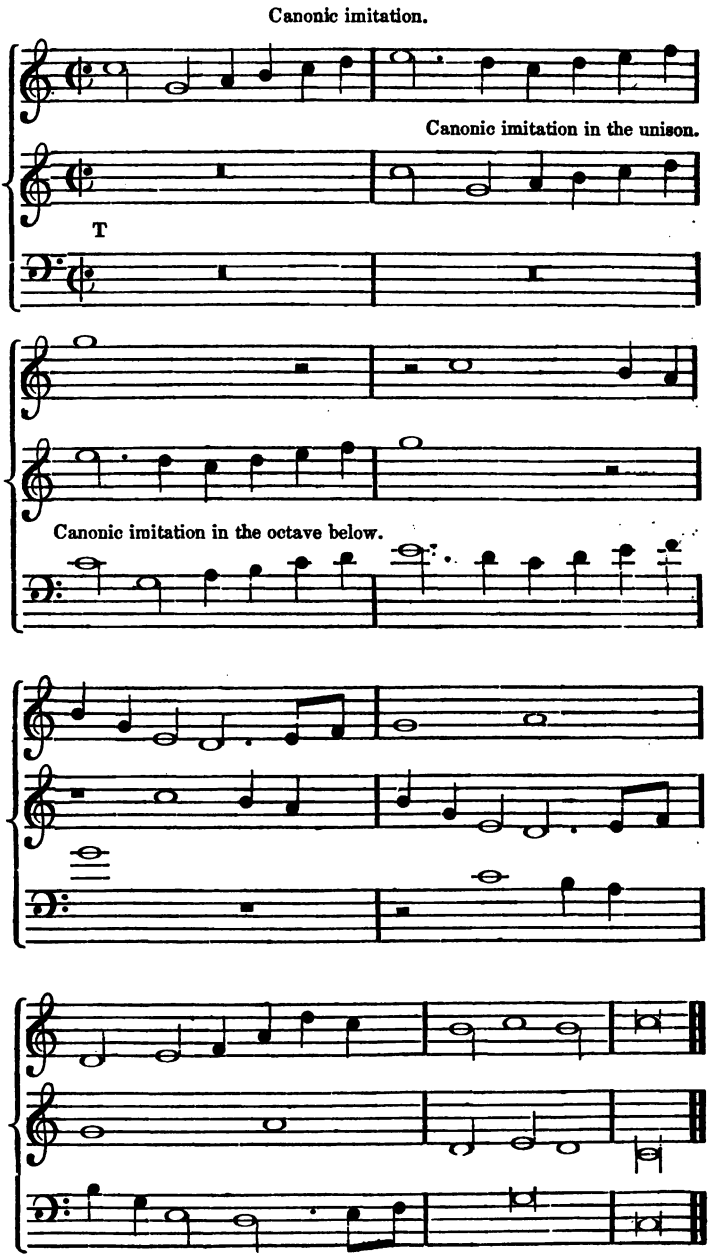
Before we proceed farther, it is necessary to observe that this subject may, if thought necessary, be written in semibreves, thus:

instead of its being written in breves.

When the student has sufficiently practised imitations between two and three parts on the given subjects, he may exercise himself in treating imitation in three and then in four parts, without any subject being given. On this head, he will do well to consult the work of Marpurg, in order to see all the combinations of intervals by which imitations may be effected. It is to place under his eyes a great number of examples, that we recommend him to consult the work of Marpurg.

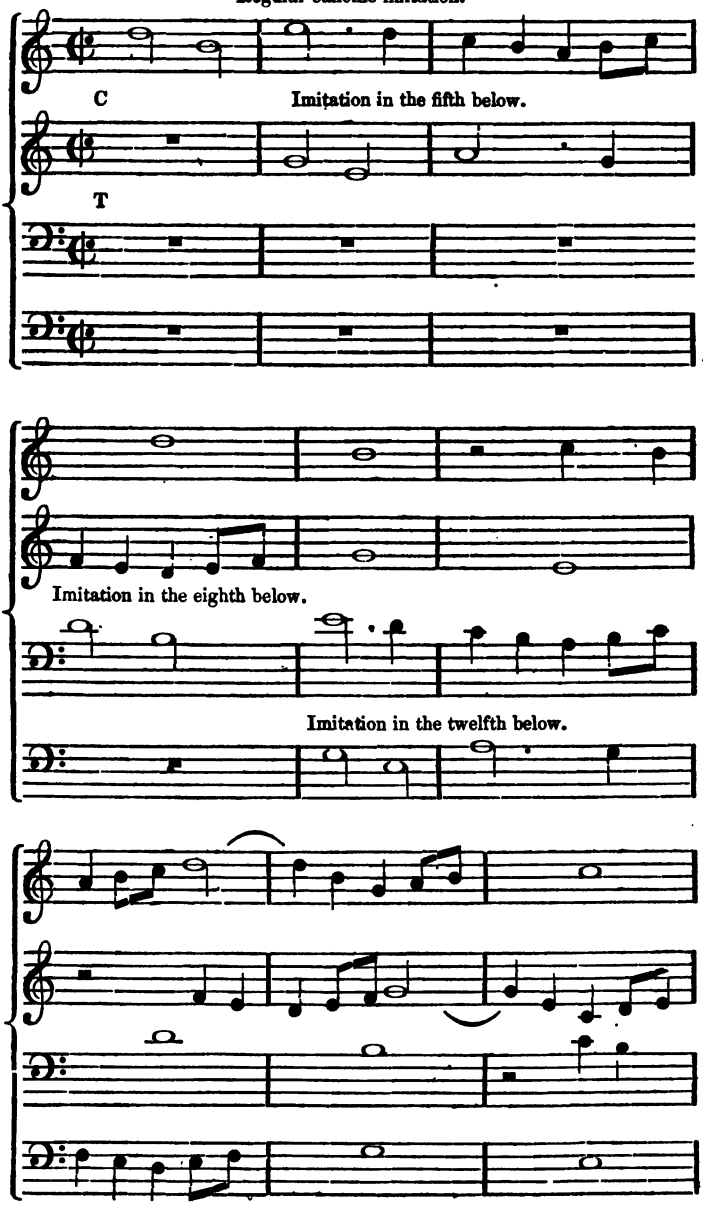
We shall give two examples of imitations; the first in three parts, the second in four; which will suffice to give an idea of this kind of practice.

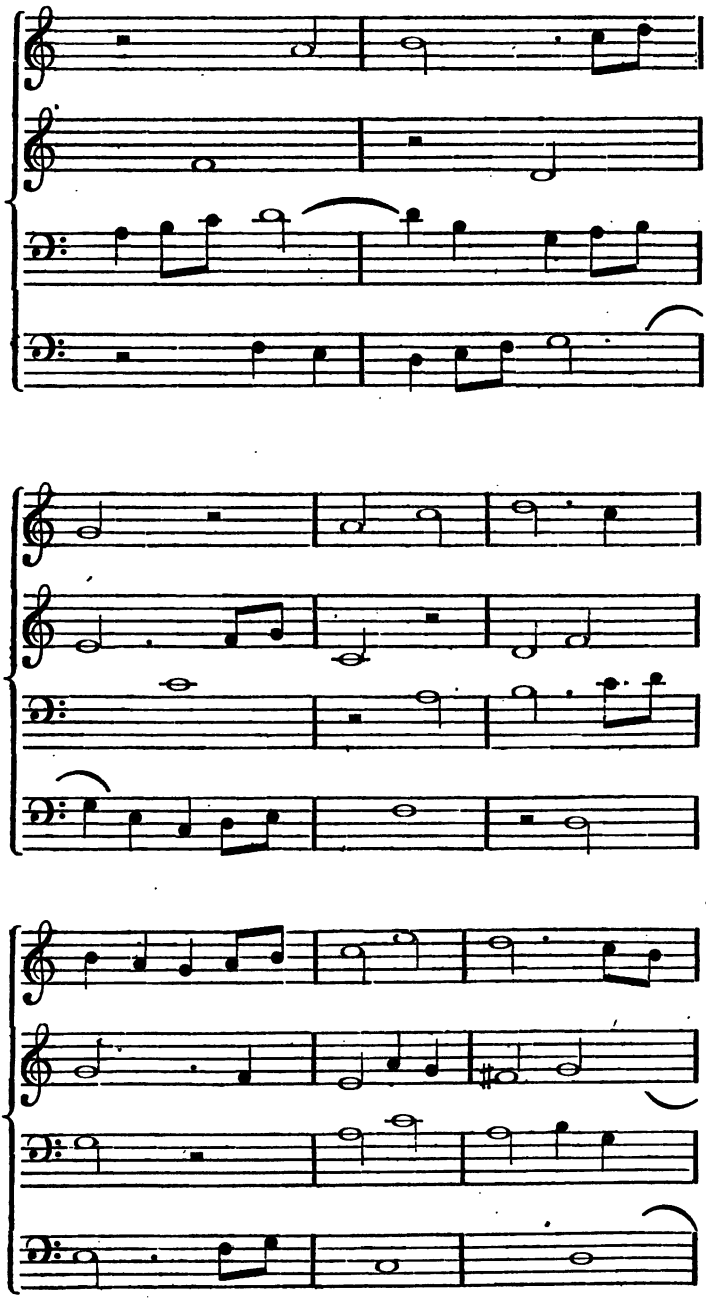
EXAMPLE IN THREE PARTS.

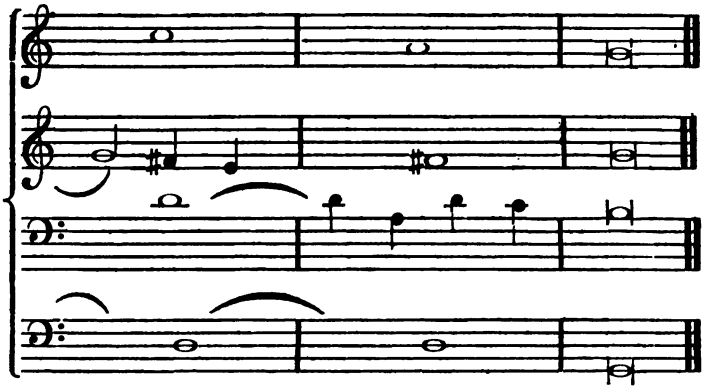


EXAMPLE IN FOUR PARTS.

Albrechtsberger.







The student must also exercise himself in treating imitations for five, six, seven, and eight voices, either on given basses, or without any part being given; in which latter case the composition will be wholly by himself. *Ad libitum*, or accompanying parts, may be introduced when he cannot succeed in finding regular imitations in all the parts.

Before we terminate this chapter, we shall explain another kind of imitation, which may be practised in eight parts, by means of two choirs. This imitation is called *inverse contrary* imitation.

EXPLANATION.

A theme in four parts is proposed by one of the choirs; the reply must be made by the other.

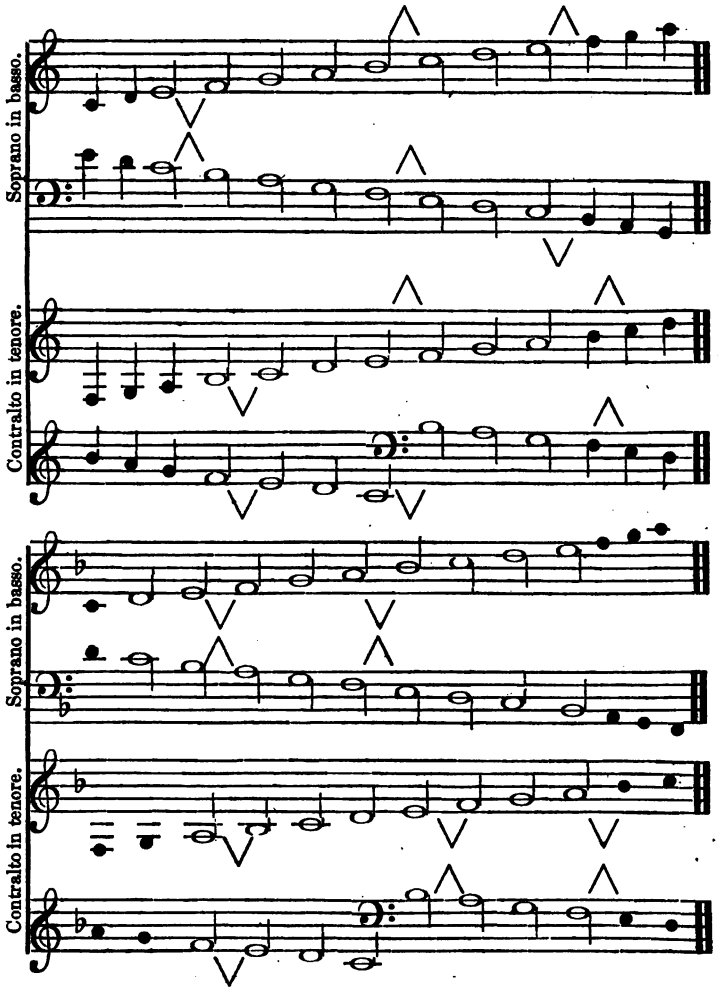
That the reply may be *inverse*, the bass of the theme must be placed in the soprano part in the reply, and the soprano part placed in the bass; similarly the contralto part must be given to the tenor, and the tenor part to the contralto.

That the reply may be in contrary motion, each part of the reply must answer, in contrary movement, to the parts which proposed the theme, and in the order above explained.

To obtain this artifice, we must observe the following rule: none of the lower parts must ever stand in the relation of a fourth to the soprano

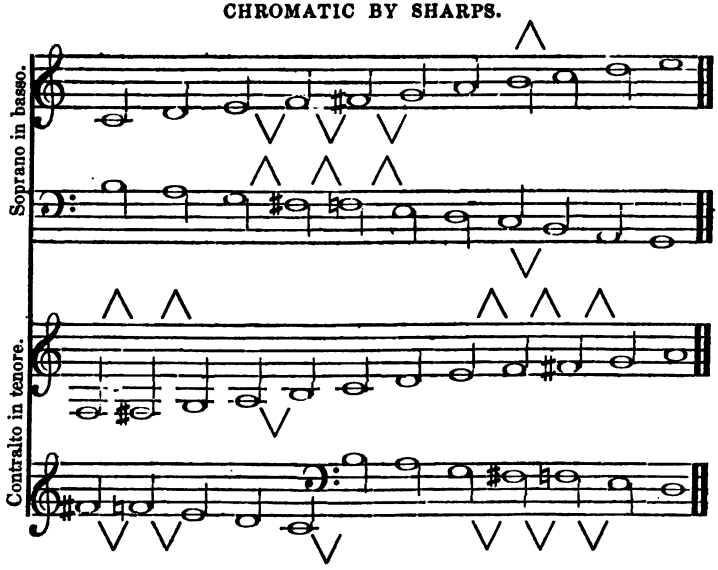
part, unless such fourth should afterwards proceed, by a single degree, like a discord of transition. With regard to the contrary movement, it must be obtained by means of the scales given in Chapter XVII, in treating on contrary motion. Still, however, to facilitate the understanding of the manner in which they are to be used, we shall again introduce them here, in the following order:

CORRESPONDENCE OF THE PARTS ON INVERTING BY CONTRARY MOTION.

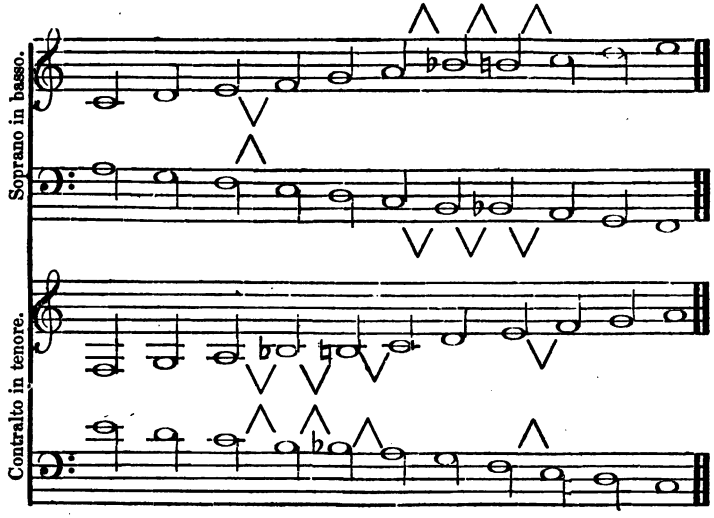


We shall give other scales which have not been mentioned before in treating on imitation in contrary motion for two voices, and which may be used when we wish to introduce the chromatic genus for the purpose of modulating.

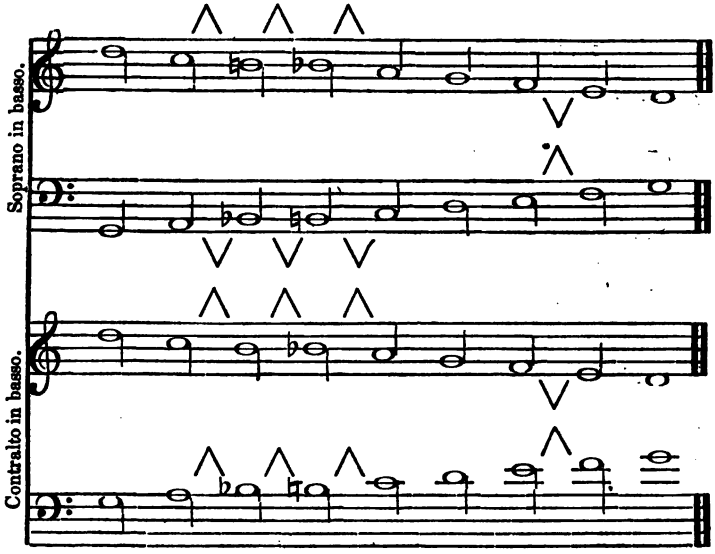
CHROMATIC BY SHARPS.



CHROMATIC BY FLATS.

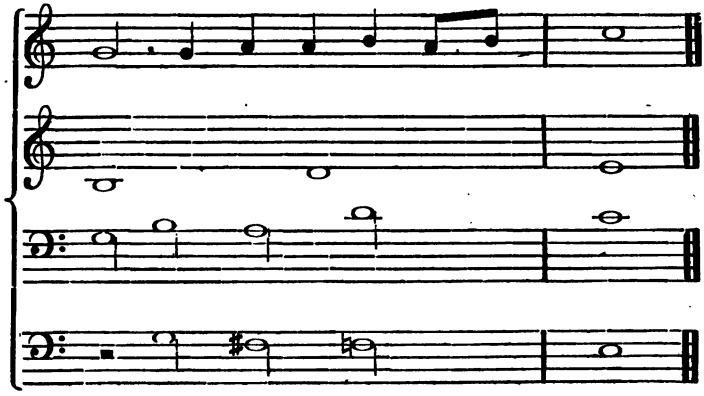


ANOTHER ARRANGEMENT OF THIS LATTER SCALE.

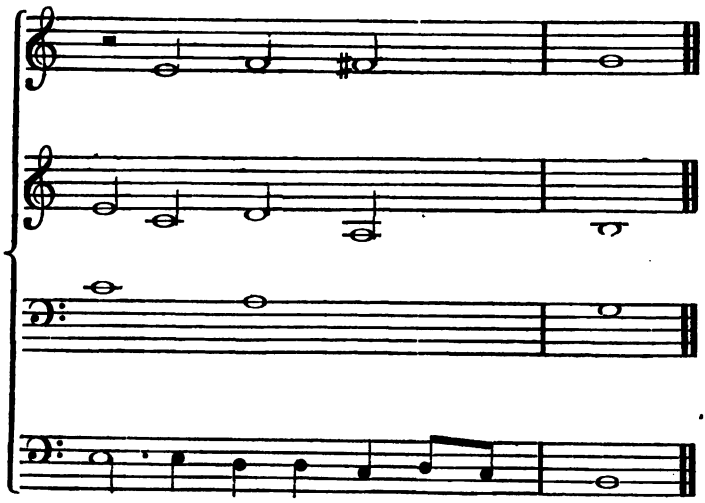


We may employ the scale No. 3, when from the key of C we desire to modulate to its dominant; and we may use scale No. 4, when from the key of C we wish to modulate to its subdominant. See the following example :

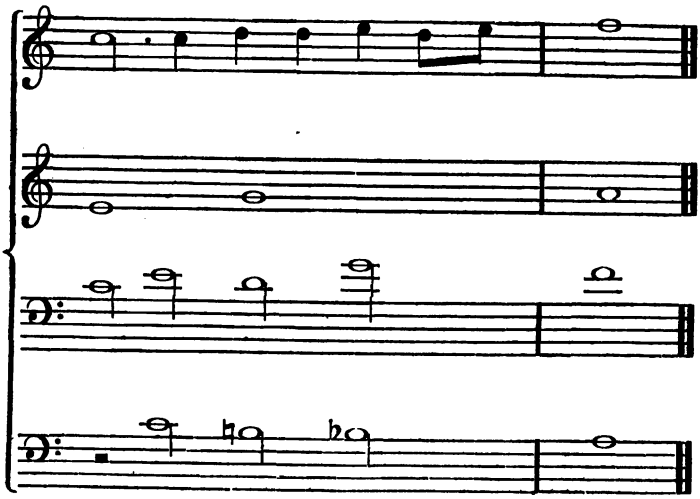
Theme.



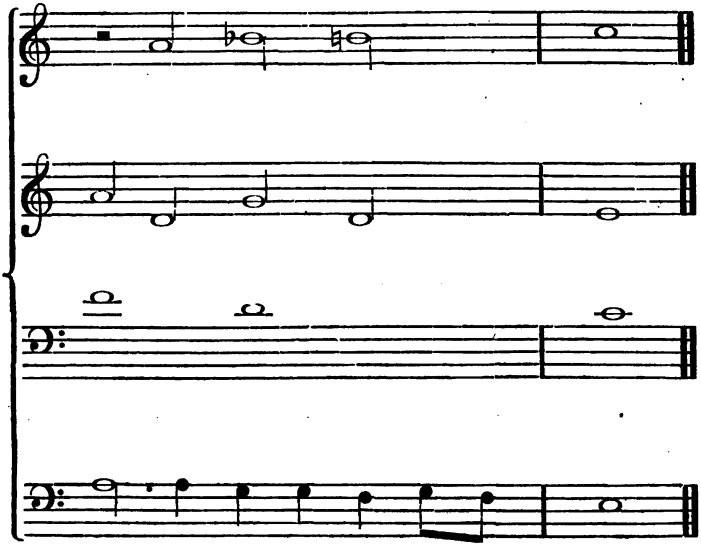
Reply in inverse contrary motion, according to Scale I.



Theme.



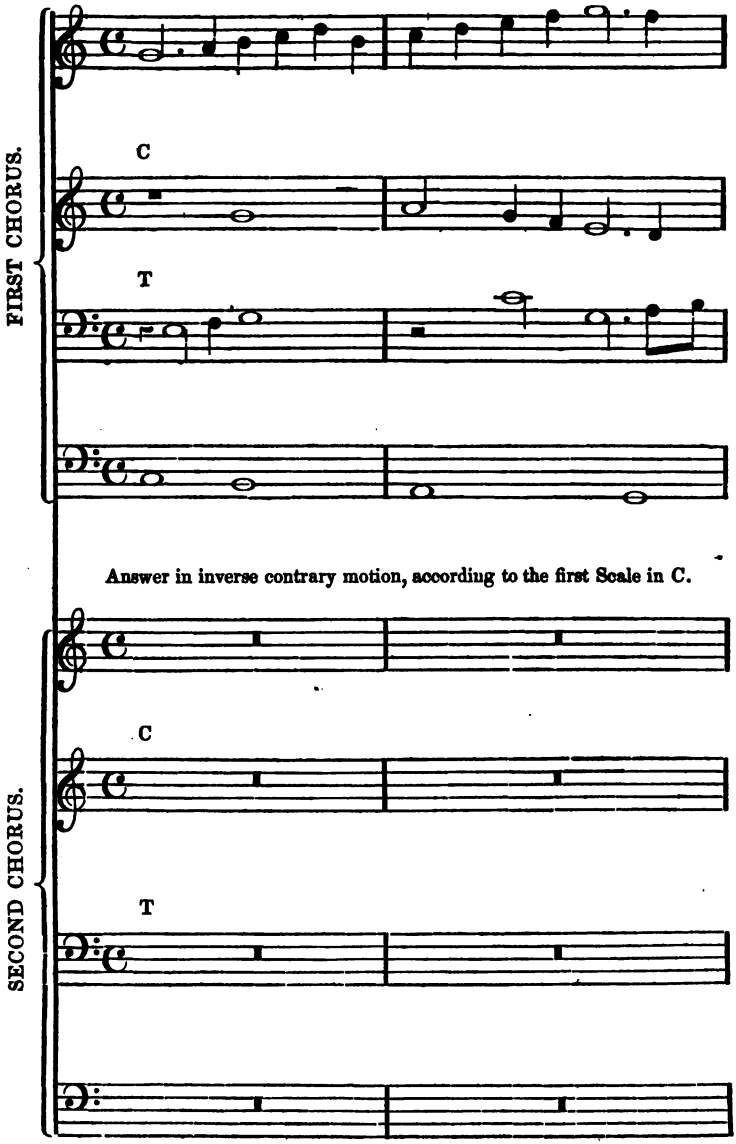
Inverse contrary reply, according to Scale IV.

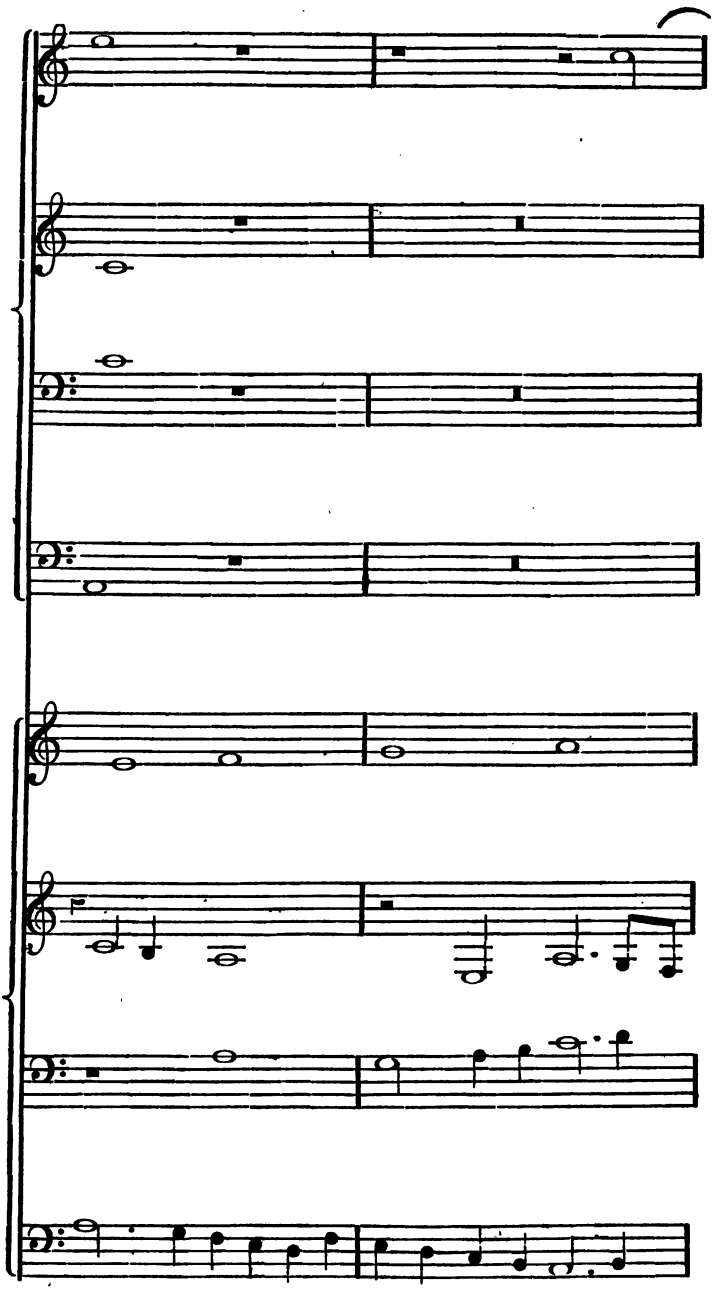


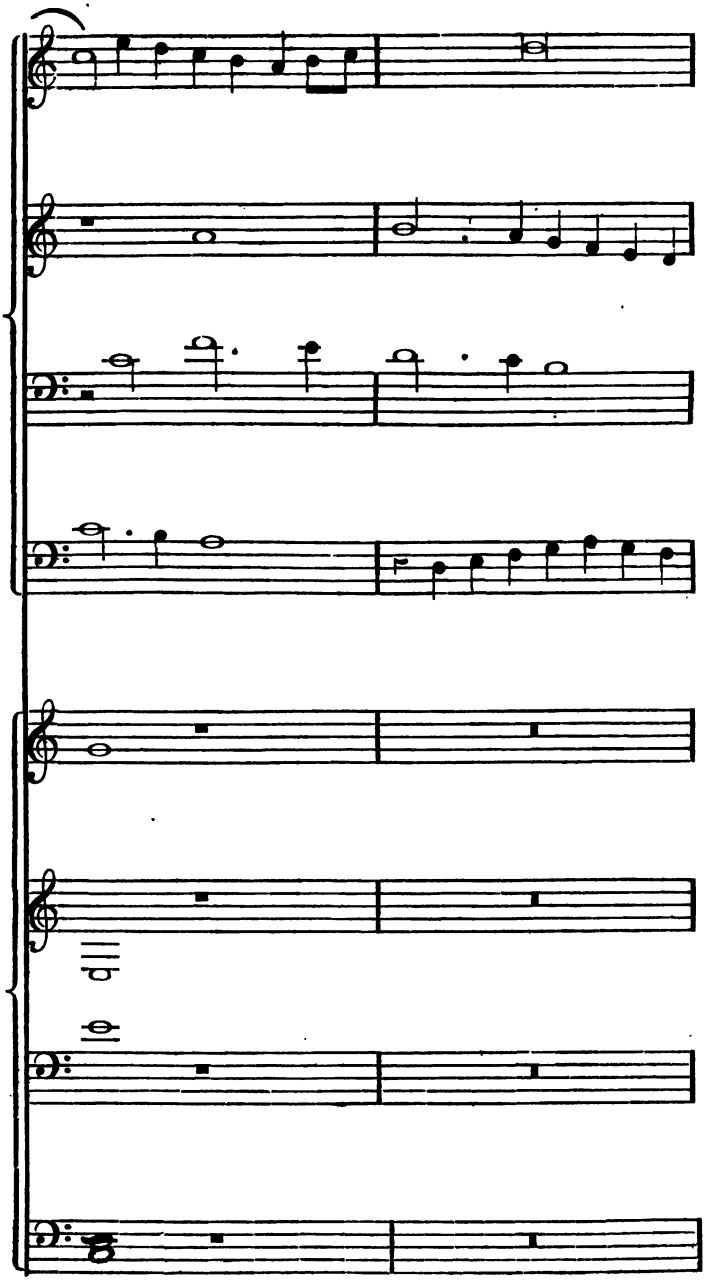
Before we give an extended example of this kind of imitation, it is necessary to state that it is indispensable that the reply in inverse contrary motion should commence before the period of each theme is concluded, or at least towards its termination; the succeeding theme, in its turn, must enter either before the reply or towards the end of it. According to this rule, we must combine the harmony and the parts so that they may lend themselves to this arrangement with regard to the entries. An example will perhaps better explain what we have just said.

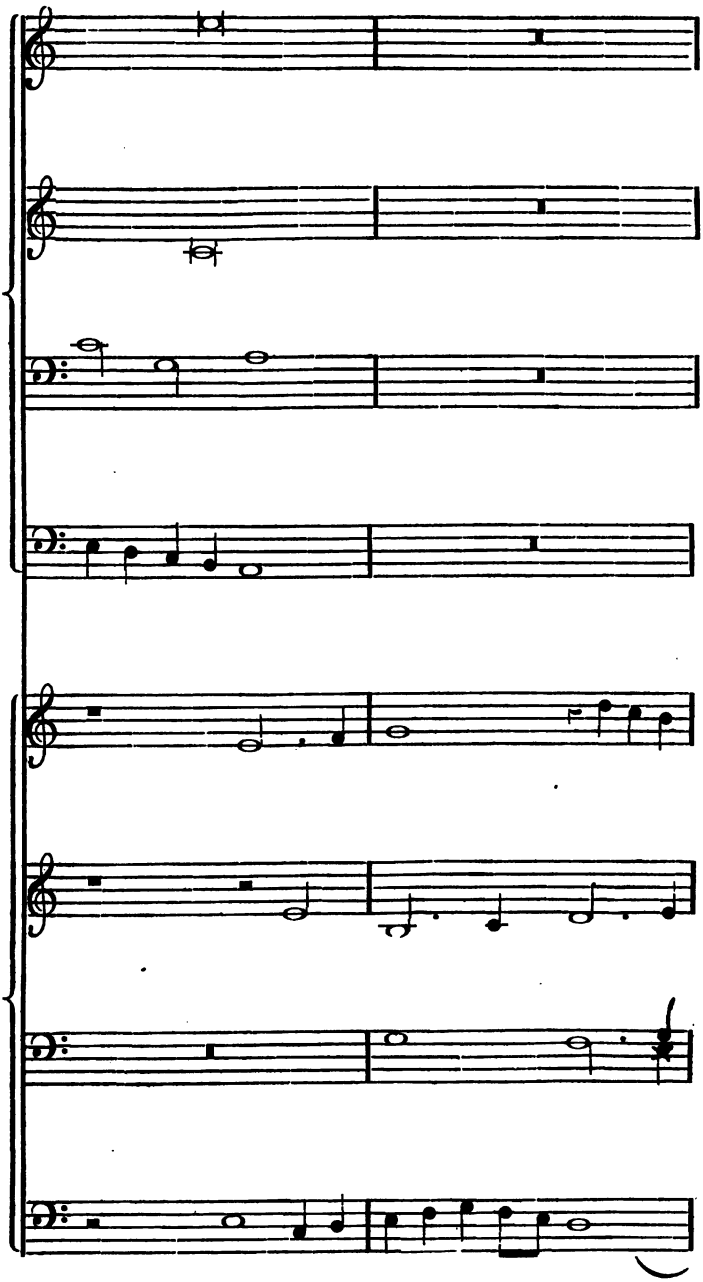
EXAMPLE OF A REGULAR PIECE COMPOSED IN INVERSE CONTRARY IMITATION.

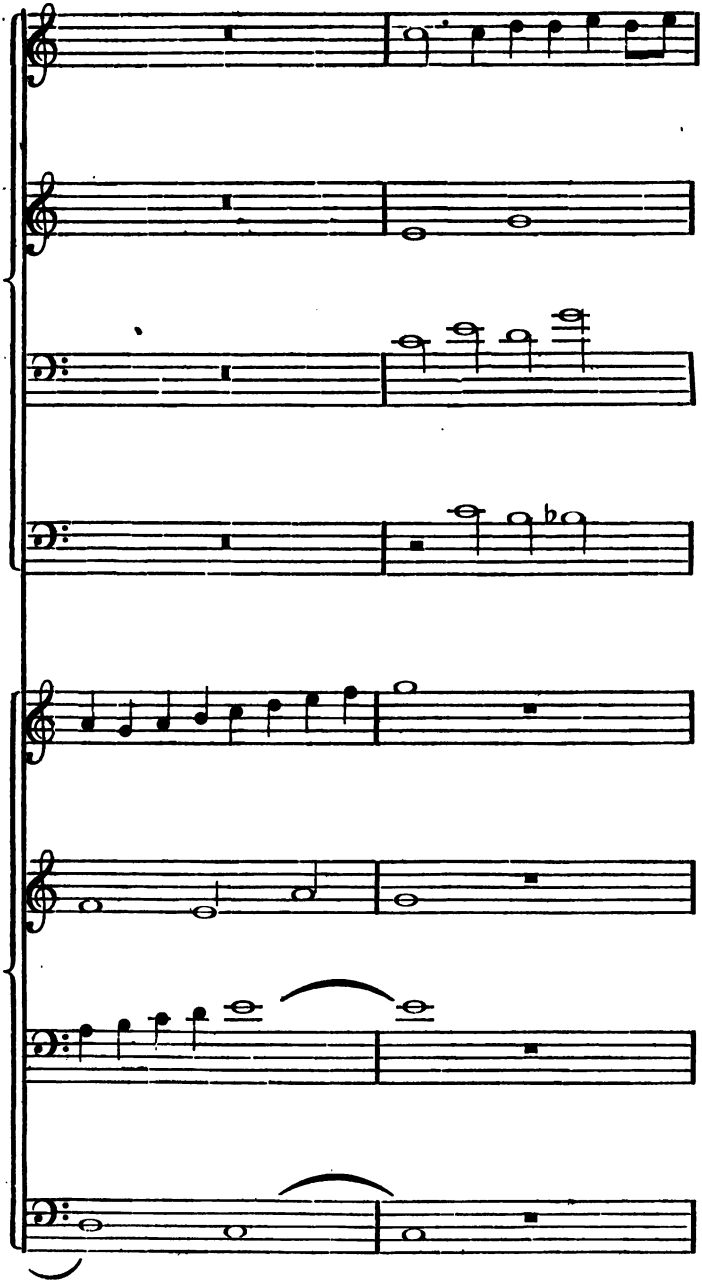
Theme or subject.

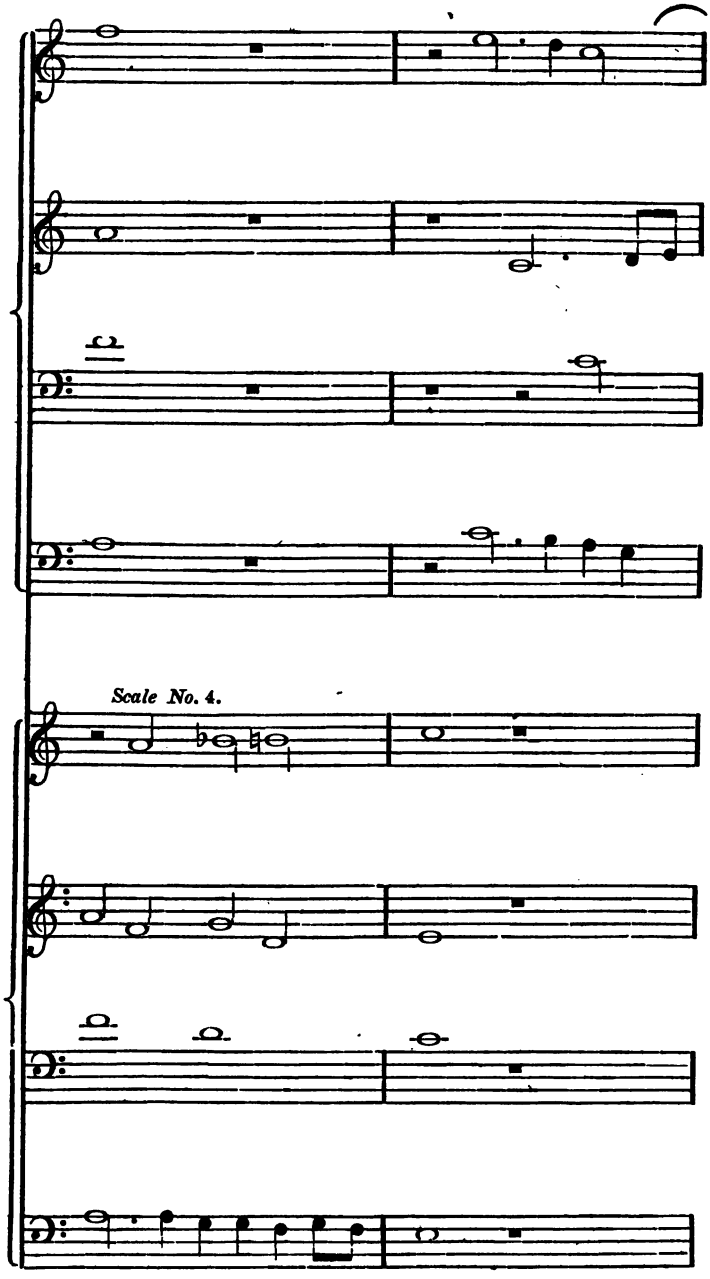


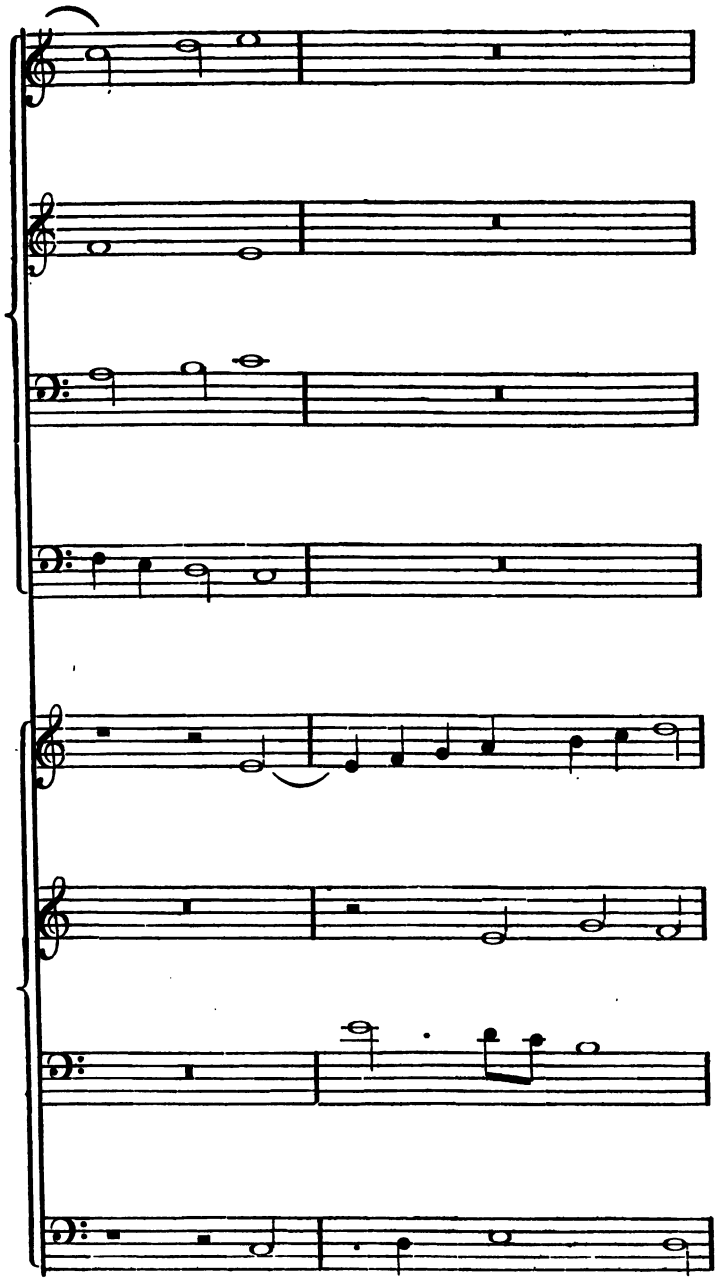


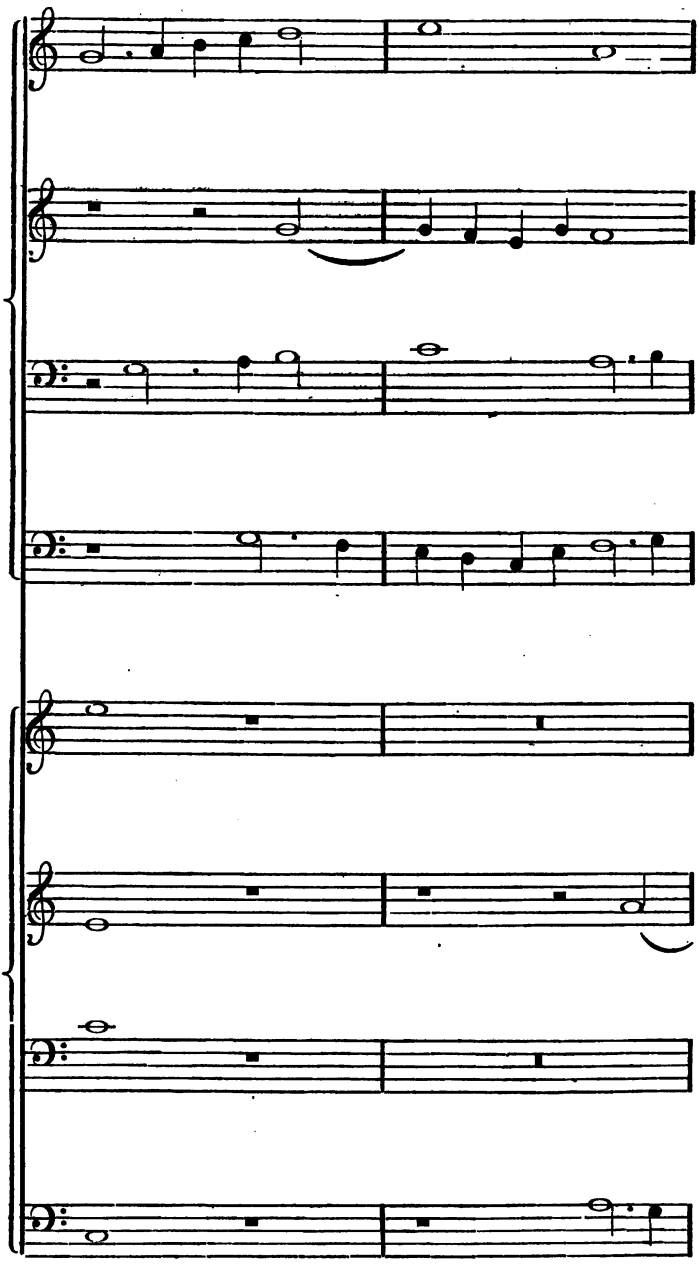


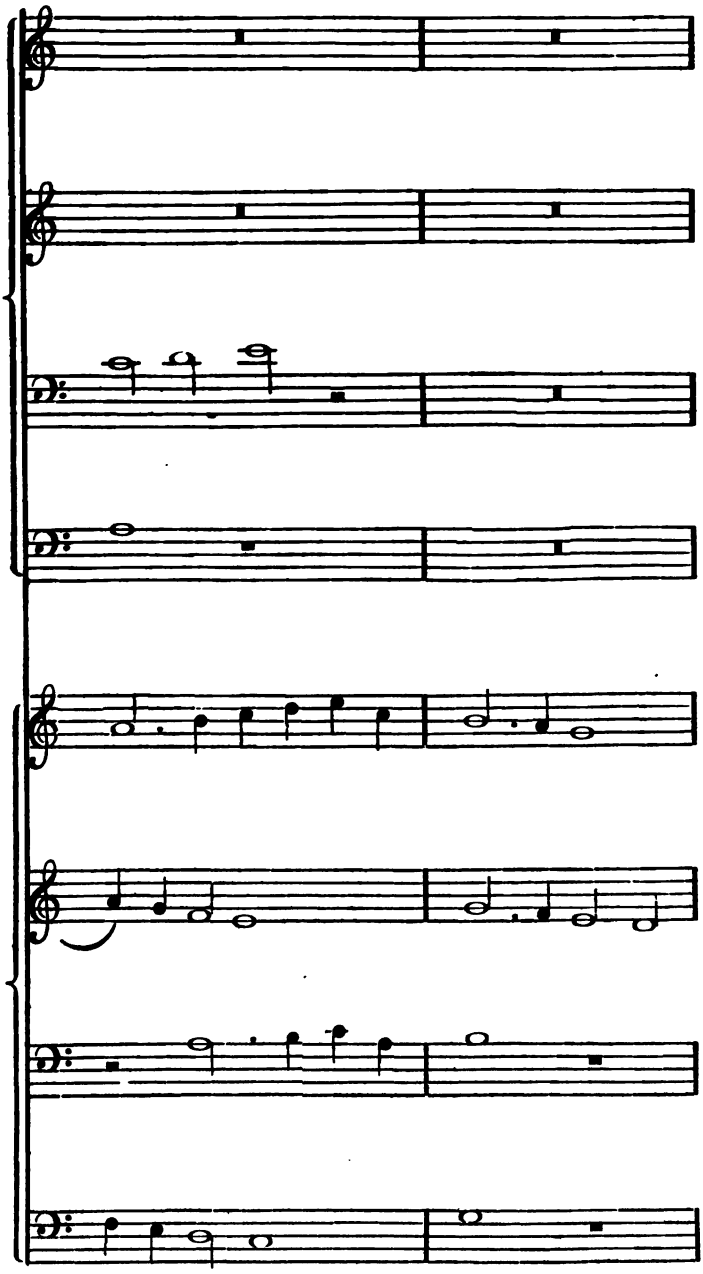


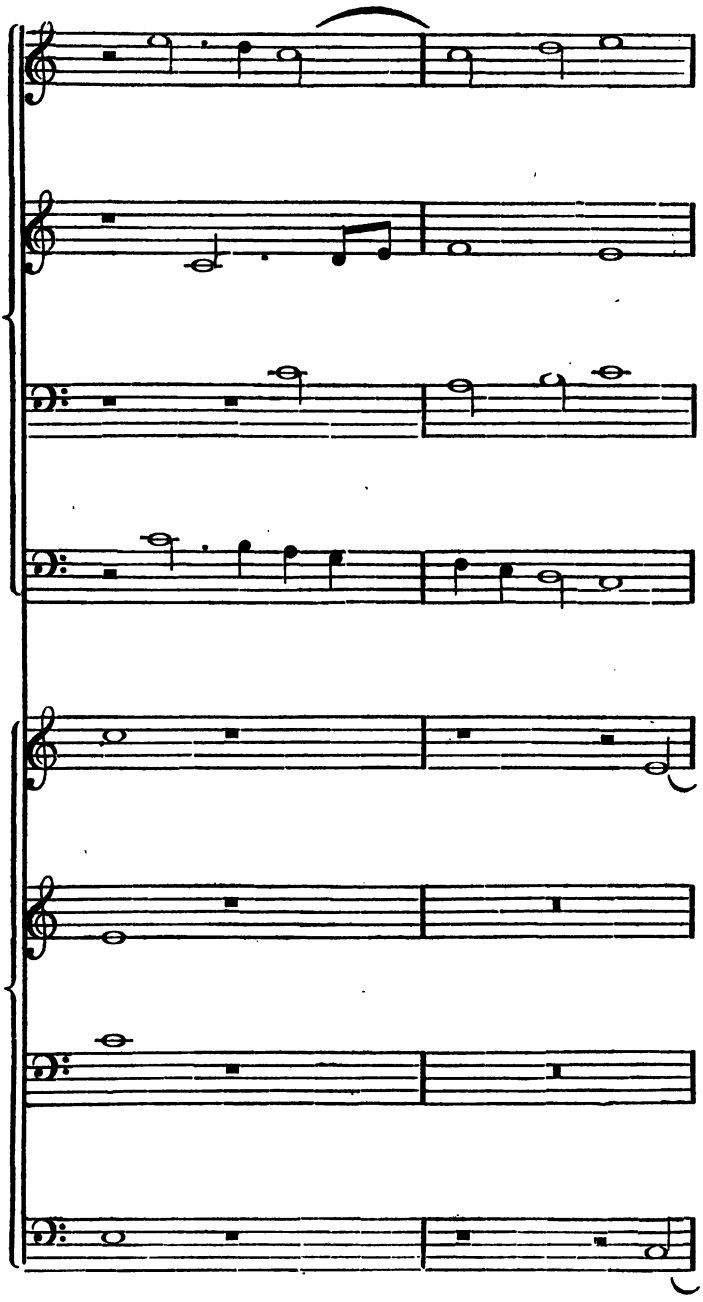


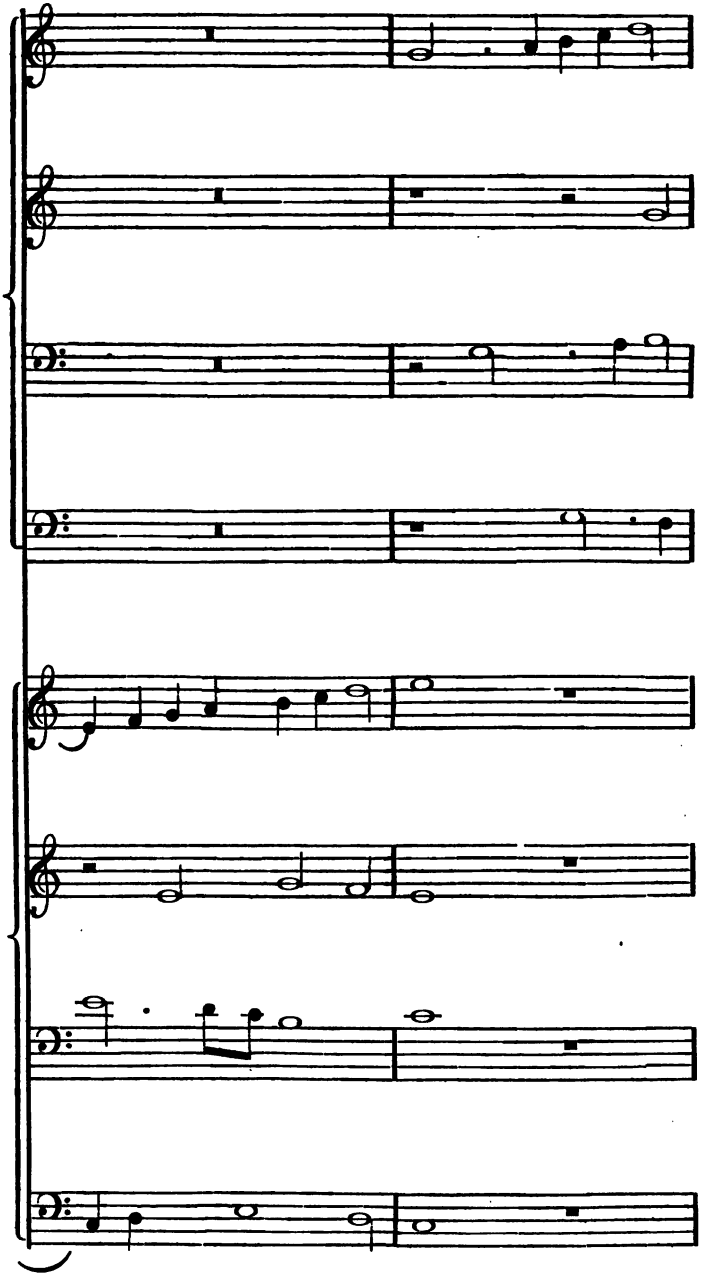

Scale No. 4.

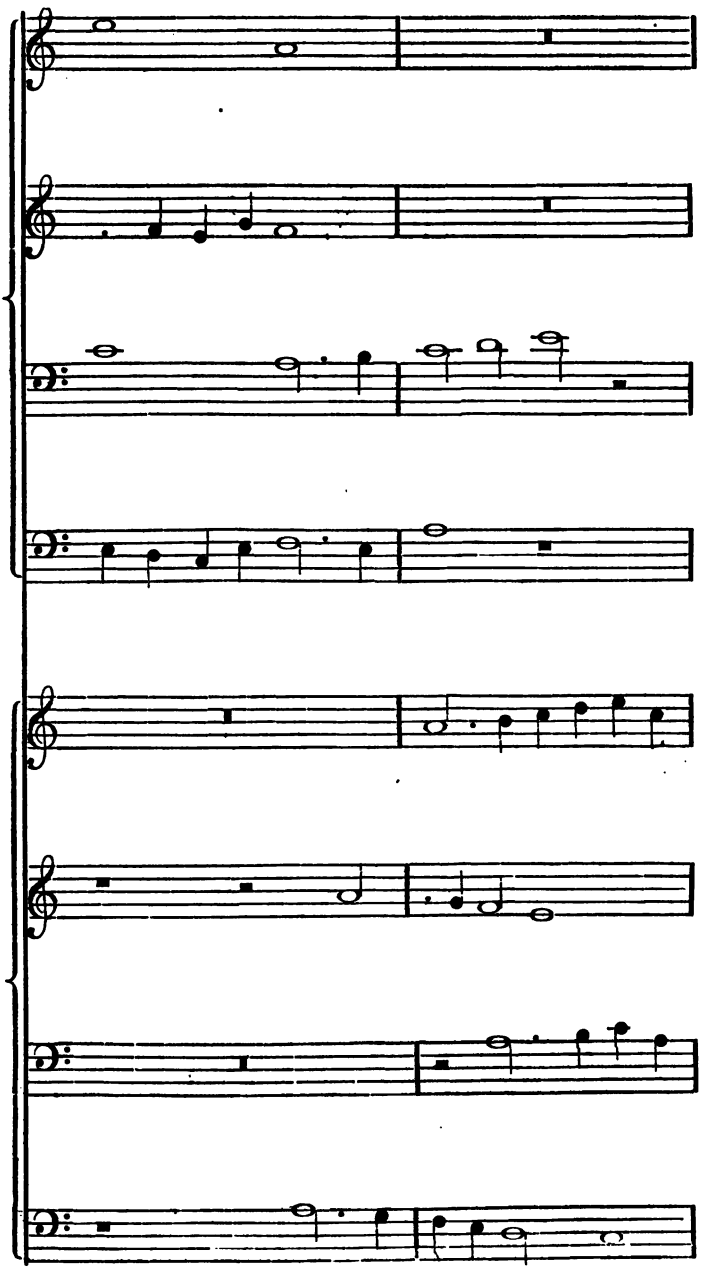


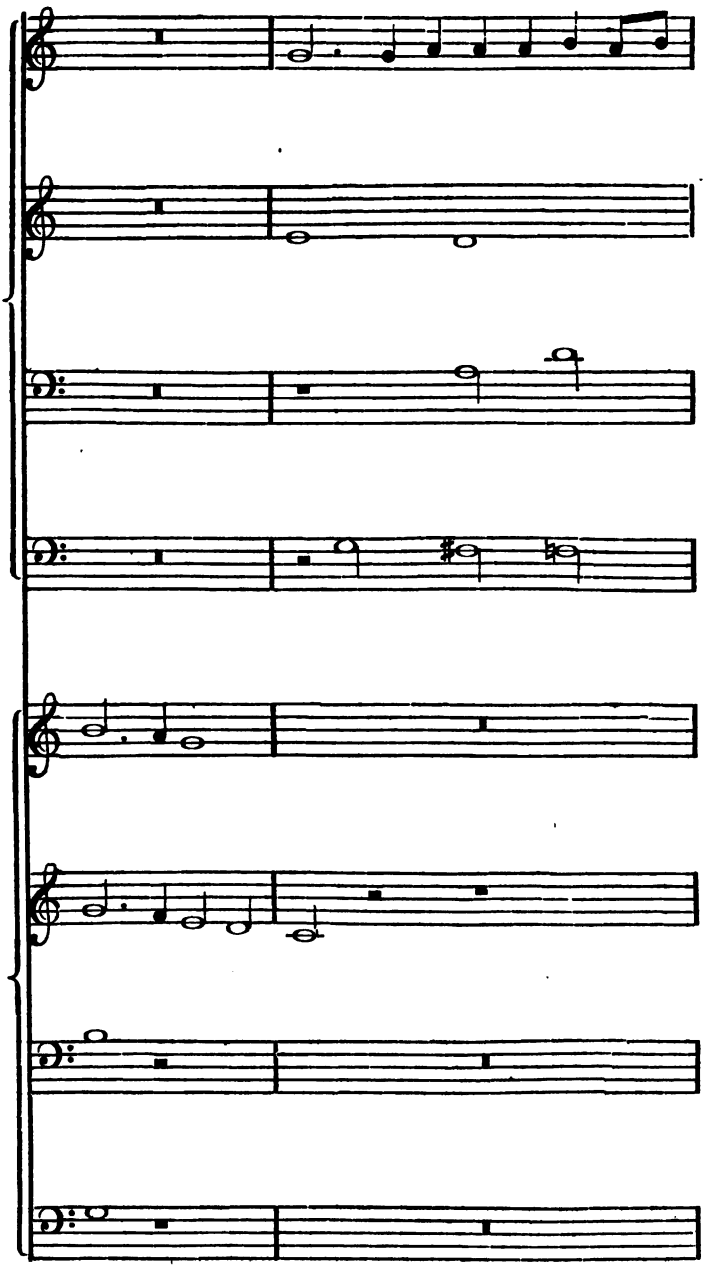


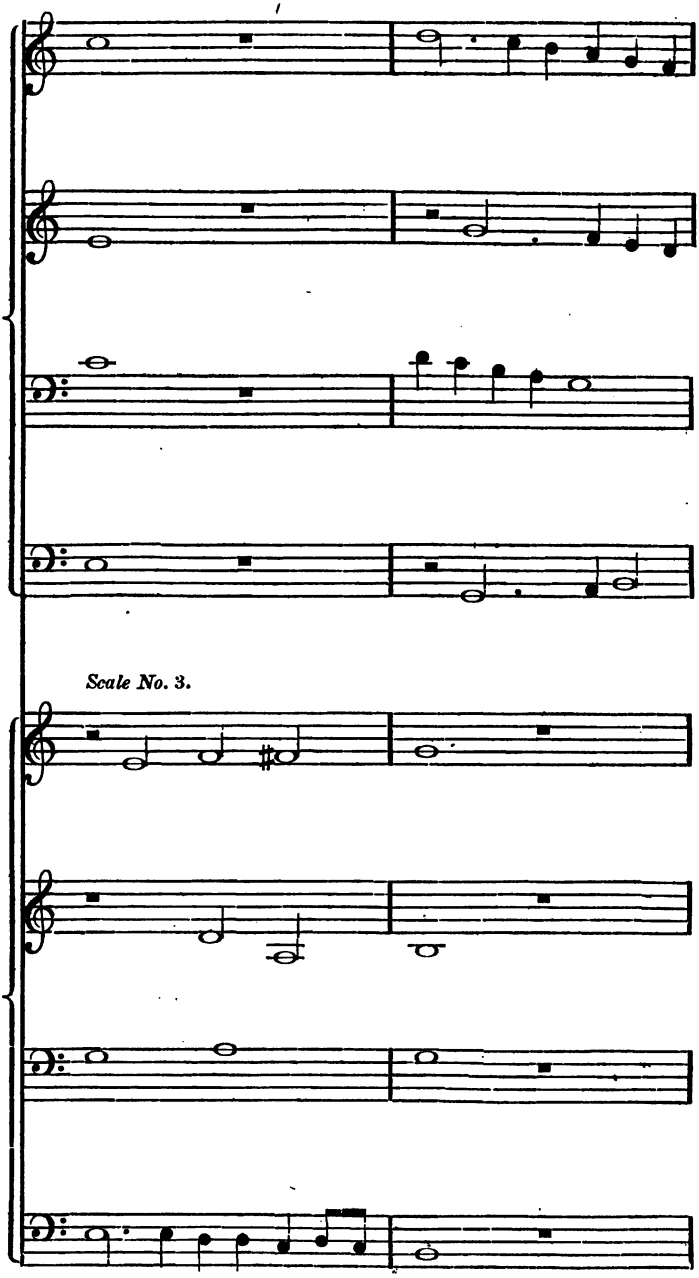


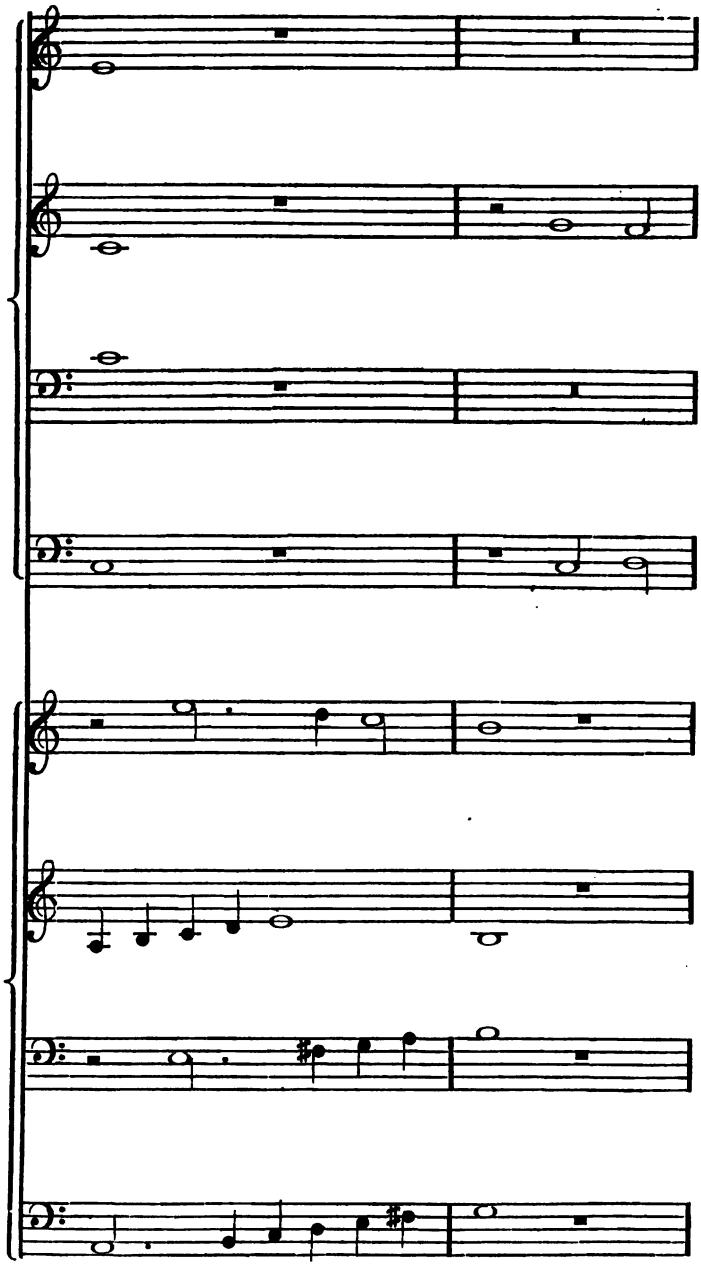


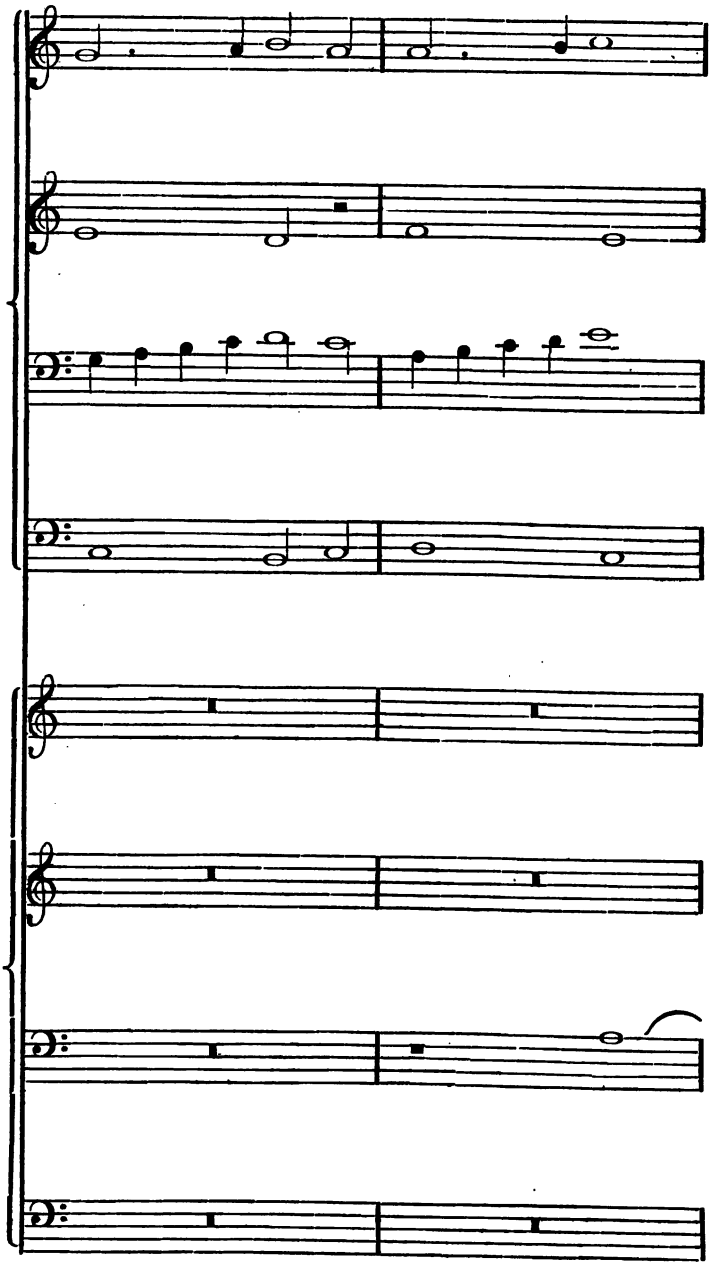


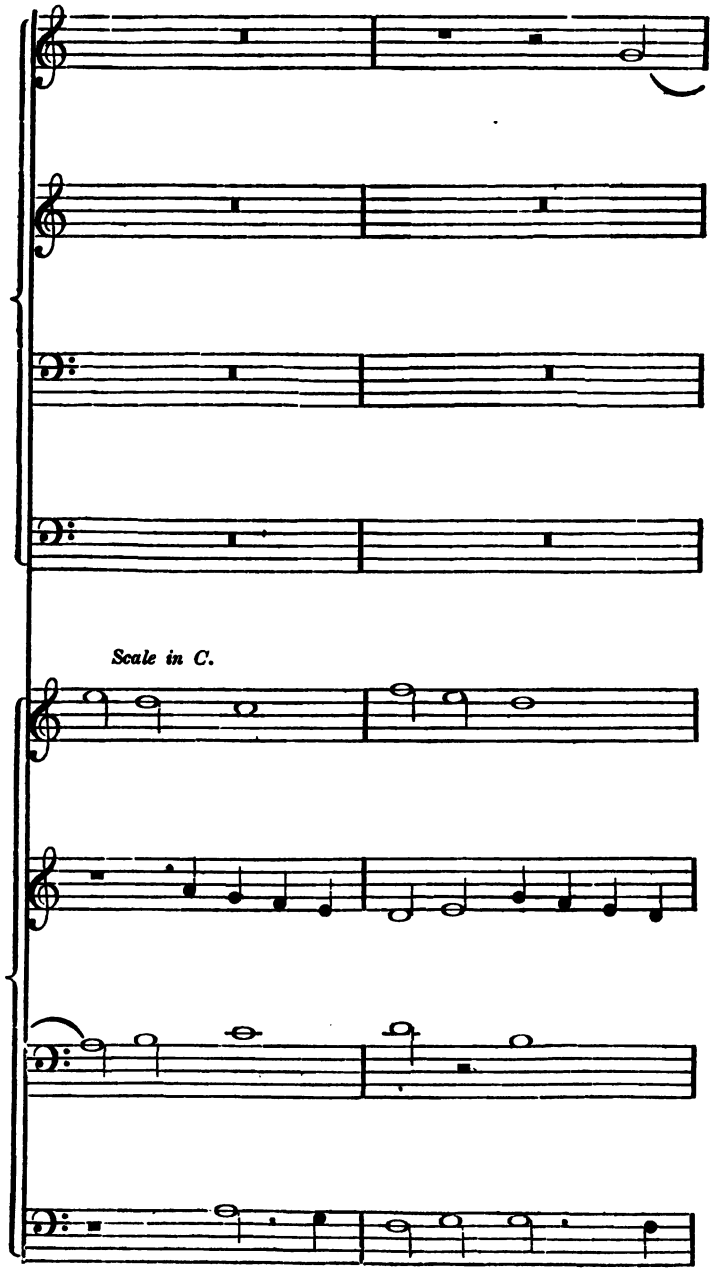


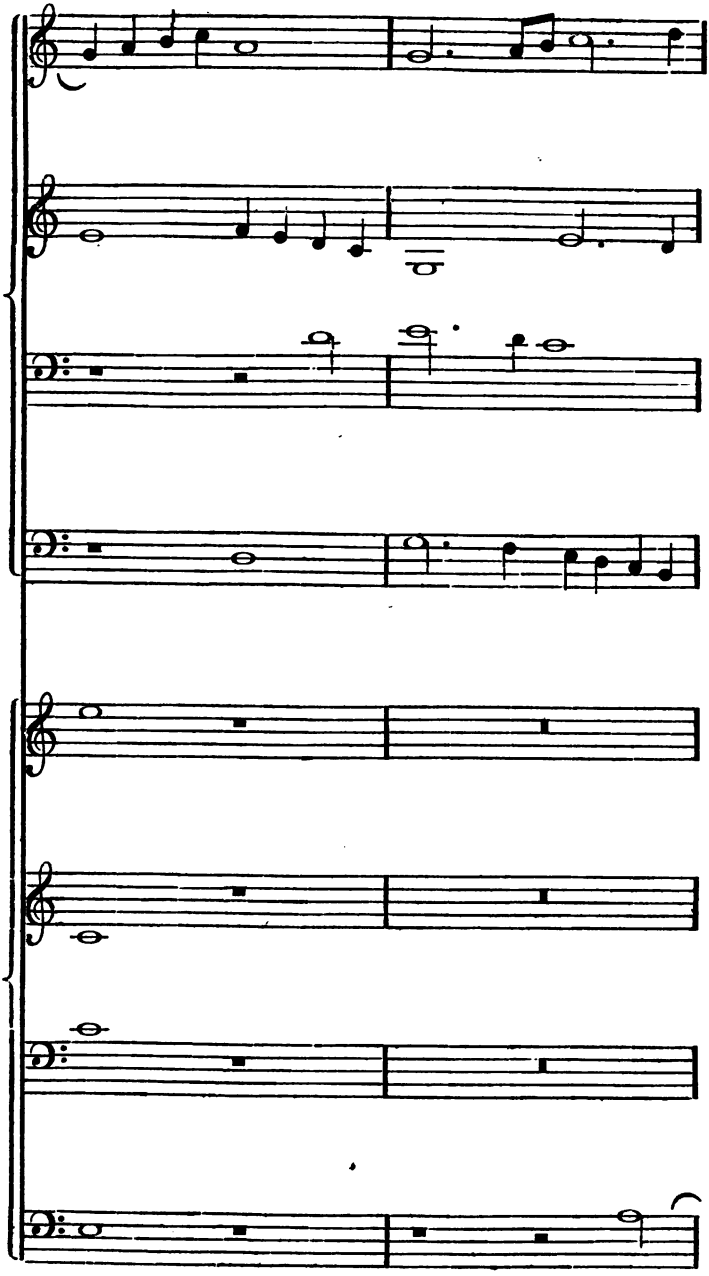


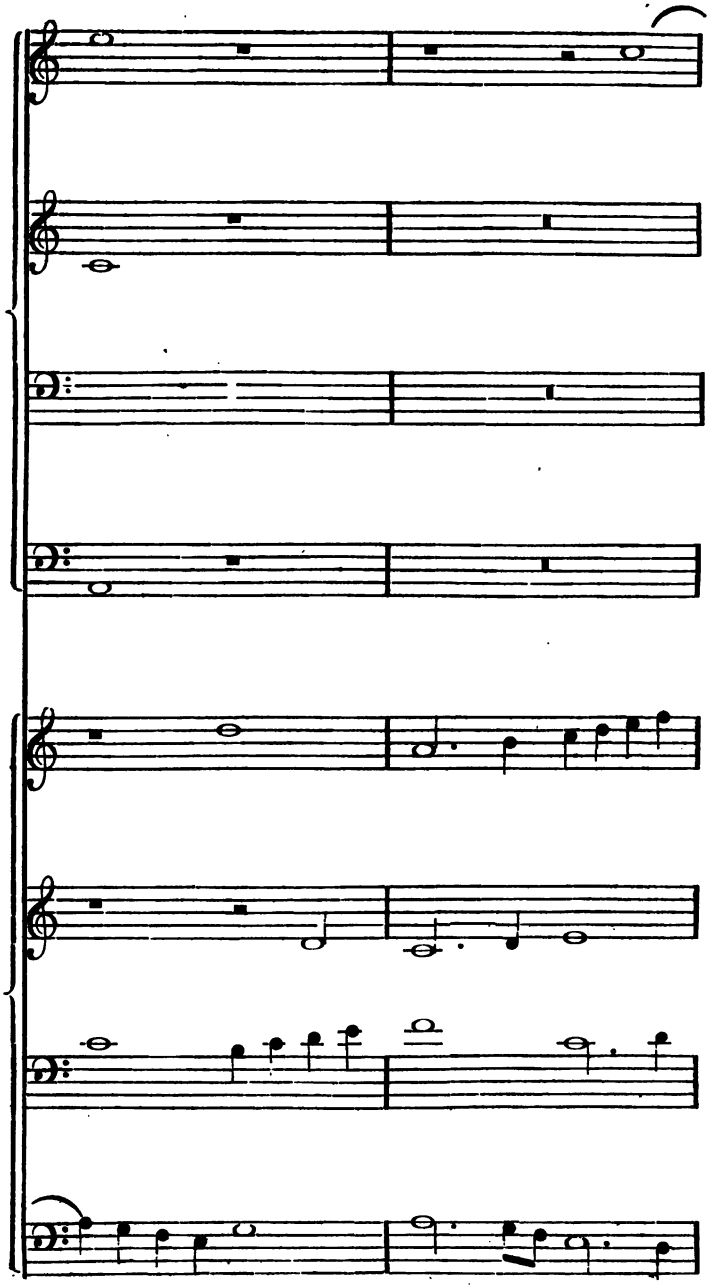

Scale No. 3.

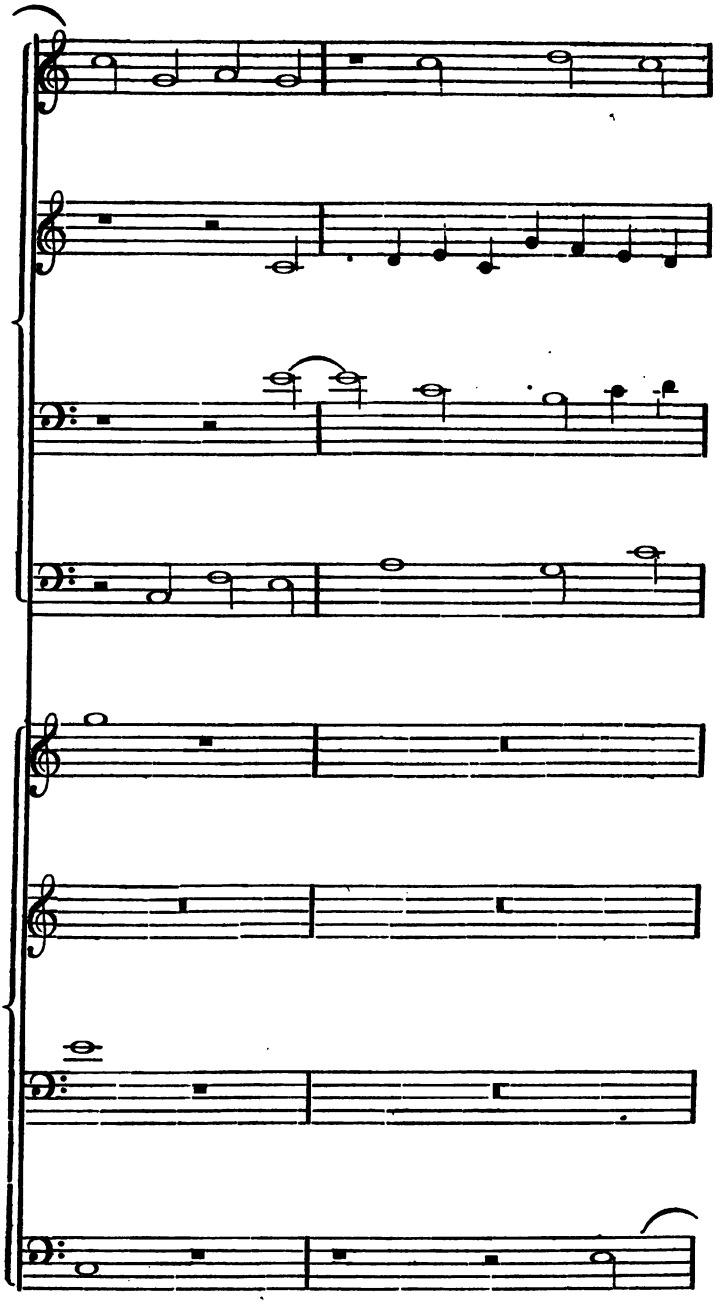


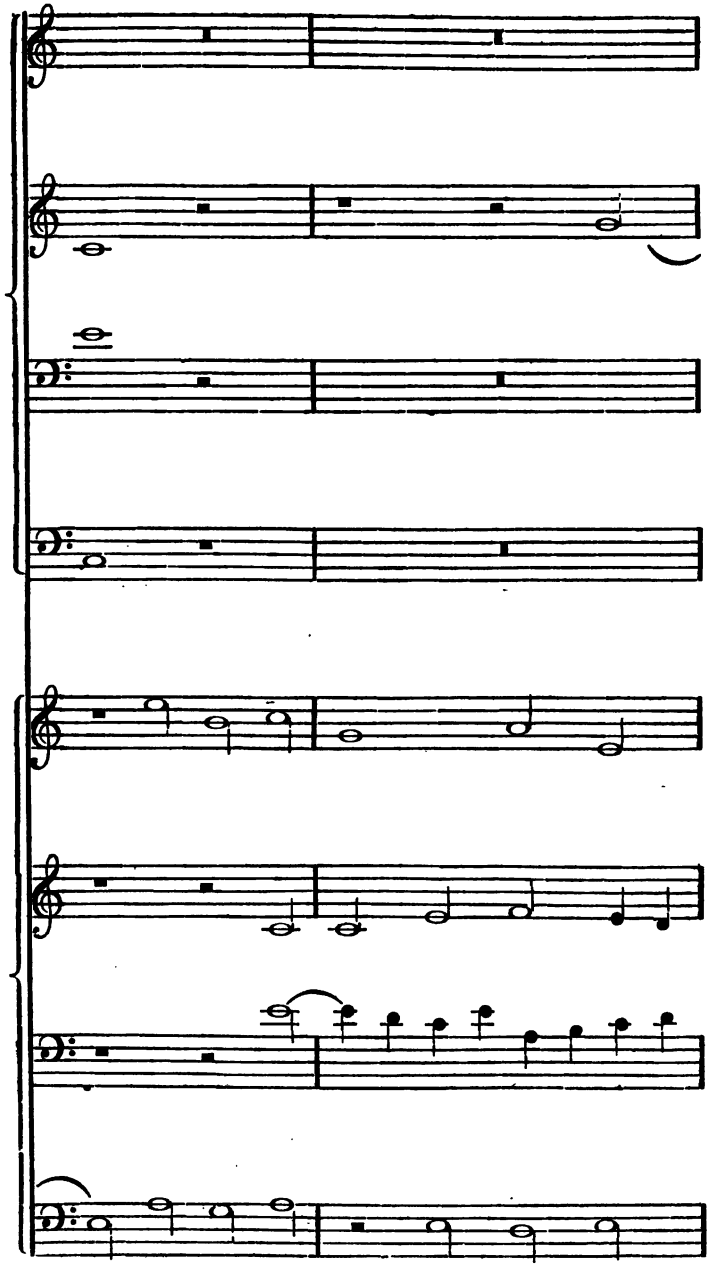


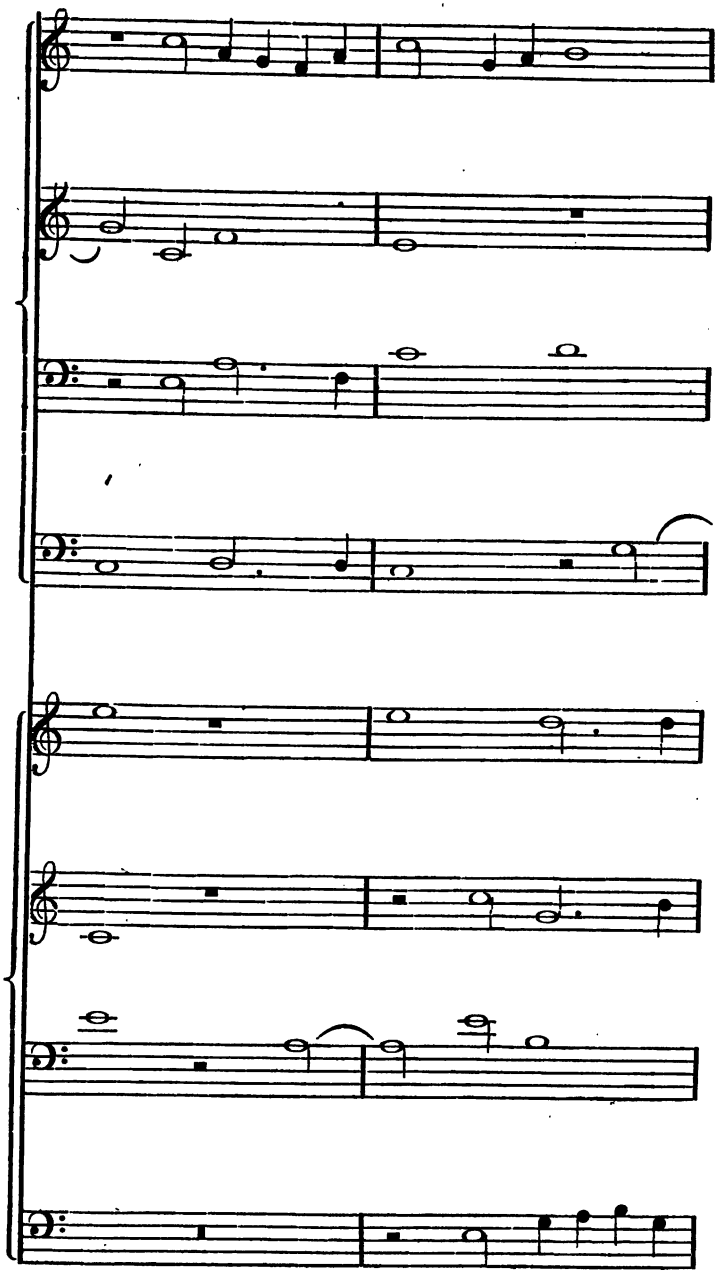

Scale in C.

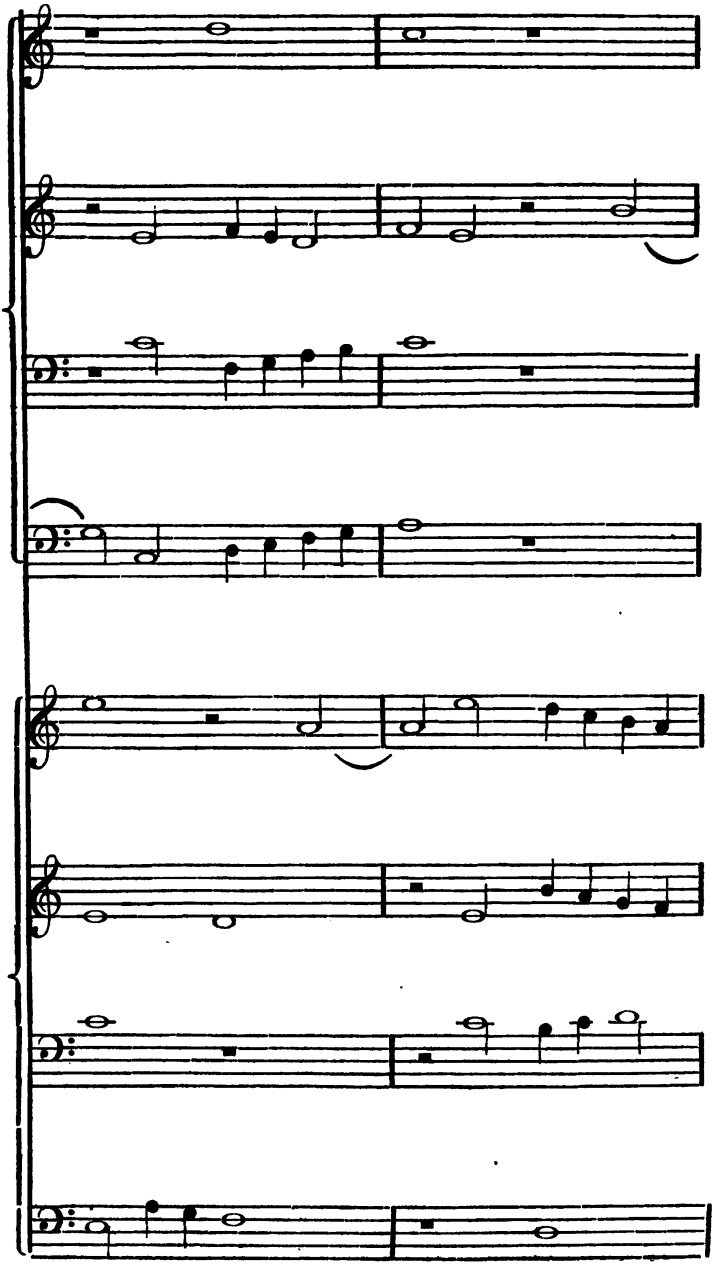


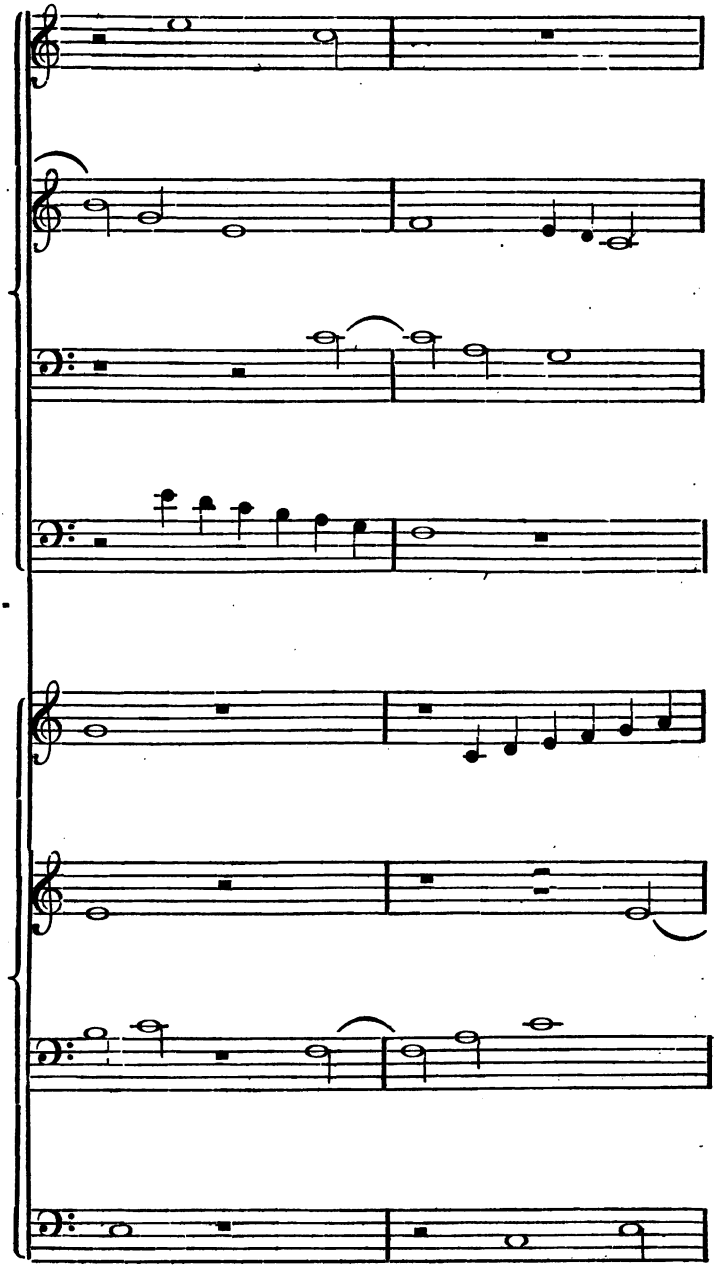


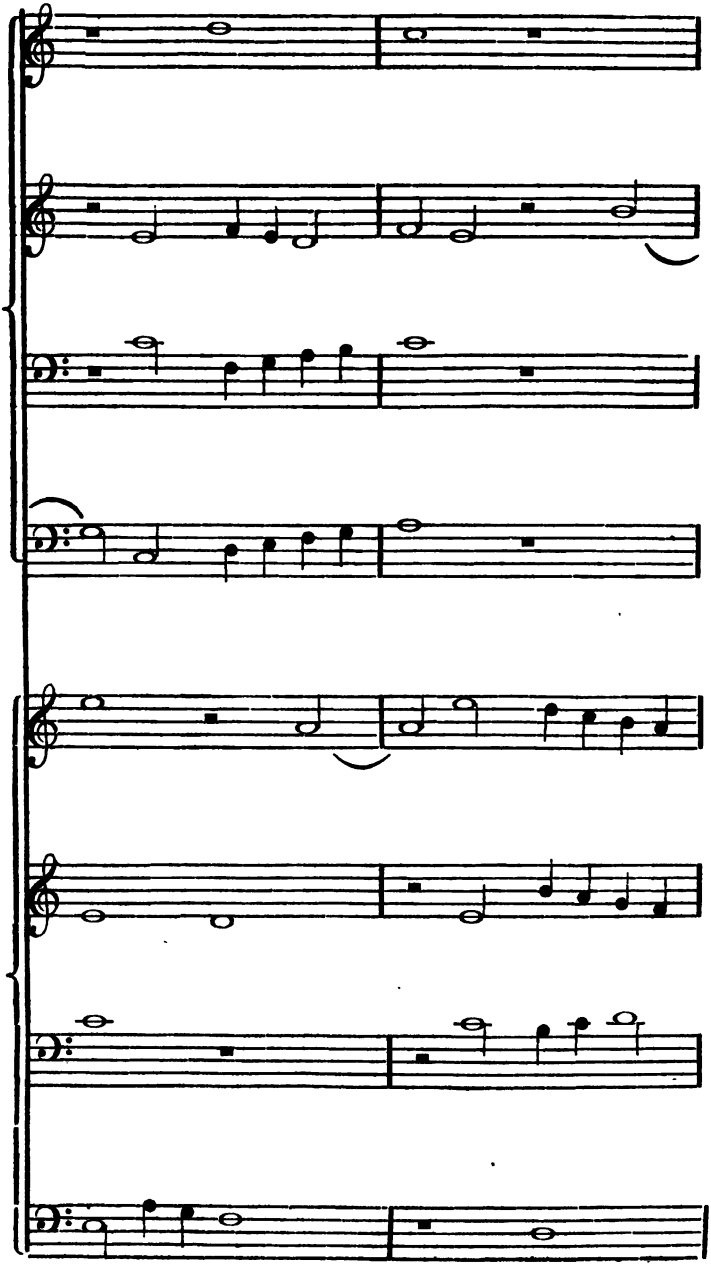


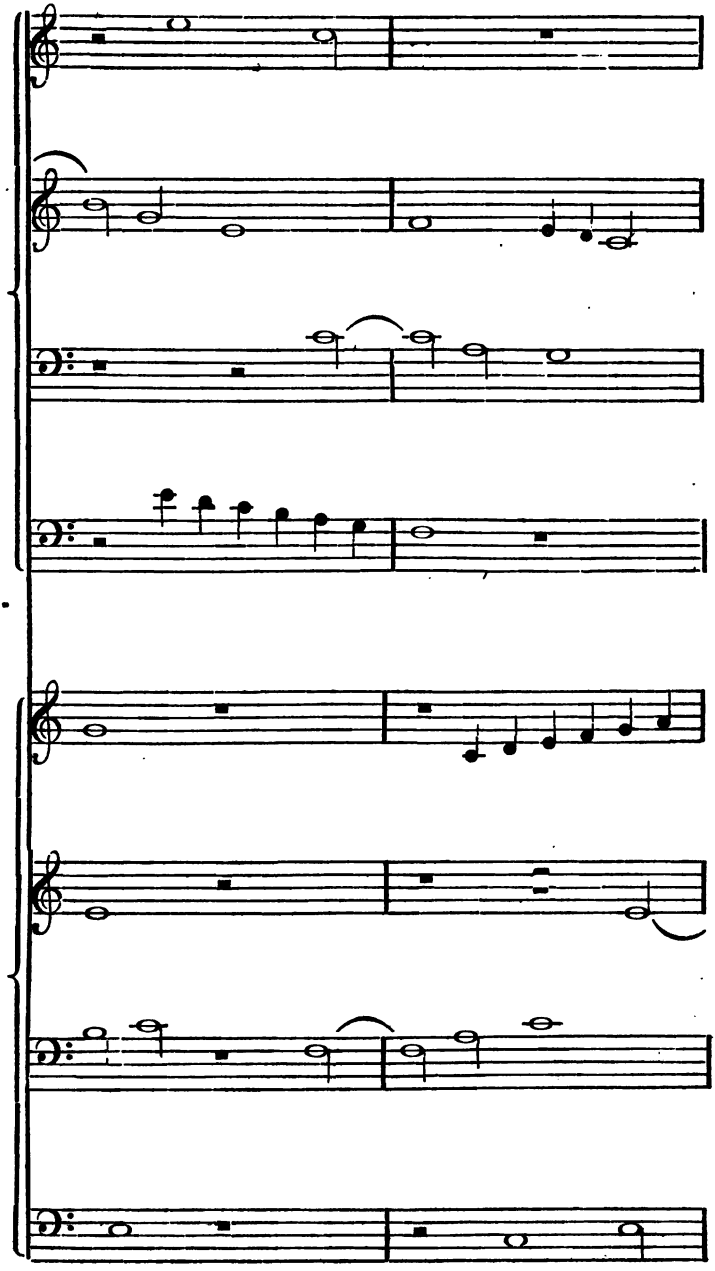


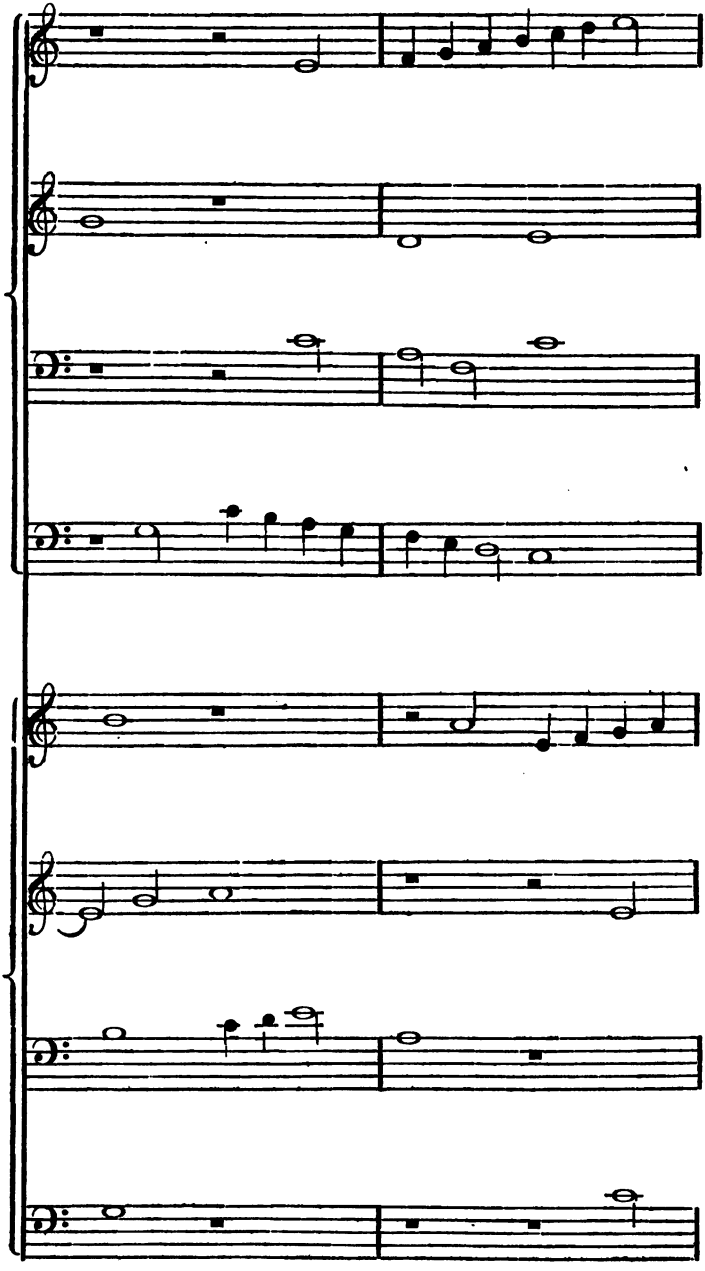


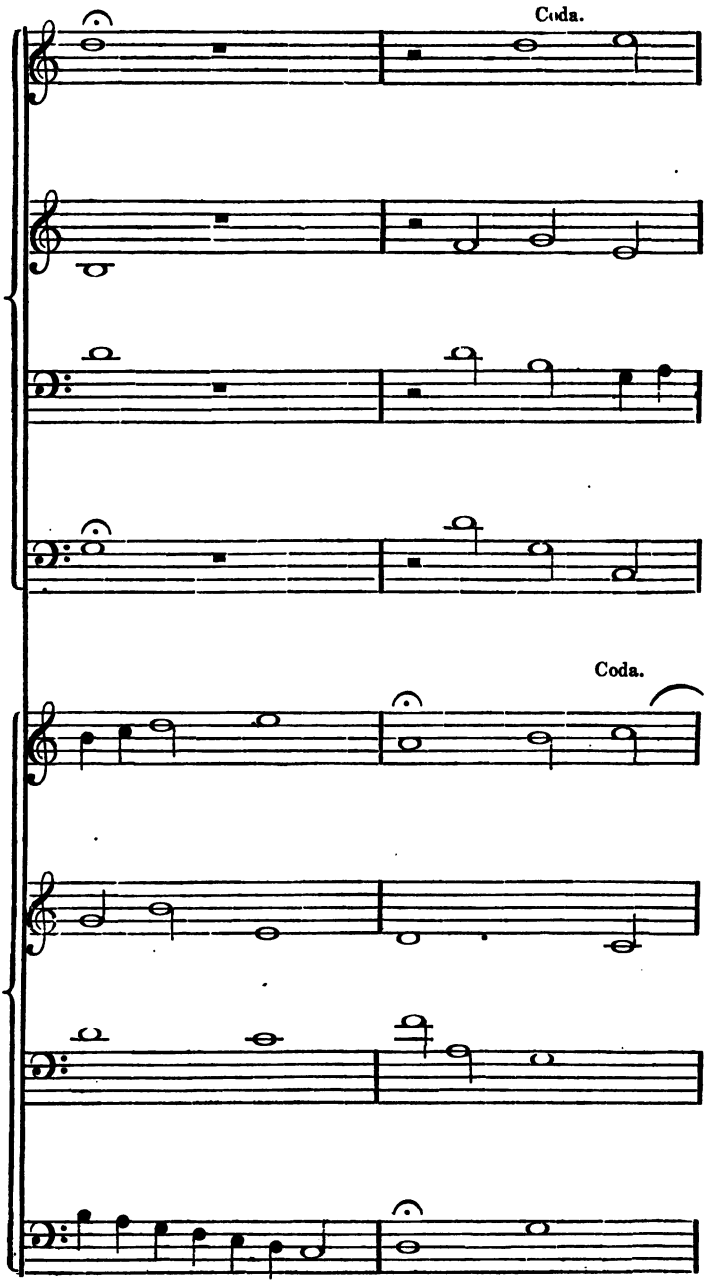


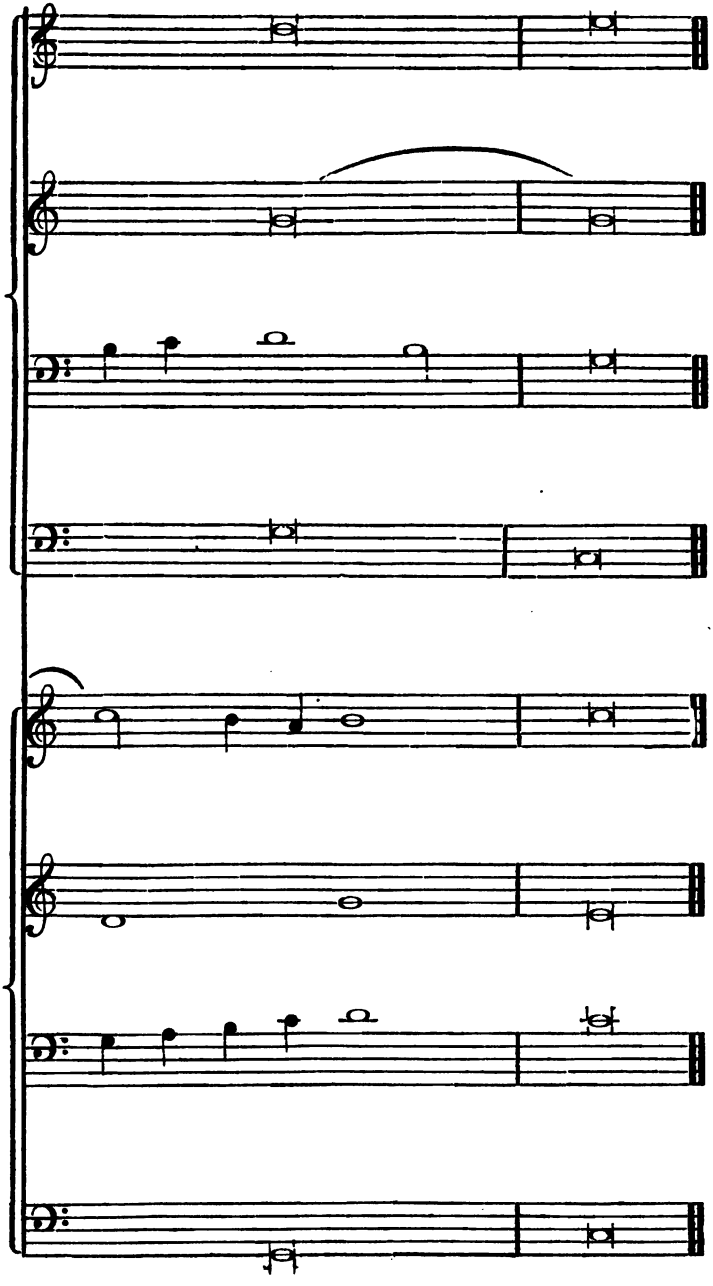









Coda.
Coda.



BOOK III.

ON DOUBLE COUNTERPOINT.

CHAPTER XX.

DOUBLE counterpoint is a composition in which the parts that are added are so artificially combined, that they may, without inconvenience, be transposed from ACUTE to GRAVE, if they are placed above the theme or subject; or from GRAVE to ACUTE, if they are placed below; while the theme undergoes no change in its melody, whether it be placed in one of the extreme parts, or in one of the intermediate parts.

Inversions may be effected in seven ways: there are, consequently, seven species of double counterpoints; viz. in the NINTH or SECOND; in the TENTH or THIRD; in the ELEVENTH or FOURTH; in the TWELFTH or FIFTH; in the THIRTEENTH or SIXTH; in the FOURTEENTH or SEVENTH; and in the FIFTEENTH or OCTAVE.

Before we proceed to speak of each of these seven species separately, it is necessary to observe in general: first, that for any double counterpoint the parts must be distinct from one another, as far as can be, by the value of the notes: that is, if the theme is composed of semibreves or minims, we must, in the counterpoint, oppose to it crotchets or quavers; still, however, in that varied manner practised in florid counterpoint. Secondly, that the part which contains the counterpoint must commence after the theme. Thirdly, that we must not, without

sufficient reason, cause the parts to cross one another; because, in this case, the intervals will not change in the transposition or inversion of the counterpoint from *acute* to *grave* or from *grave* to *acute*. Fourthly, that in all double counterpoints, except that in the octave, it is not only permitted, but even necessary, to alter the quantity of the intervals, by means of sharps, flats, or naturals, on the inversion, if the modulation requires it.

DOUBLE COUNTERPOINT IN TWO PARTS.

CHAP. XXI.

INVERSION IN THE OCTAVE.

When the inversion or transposition of a part takes place at the distance of an OCTAVE or FIFTEENTH, the counterpoint assumes the denomination of a double counterpoint in the octave.

To learn to construct this counterpoint, we must know what intervals are to be avoided, that the inversion may be correct. To obtain this knowledge, we must place two rows of figures, proceeding from unity to the number 8, opposing one to the other in the following order:

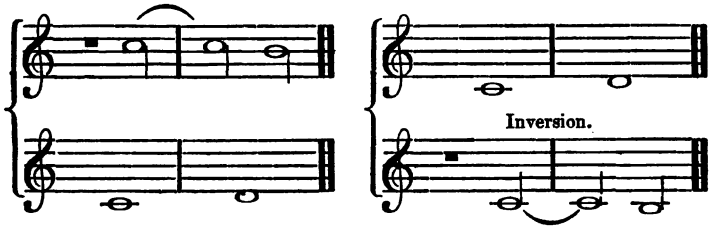
1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

The figures in the top row indicate the intervals of the counterpoint; those of the lower row, the intervals which result from the inversion. We see, therefore, that 1 or UNISON is changed into the

OCTAVE; the SECOND into the SEVENTH; the THIRD into the SIXTH; the FOURTH into the FIFTH; and so on with the others.

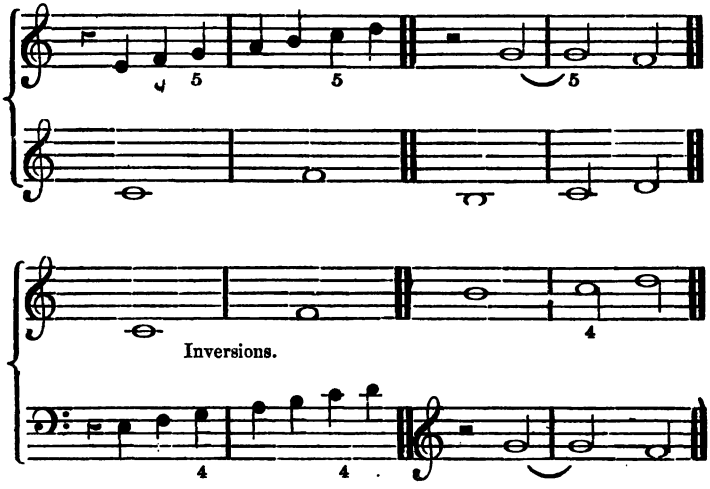
We must not too often use the octave and unison, because they do not produce sufficient harmony, except, however, at the commencement or end of the theme, and when we desire to employ syncopation.

EXAMPLES.



We must avoid the FIFTH, because by inversion it becomes a FOURTH. It can be introduced only as a passing note, or when it is used by syncopation.

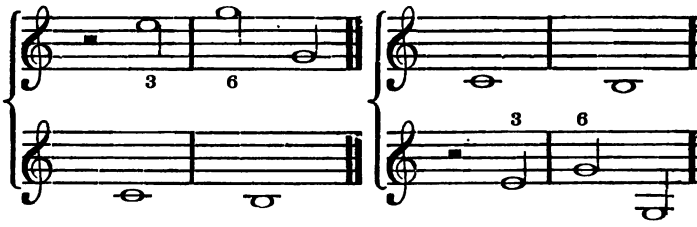
EXAMPLES.



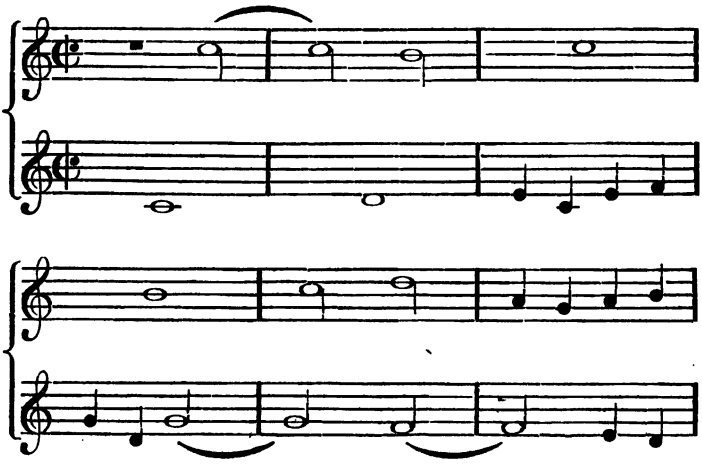
The FOURTH is subject to the same inconveniences and the same exceptions as the fifth, and must be excluded or admitted like it.

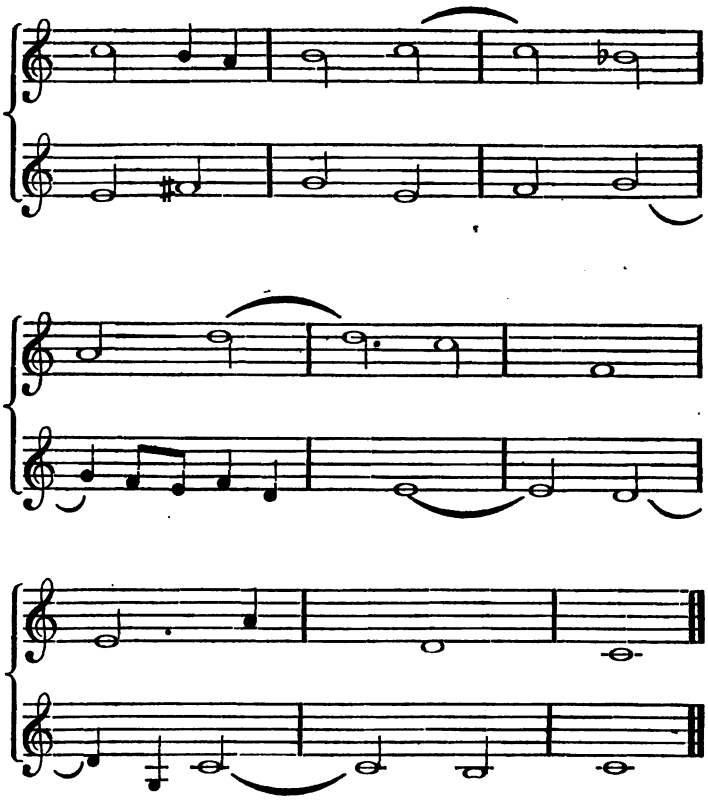
All the other intervals may be employed, if we observe the laws relating to them. We must also take care not to separate the parts beyond the limits of the octave; for the intervals which exceed these bounds undergo no change on the inversion; that is, the third remains a third, the sixth a sixth, &c.

EXAMPLES.



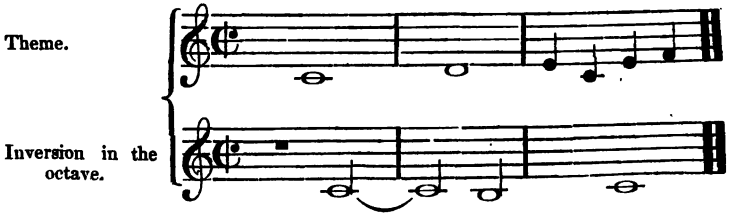
We shall now give an extended example of double counterpoint in the octave, in which the student will see how all the different intervals may be employed so as to ensure a correct inversion.



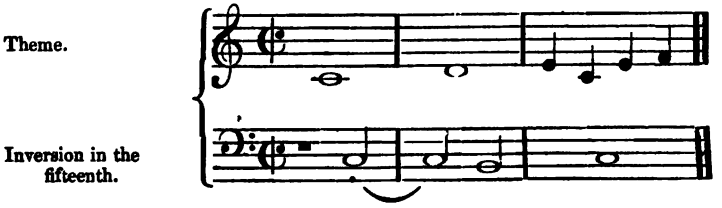


DIFFERENT WAYS OF INVERTING THE PRECEDING EXAMPLE.

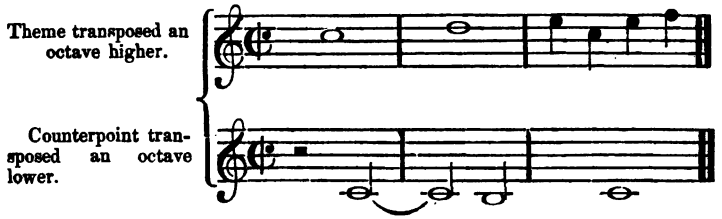
First way.—Invert the counterpoint an octave, from acute to grave.



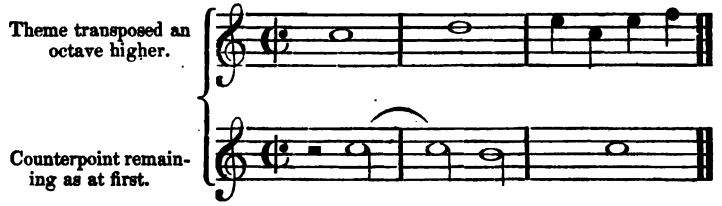
Second way.—That the counterpoint may be in the fifteenth, we must invert it thus, a fifteenth lower.



Third way.—Transpose the theme an octave higher, and the counterpoint an octave lower.



Fourth way.—Transpose the theme an octave higher, while the counterpoint remains in its place.



Before we proceed to another species, it is essential to observe that the dissonance of the ninth cannot be used in double counterpoint in the octave, because it cannot be inverted.

Double counterpoint in the octave is one of the kinds most generally used.

CHAP. XXII.

DOUBLE COUNTERPOINT IN THE NINTH.

WHEN the inversion of a counterpoint takes place in the NINTH, either above or below, it is called a DOUBLE counterpoint in the NINTH or SECOND. The combinations of this species of counterpoint are obtained by means similar to that already employed for counterpoint in the octave; in other words, by opposing to one another two series of figures, each of which series is bounded by the figure indicated by the name of the counterpoint. Hence, as each series in the counterpoint in the OCTAVE is composed of eight figures, so in the counterpoint of the NINTH, of which we are now treating, each series must be composed of nine figures. It is the same with all the counterpoints which follow these, and for each of which we must employ its proper progression; viz. for counterpoint in the TENTH, ten figures; for that in the ELEVENTH, eleven figures; and so on. We give this explanation here, that we may not be under the necessity of speaking of it again, when we treat of the subsequent species.

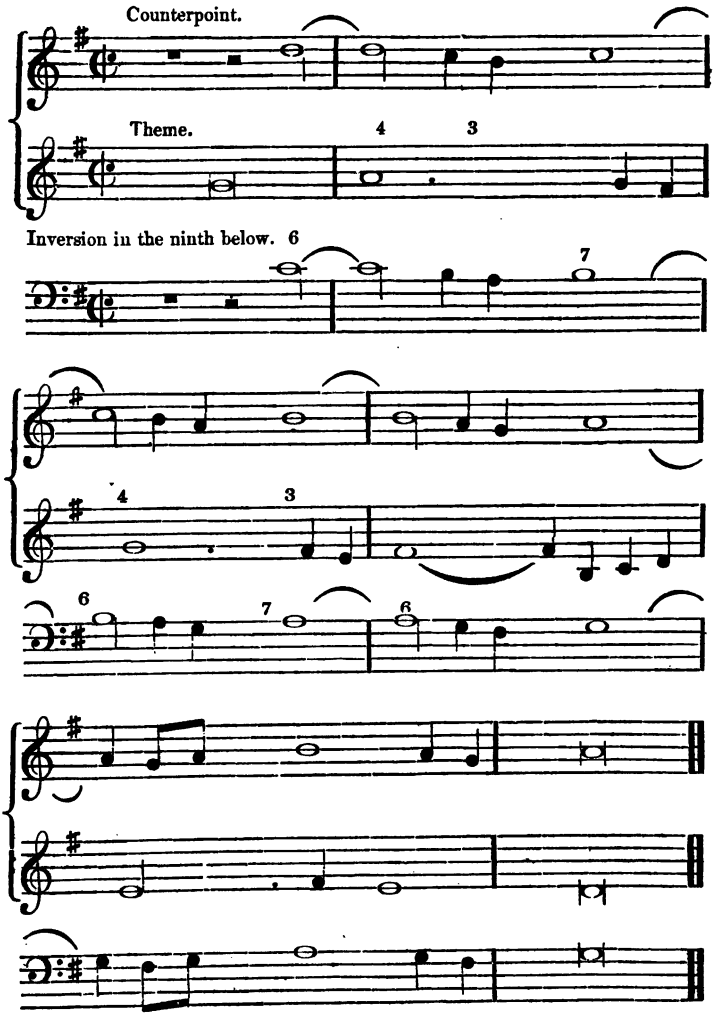
This, then, is the series of figures which belong to double counterpoint in the NINTH:

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

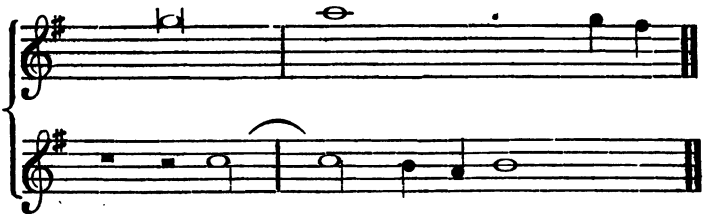
From this scheme we see that the UNISON is changed into a NINTH; the SECOND into an OCTAVE; and so on. The FIFTH is here the principal interval. It merits the most attention, either to prepare or to resolve, not only dissonant intervals, but also such as become so by inversion. The discord of the

FOURTH resolved into the THIRD,—that of the SEVENTH resolved into the SIXTH, that of the SECOND, &c.—these are means proper to combine a double counterpoint in the NINTH. The counterpoint must be confined within the extent of a ninth, for the same reasons as that of the OCTAVE must not exceed the limits of an octave.

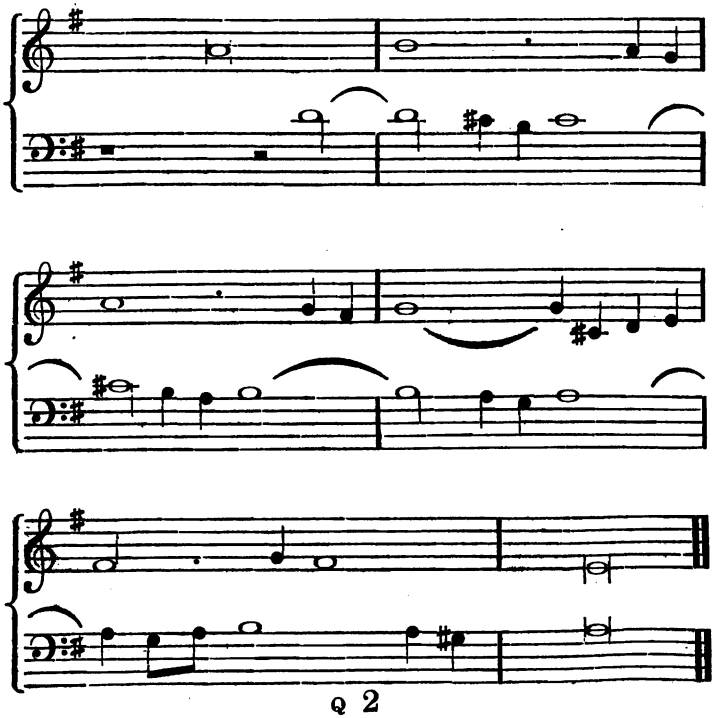
EXAMPLES TAKEN FROM MARPURG.



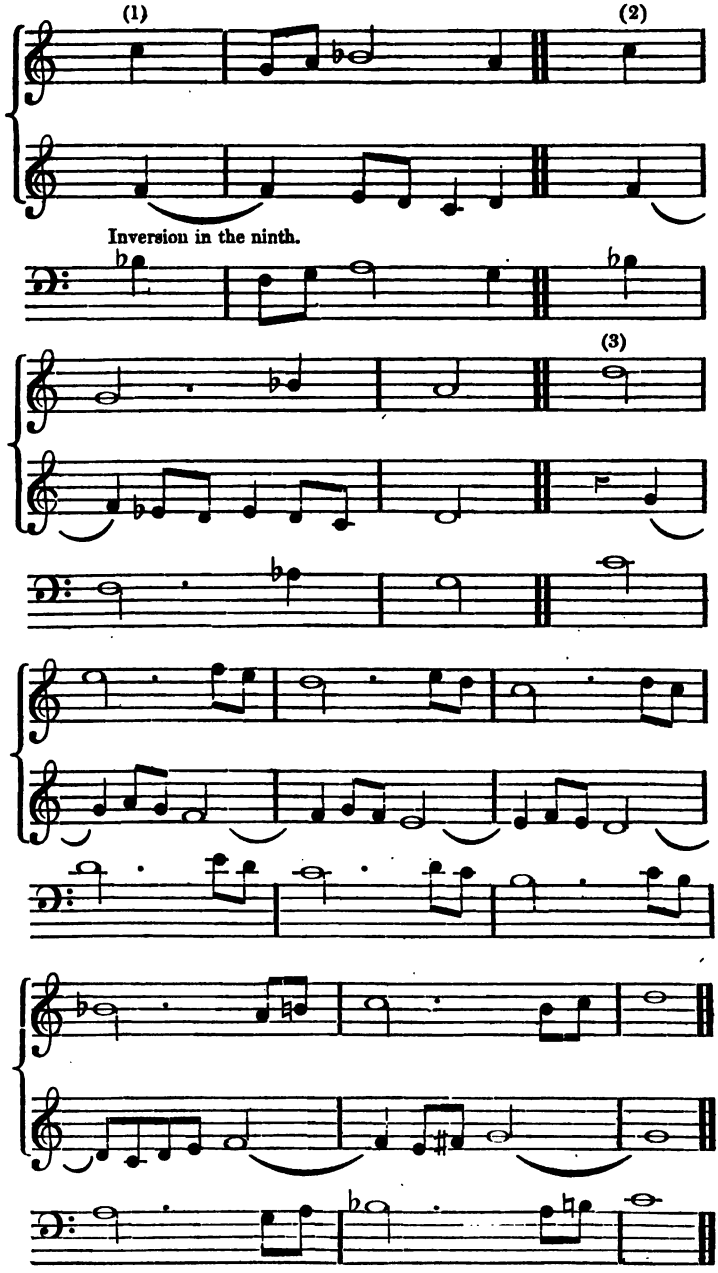
By transposing the theme an octave higher, and the counterpoint a note lower, we shall have a double counterpoint in the SECOND.



By transposing the theme in the second above, and the counterpoint an octave below, we shall have the following inversion, to which accidental sharps must be added, because the key is changed.



OTHER EXAMPLES.



Of all double counterpoints, that of the ninth is the most sterile and ungrateful in practice; it is therefore one of the least used; and, when we do have recourse to it, we should employ it only for a few bars.

CHAP. XXIII.

DOUBLE COUNTERPOINT IN THE TENTH.

We shall now treat of double counterpoint in the TENTH or THIRD, beginning, according to the usual rule, with the two rows of figures.

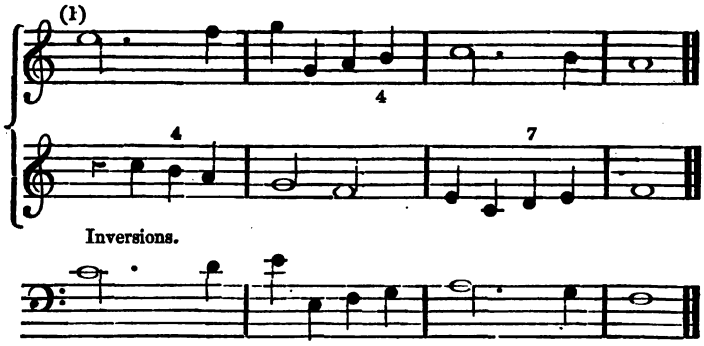
1	2	3	4	5	6	7	8	9	10
10	9	8	7	6	5	4	3	2	1

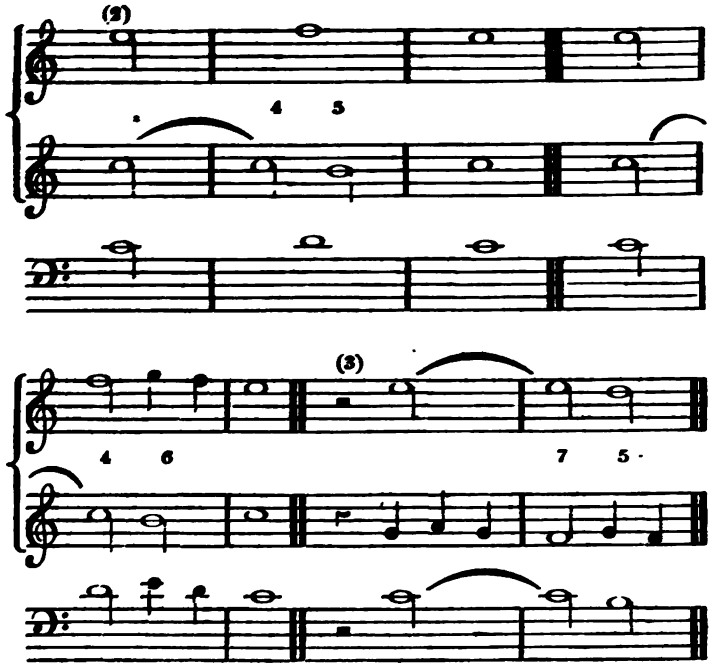
From these two series we see that we cannot employ two THIRDS or two TENTHS in succession, because by inversion there would result two OCTAVES and two UNISONS.

That neither can we employ two sixths in succession, because the inversion would produce two FIFTHS.

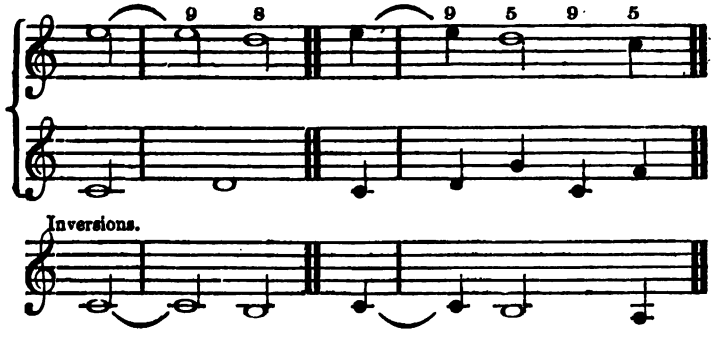
That the FOURTH and SEVENTH can only be used as discords of transition (Ex. 1); unless the FOURTH be resolved into a FIFTH or SIXTH (Ex. 2); or the SEVENTH be resolved into a FIFTH (Ex. 3).

EXAMPLES.

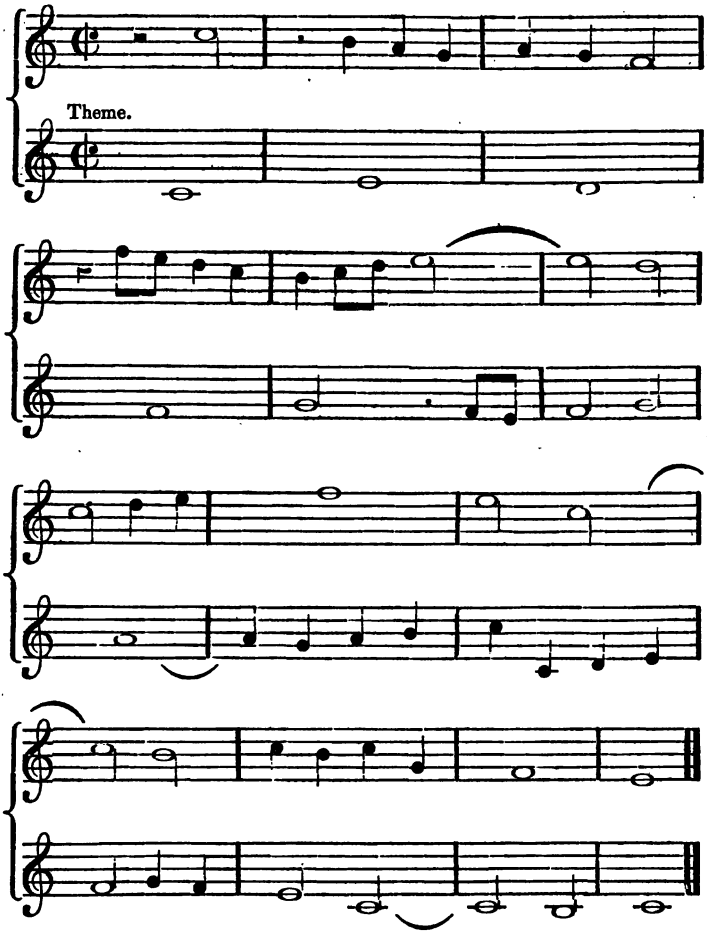




And that we must resolve the NINTH, either by the OCTAVE or by the FIFTH, in this manner:

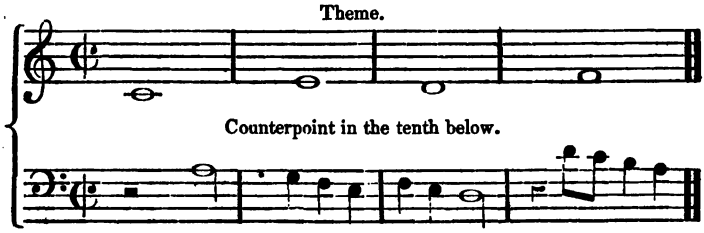


From this analysis, with intelligence and application, the student may exercise himself in this species of double counterpoint, of which we shall now give an extended example.

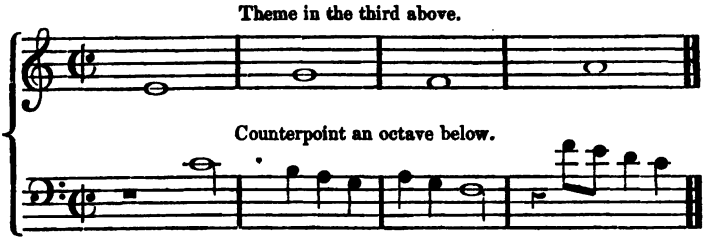


We may invert this counterpoint in various ways, viz.

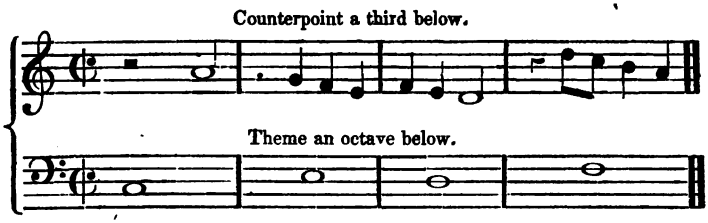
First.—By transposing the counterpoint a tenth below, while the theme remains in its place.



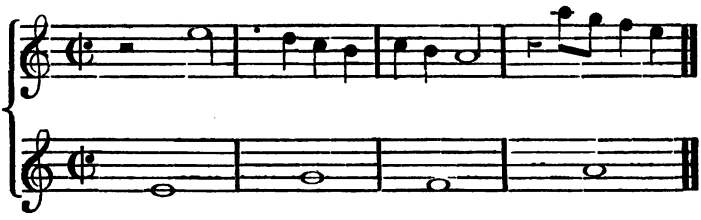
Secondly.—By transposing the theme a THIRD above, and the counterpoint an OCTAVE below.



Thirdly.—By transposing the counterpoint a THIRD lower, and the theme an OCTAVE below.



Fourthly.—By transposing both counterpoint and theme a THIRD higher.



In all the inversions and transpositions of this example, it will perhaps be necessary to add accidentals either to the theme or to the counterpoint, and sometimes a third part, to render the whole more correct in point of harmony: however, we have indicated nothing of this above, as a counterpoint may be so constructed as not to require any

such alterations or additions. The short examples above given merely serve to shew in how many ways a double counterpoint in the tenth may be inverted. This kind of double counterpoint, like that of the octave, is one of those most frequently used in practice.

CHAP. XXIV.

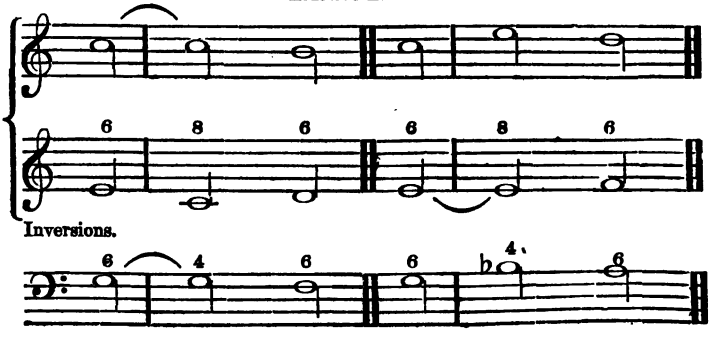
DOUBLE COUNTERPOINT IN THE ELEVENTH.

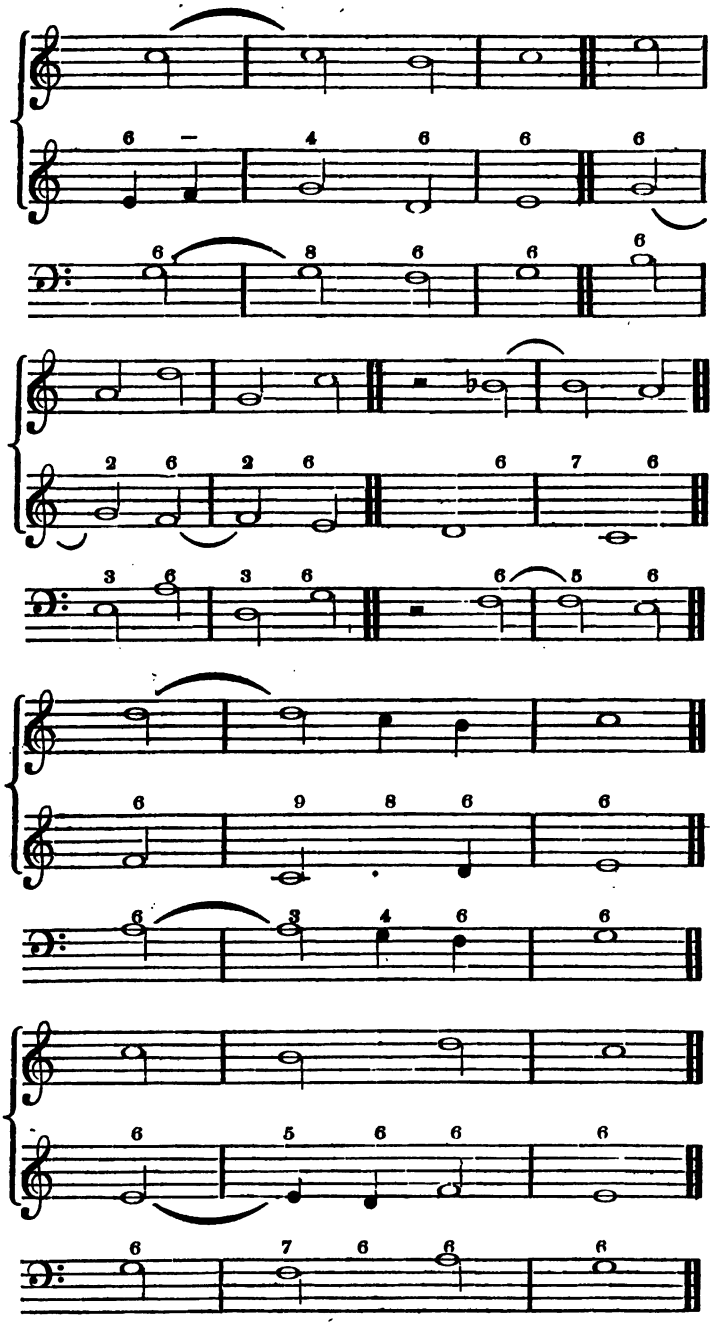
We now proceed to treat of double counterpoint in the ELEVENTH or FOURTH, the combinations of which we shall analyze by the usual means of two rows of figures.

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

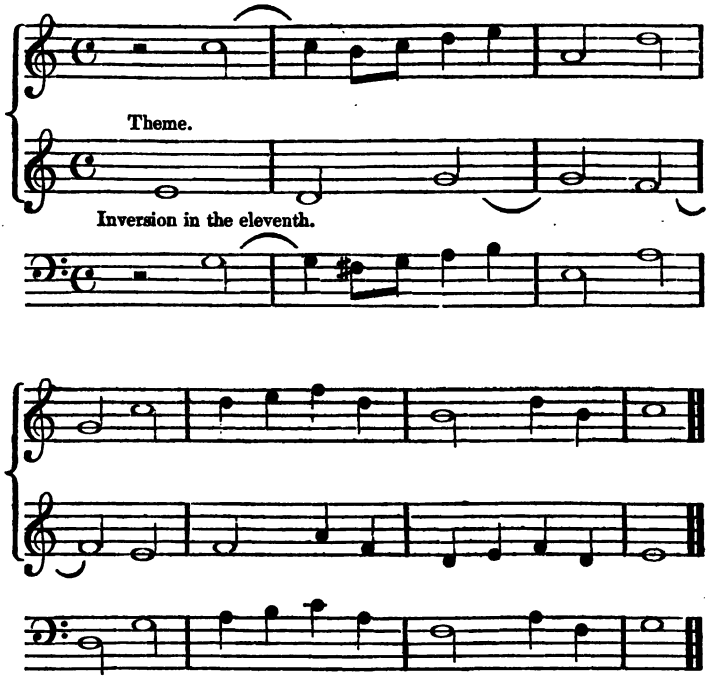
From this formula, it appears that the SIXTH is here the principal interval, and that with it the counterpoint must begin and finish. By this interval also we must prepare and resolve, not only the dissonant intervals, but also those consonant ones which change into discords by inversion.

EXAMPLES.

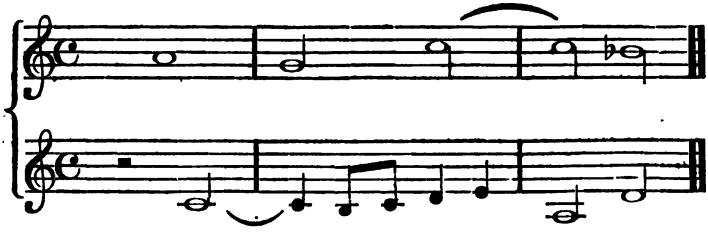




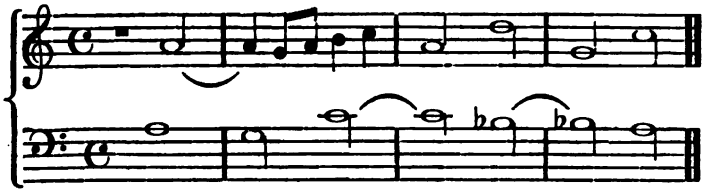
The interval of the eleventh serves as a limit to this counterpoint. We shall now give a more developed example of this species.



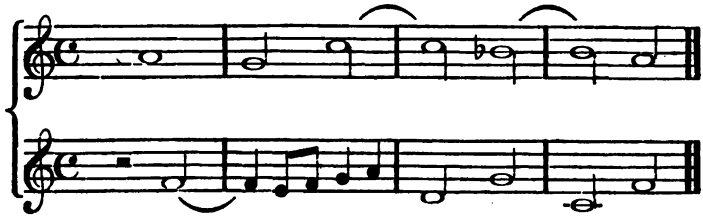
Second inversion.—Transpose the theme a FOURTH above, and the counterpoint an OCTAVE below.



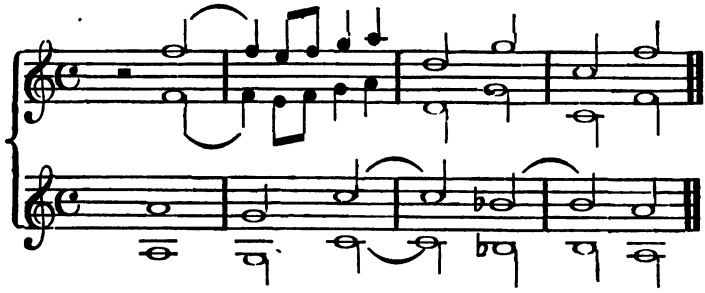
Third inversion.—Transpose the theme a FIFTH below, while the counterpoint remains in its place.



Fourth inversion.—Transpose the theme a FOURTH above, and the counterpoint a FIFTH below.



Fifth inversion.—Transpose the theme a FOURTH above, or a *fifth* below, and the counterpoint a *fourth* above or a *fifth* below.



Double counterpoint in the ELEVENTH is, of all those double counterpoints not much used, that which may be employed with the fewest inconveniences and difficulties.

CHAP. XXV.

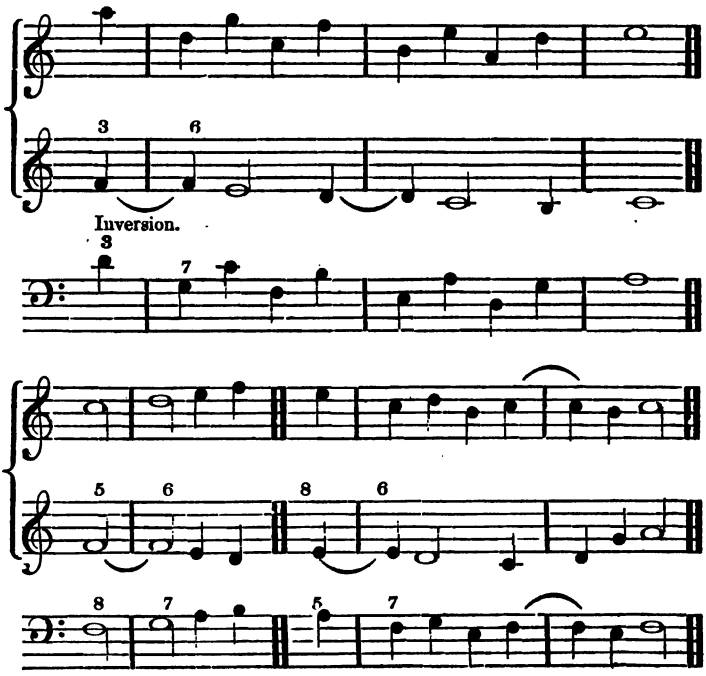
DOUBLE COUNTERPOINT IN THE TWELFTH.

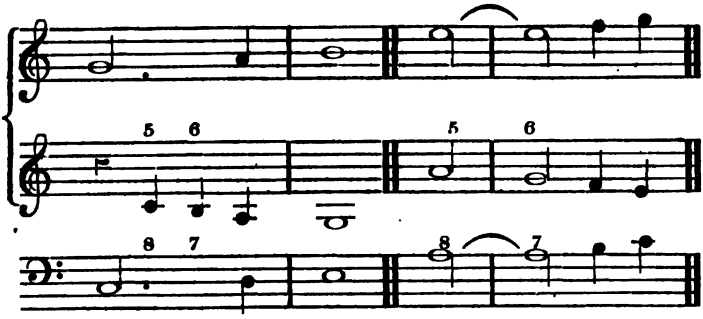
THE following are the two rows of figures that must be compared together, to obtain the inversions of a double counterpoint in the TWELFTH:

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

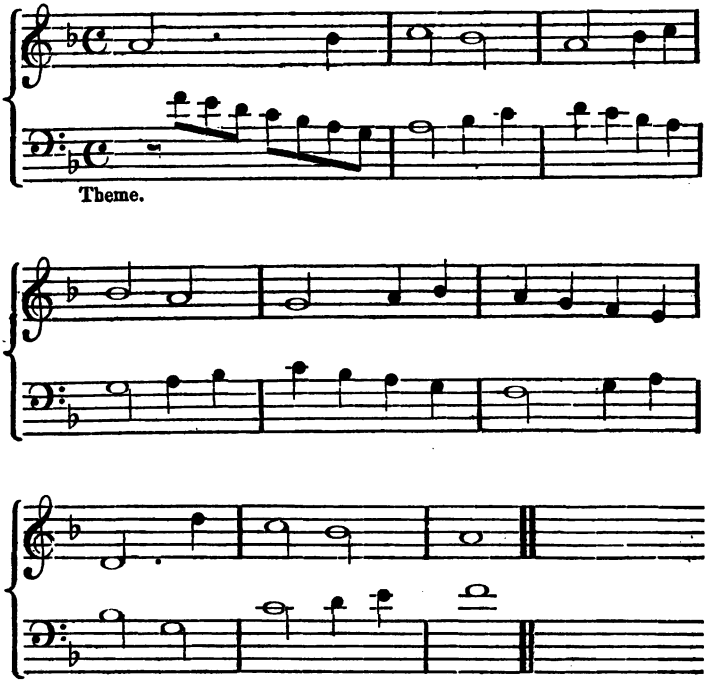
From this scheme we see that the UNISON or OCTAVE is, in this species, changed into a TWELFTH, the second into an ELEVENTH, &c.

The SIXTH, which by inversion becomes a SEVENTH, must be prepared either in the top part or in the bottom part, and the bass must then descend one degree.

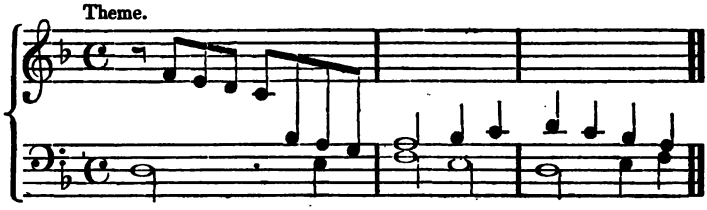




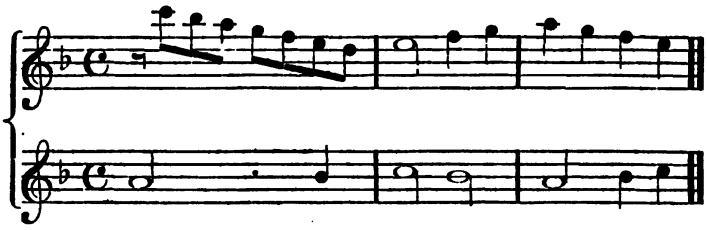
DEVELOPED EXAMPLE OF A DOUBLE COUNTERPOINT IN THE TWELFTH.



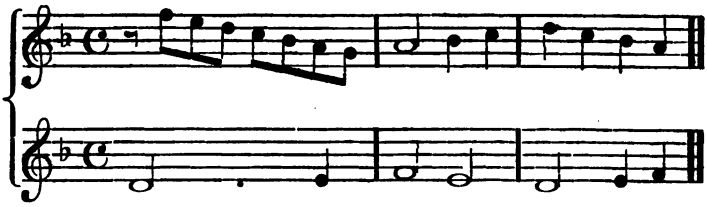
First way of inverting.—Transpose the counterpoint a *twelfth* below, while the theme remains in its place.



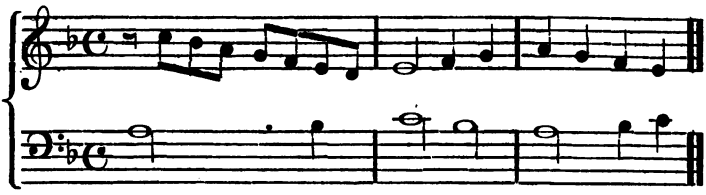
Second way.—Transpose the theme a *twelfth* above, while the counterpoint remains in its place.



Transpose the theme an *octave* higher, and the counterpoint a fifth lower.



Fourth way.—Transpose the theme a *fifth* higher, and the counterpoint an *octave* lower.



This double counterpoint is one of the most useful and most fertile in resources.

CHAP. XXVI.

DOUBLE COUNTERPOINT IN THE THIRTEENTH.

DOUBLE counterpoint in the THIRTEENTH or SIXTH is obtained by the same means as other double counterpoints; that is to say, by the two rows of figures. The scheme which belongs to this counterpoint is as follows:

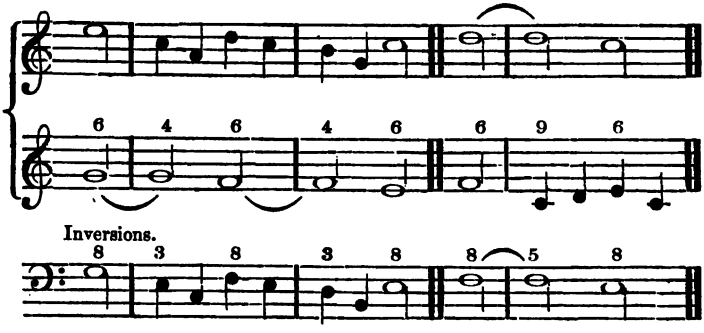
1	2	3	4	5	6	7	8	9	10	11	12	13
13	12	11	10	9	8	7	6	5	4	3	2	1

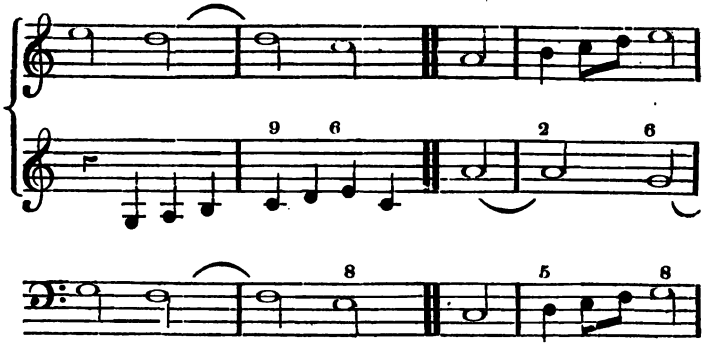
It is easy to see that we cannot, in this species, employ two SIXTHS in succession.

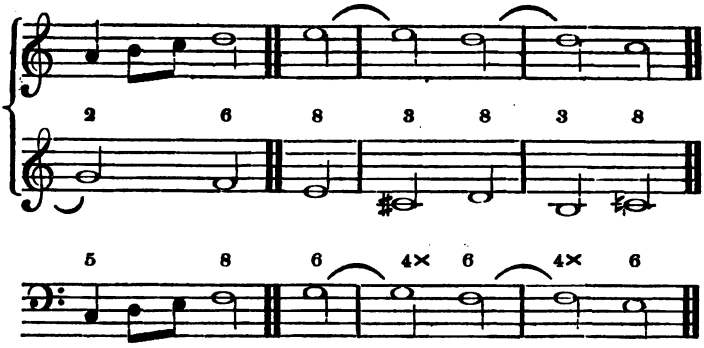
As the SEVENTH cannot be regularly resolved, it can be used only as a transient dissonance.

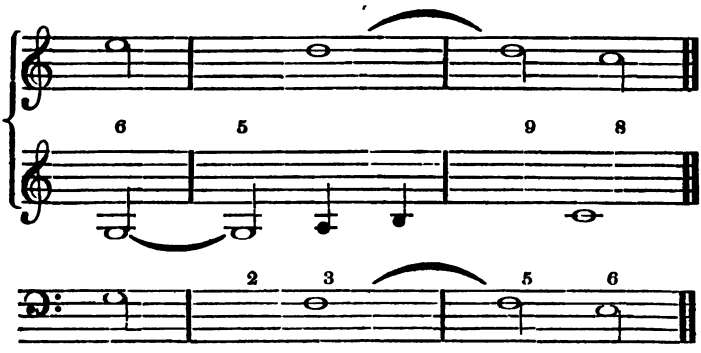
The SECOND, THIRD, FOURTH, FIFTH, and NINTH, must be prepared at one or other extremity by the SIXTH or the OCTAVE, and also resolved by one or other of those intervals.

EXAMPLES.

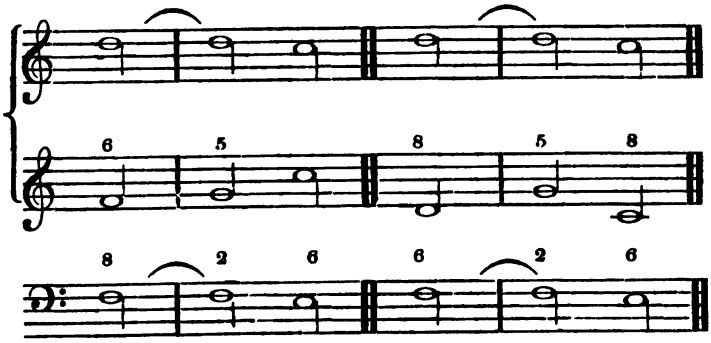






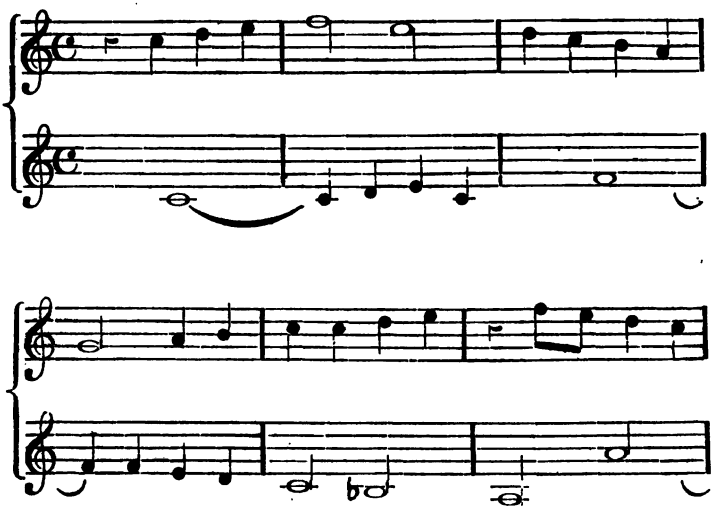


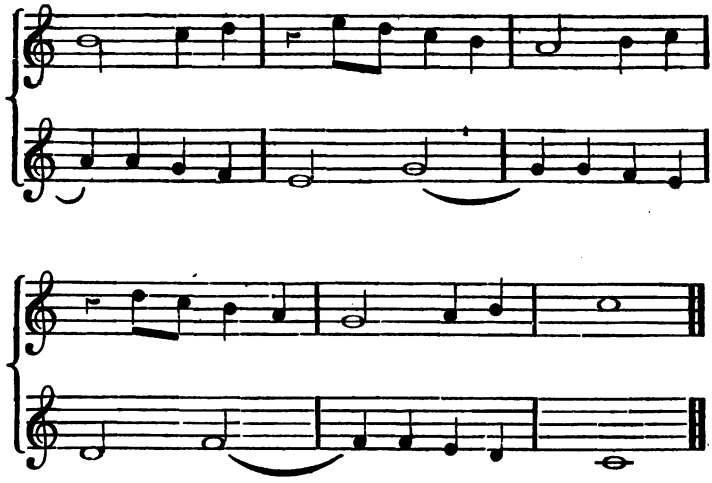
R



The interval of the THIRTEENTH serves as a limit to this counterpoint. We shall now give an extended example of double counterpoint in the THIRTEENTH or SIXTH, observing that this counterpoint is less frequently used than counterpoints in the OCTAVE, TENTH, or TWELFTH.

EXTENDED EXAMPLE.





This counterpoint may be inverted by first transposing the upper part a THIRTEENTH below the theme. We may then transpose the theme a SIXTH higher, or a THIRD lower, while the counterpoint remains unchanged; we may also transpose the theme a THIRD lower, and the counterpoint a THIRD higher, &c. &c.

CHAP. XXVII.

DOUBLE COUNTERPOINT IN THE FOURTEENTH.

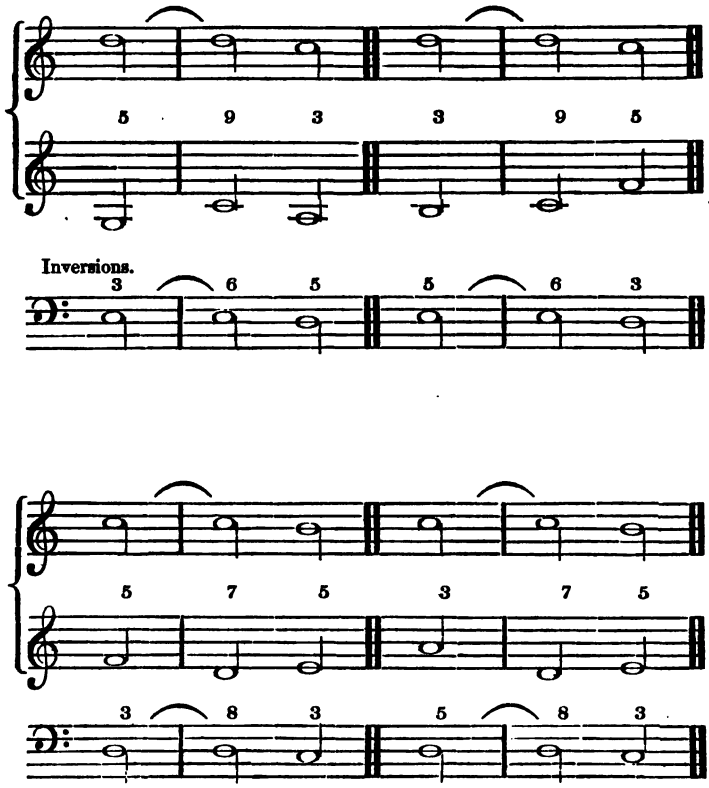
IT now remains to speak of double counterpoint in the FOURTEENTH or SEVENTH. The two rows of figures which give the inversions are as follows:

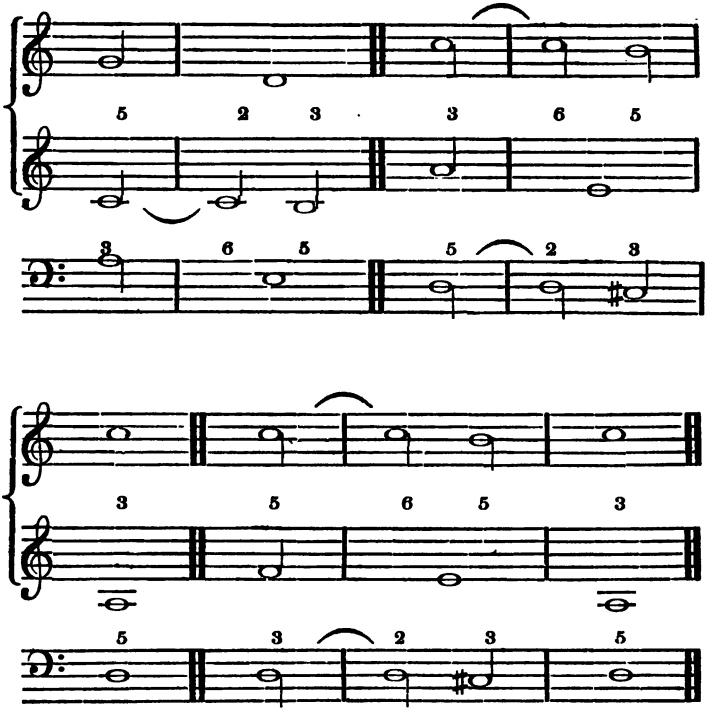
1	2	3	4	5	6	7	8	9	10	11	12	13	14
14	13	12	11	10	9	8	7	6	5	4	3	2	1

According to the combinations above, we must avoid two THIRDS in succession, particularly in similar motion; as, by the transposition, they produce two FIFTHS.

Every consonance, as well as the OCTAVE and SIXTH which become dissonances by inversion, must be prepared and resolved either by the THIRD or the FIFTH.

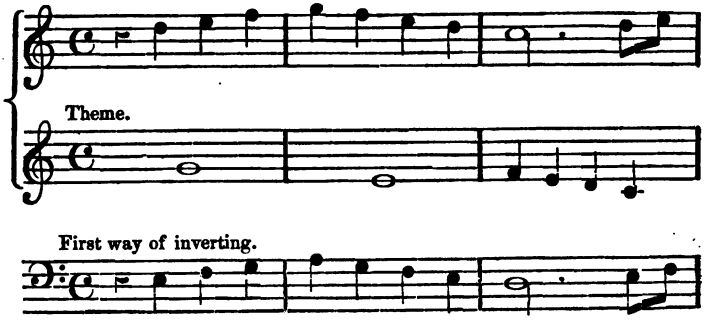
EXAMPLES.

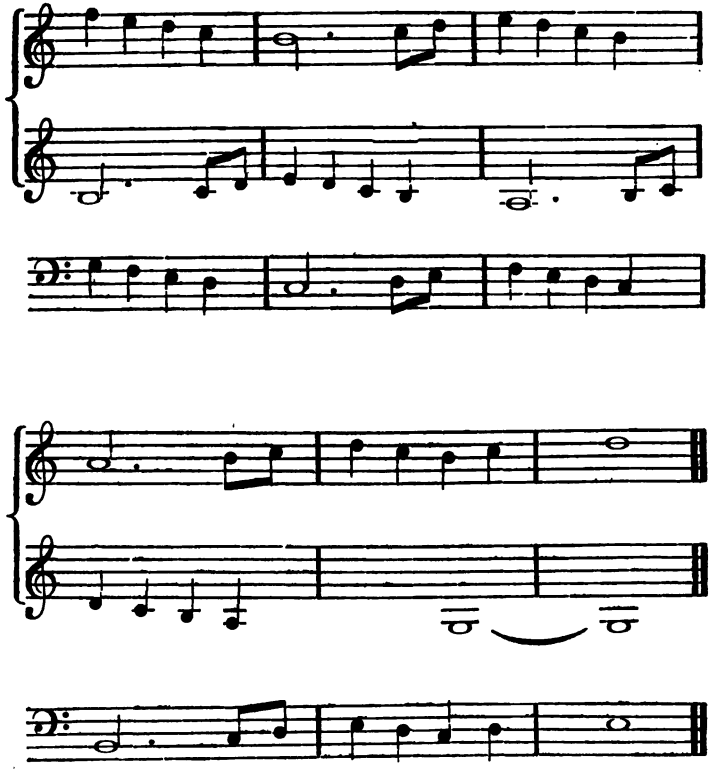




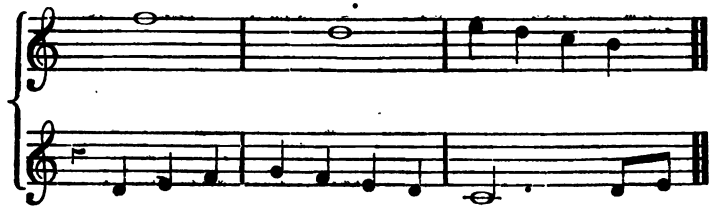
The interval of a FOURTEENTH serves as a limit to this counterpoint.

AN EXTENDED EXAMPLE OF COUNTERPOINT IN THE FOURTEENTH.

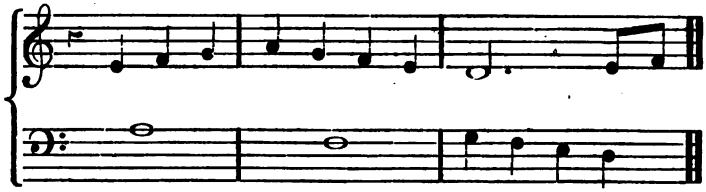




Second way of inverting.—Transpose the theme a *seventh* higher, and the counterpoint an *octave* lower.



Third way.—Transpose both the theme and the counterpoint a *seventh* lower.



CHAPTER XXVIII.

TRIPLE AND QUADRUPLE COUNTERPOINT.

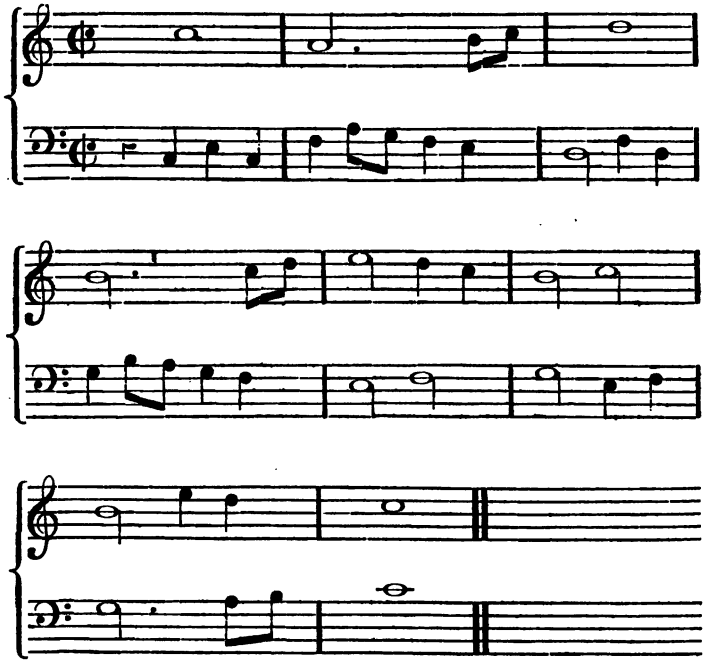
DOUBLE counterpoint is naturally in two parts, as we have seen in the preceding chapters; TRIPLE is in three; and QUADRUPLE in four parts. In treating of these counterpoints, we shall only speak of those which are most used, which are those in the OCTAVE, TENTH, and TWELFTH. The rules which we shall give for these counterpoints will instruct us how to treat those not mentioned here.

TRIPLE AND QUADRUPLE COUNTERPOINT IN THE OCTAVE.

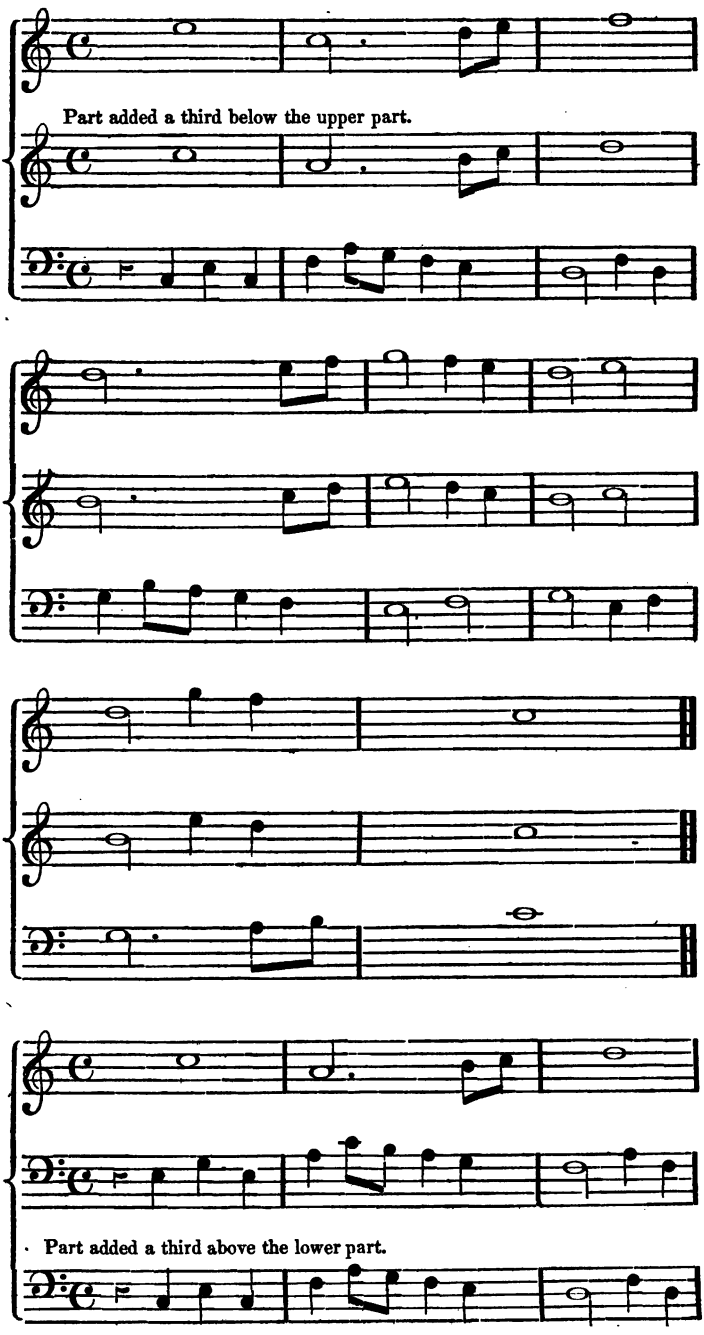
There are two ways of composing these counterpoints; the first and easiest consisting in adding to a double counterpoint one or two parts, moving in thirds, either with the lower or with the upper part.

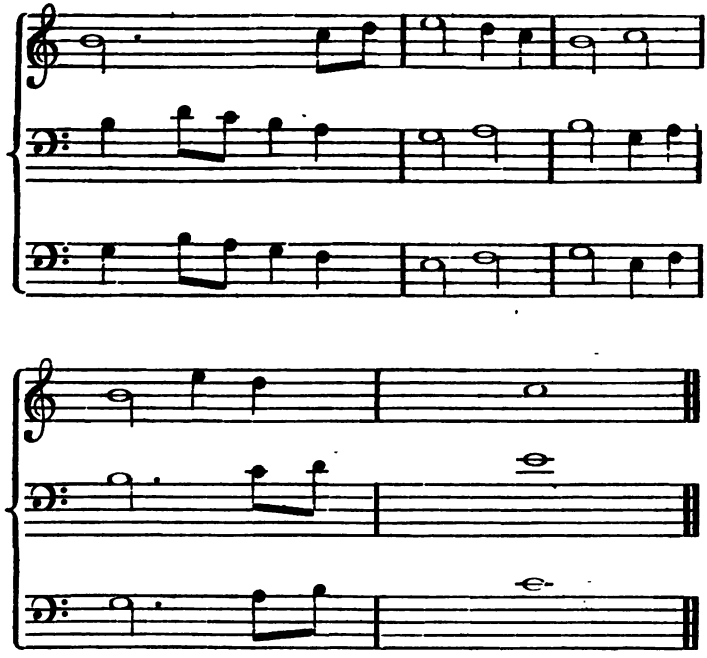
That a double counterpoint may be susceptible of receiving these two parts in THIRDS, or even a single part, it must be constructed according to certain conditions: viz. first, it must no where contain either two successive THIRDS or SIXTHS; consequently, it must be wholly written in contrary or oblique movement. Secondly, it must not contain any other discords than such as are merely transient.

EXAMPLES.

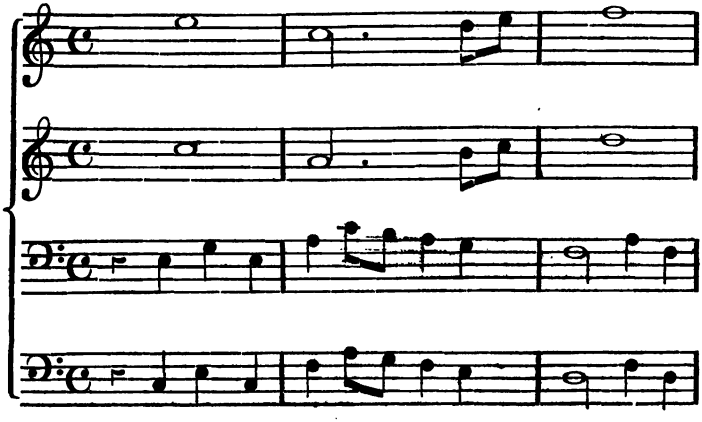


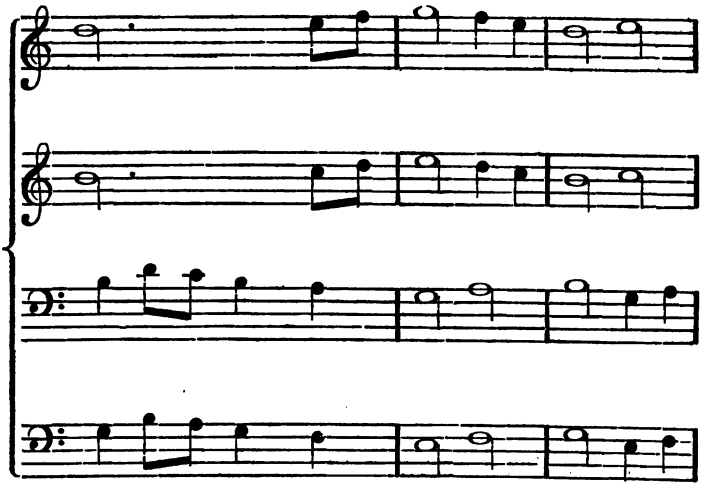
To transform this DOUBLE counterpoint into one that shall be TRIPLE, we have only to add a third part; either a THIRD below the upper part, or a THIRD above the lower part.

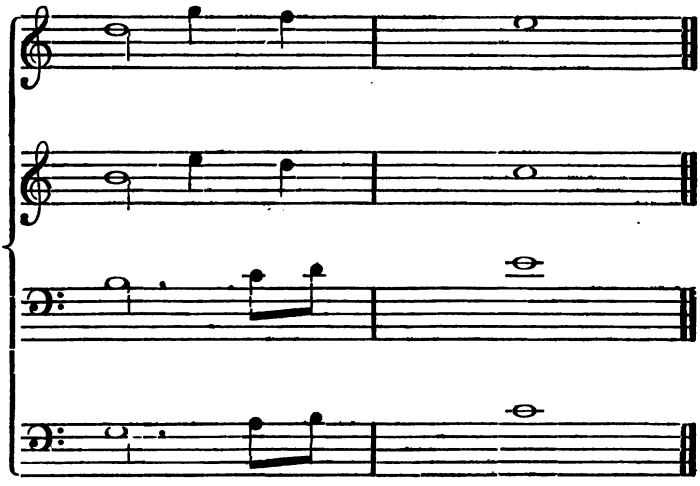

Part added a third below the upper part.
Part added a third above the lower part.



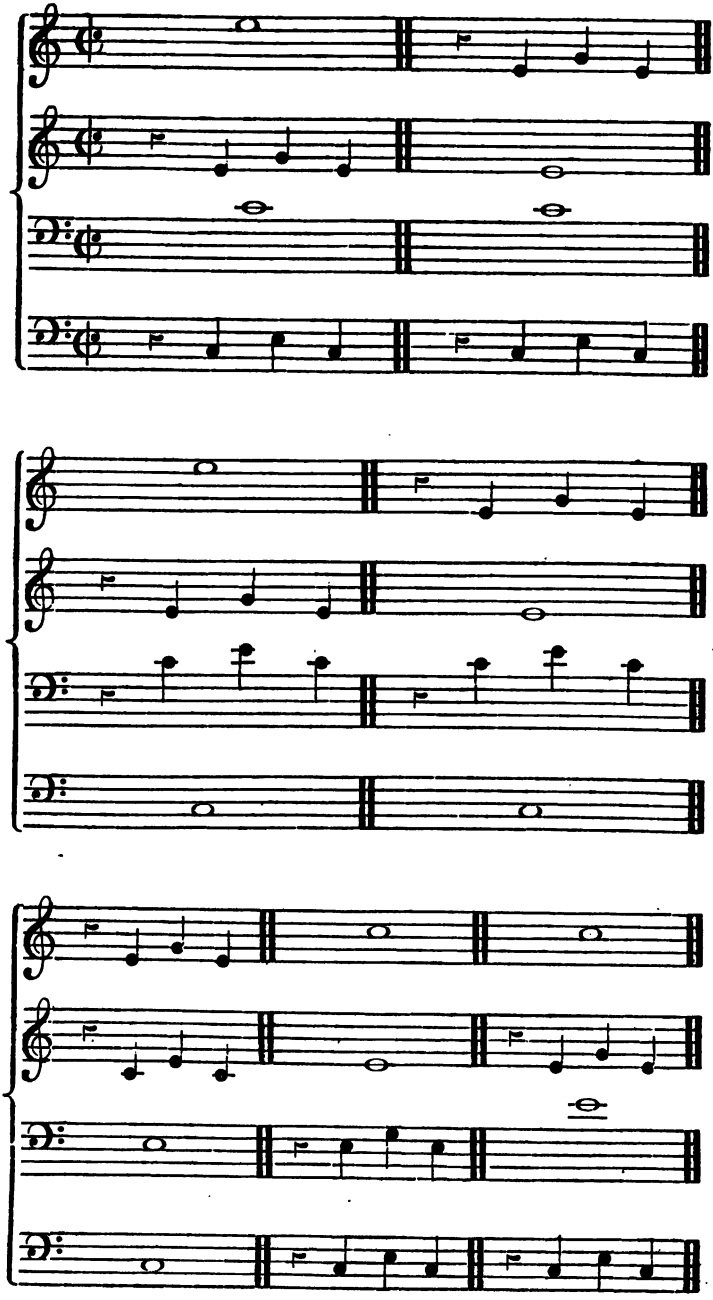
To convert this same DOUBLE counterpoint into a QUADRUPLE counterpoint, we must join to the two principal parts the two parts which we have added above; the one, a third above the upper part; the other, a third below the bottom part.





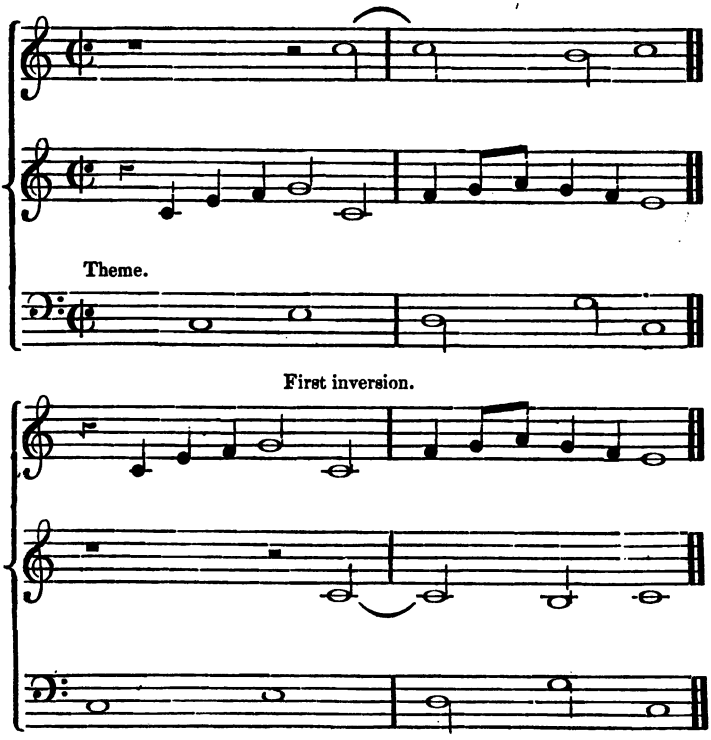


We may invert the parts of this counterpoint in various ways, as the following examples will demonstrate.

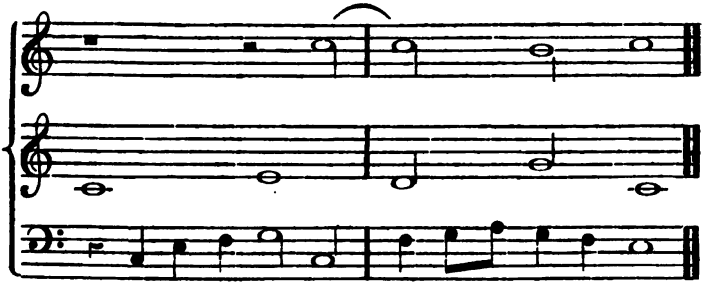


The other manner of practising TRIPLE and QUADRUPLE counterpoint in the octave, consists in so combining the parts that they will admit of being inverted with respect to each other; that is, so that each part may be placed either high or low without requiring any change in the melody, and without there resulting from these changes any inconvenience or infraction of the strictest rules. For this purpose, it is indispensable that the parts should never stand in the relation of a FOURTH or of a FIFTH with regard to one another, except when the melody moves by degrees, or when we use the prepared discords of the SECOND, FOURTH, and SEVENTH. The discord of the NINTH is impracticable in this species of counterpoint, as we have already said in double counterpoint in the OCTAVE.

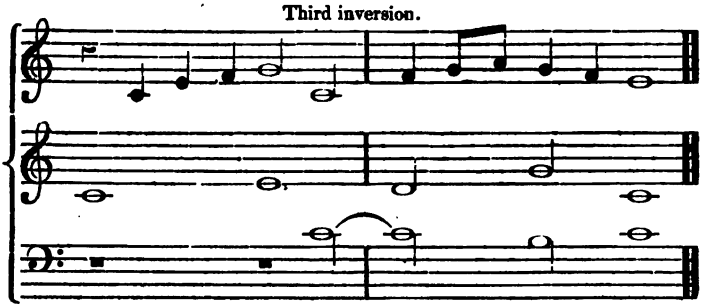
EXAMPLE OF TRIPLE COUNTERPOINT IN THE OCTAVE.



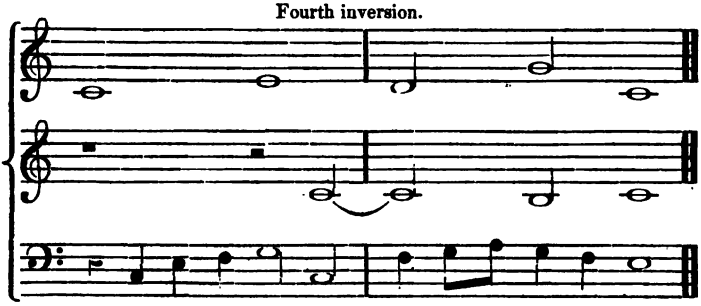
Second inversion.



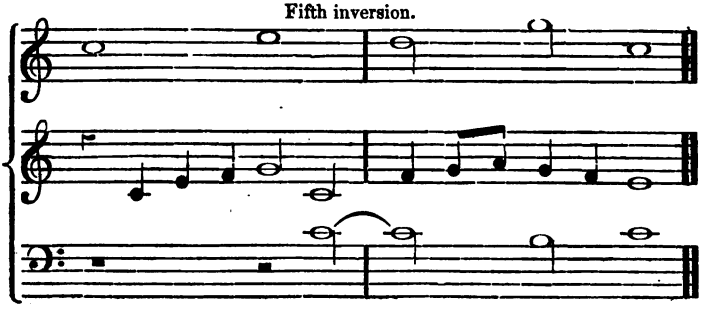
Third inversion.



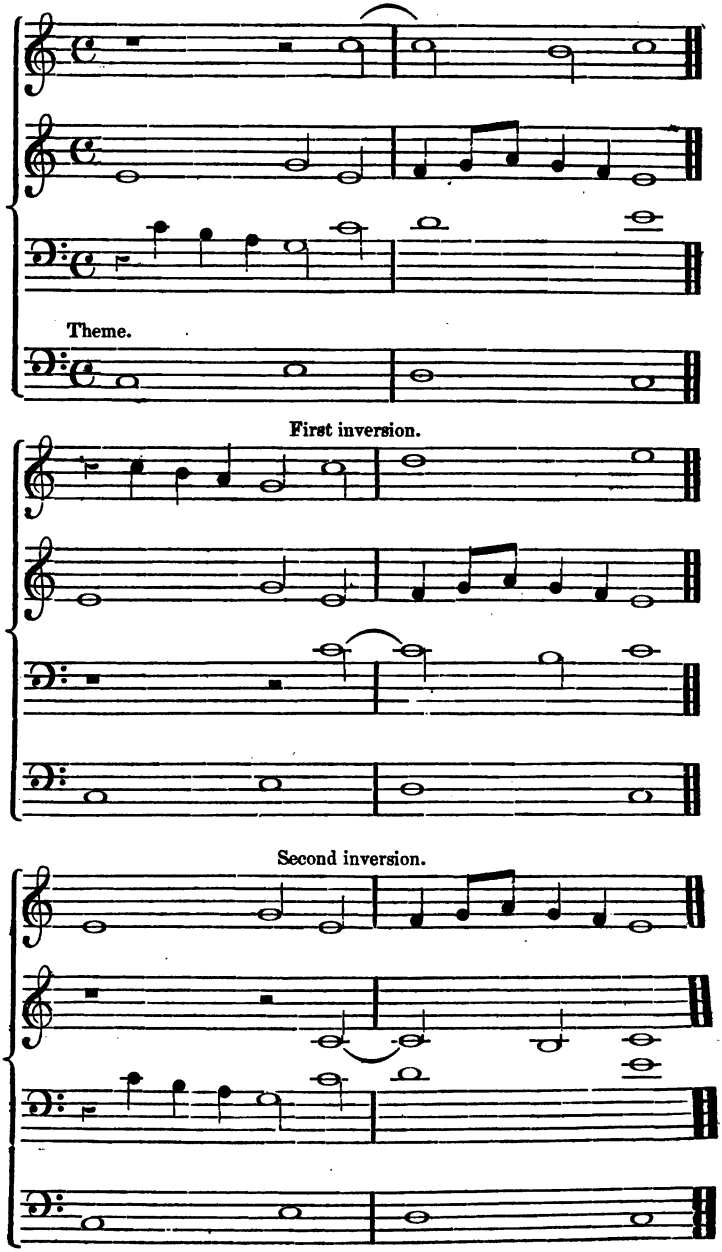
Fourth inversion.



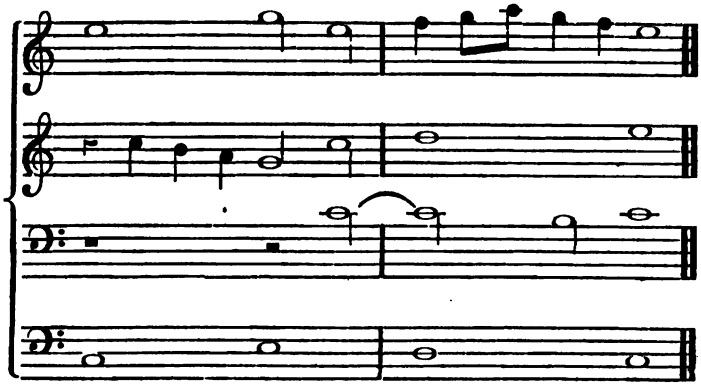
Fifth inversion.



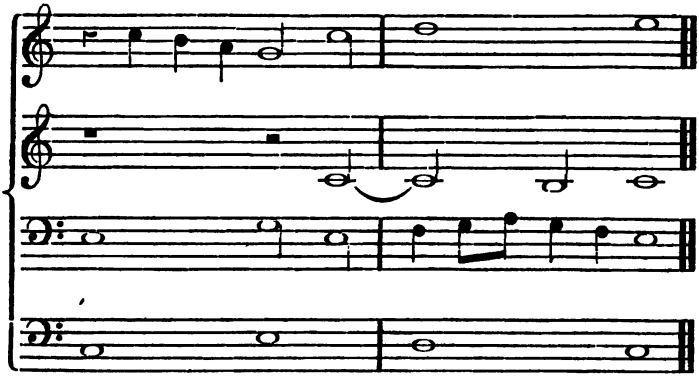
EXAMPLE OF QUADRUPLE COUNTERPOINT OF THE SAME KIND.



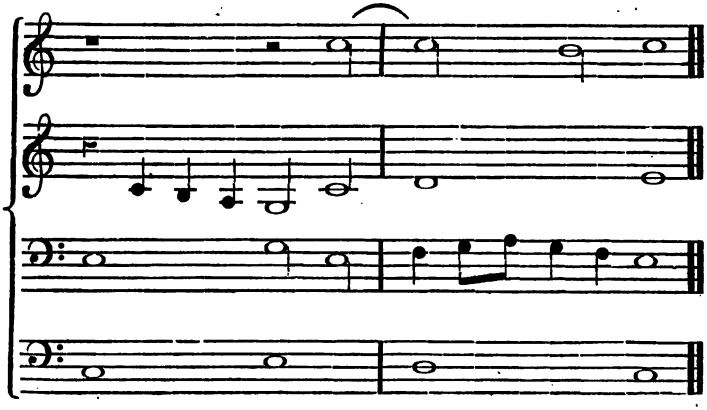
Third inversion.



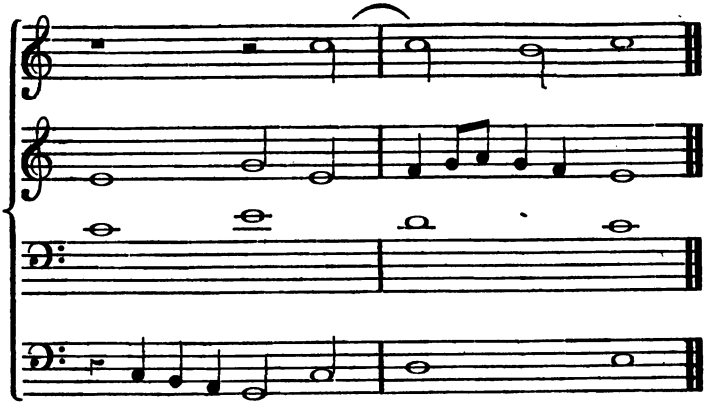
Fourth inversion.



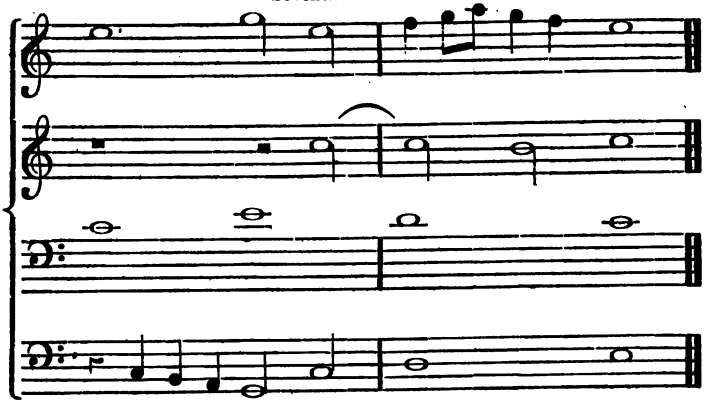
Fifth inversion.



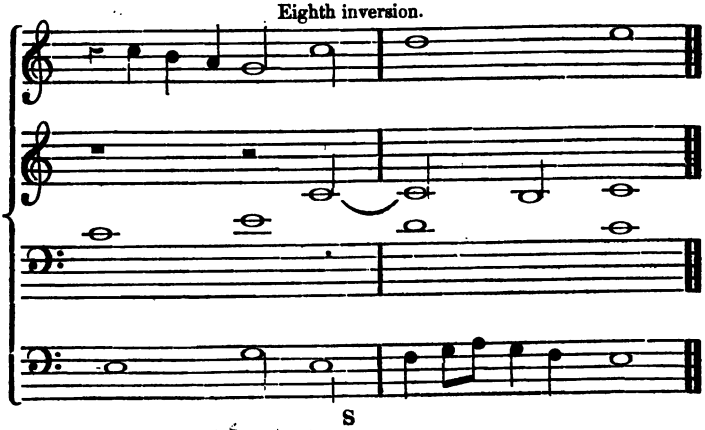
Sixth inversion.



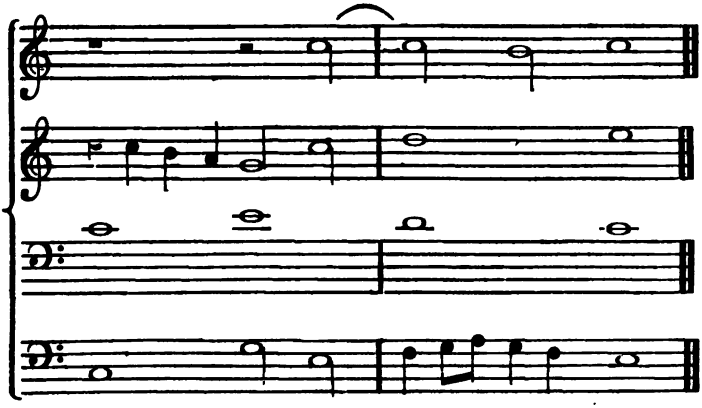
Seventh inversion.



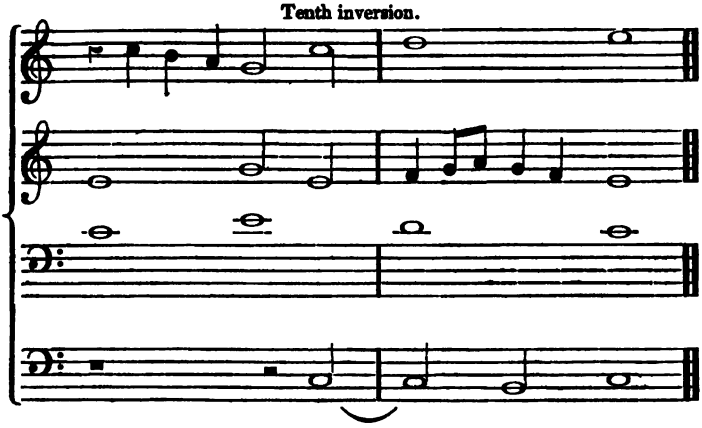
Eighth inversion.



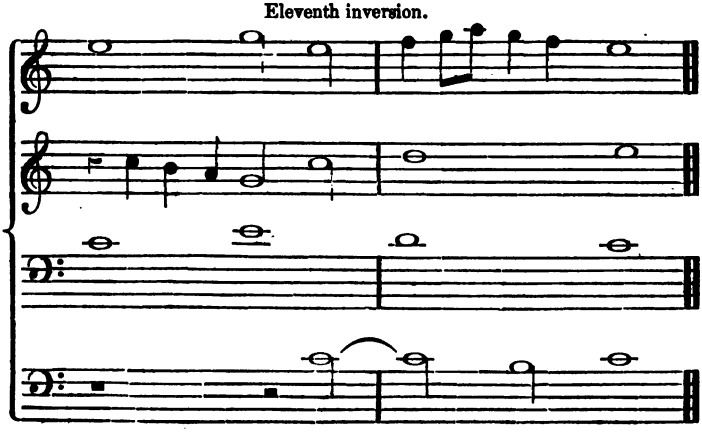
Ninth inversion.



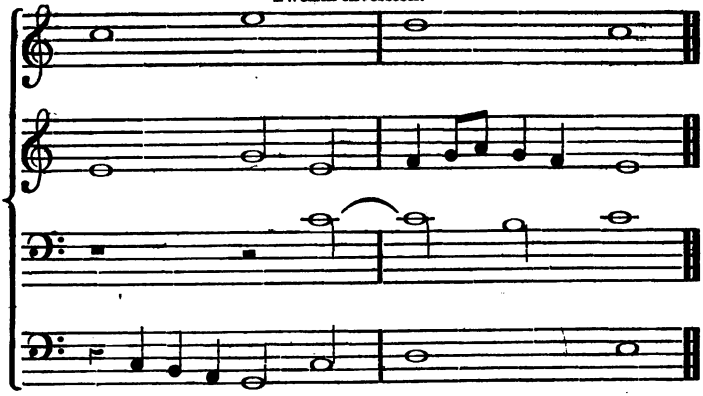
Tenth inversion.



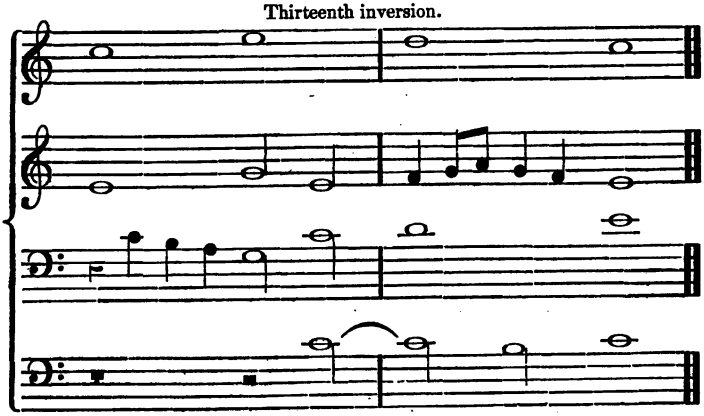
Eleventh inversion.



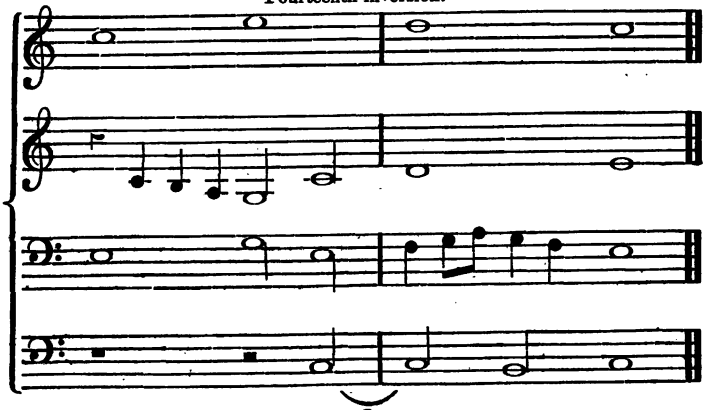
Twelfth inversion.



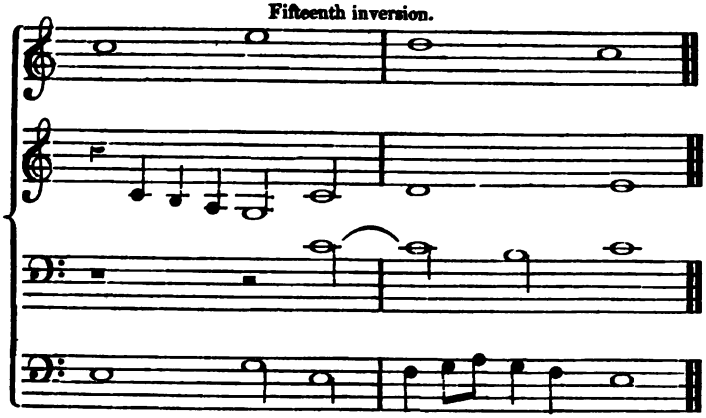
Thirteenth inversion.



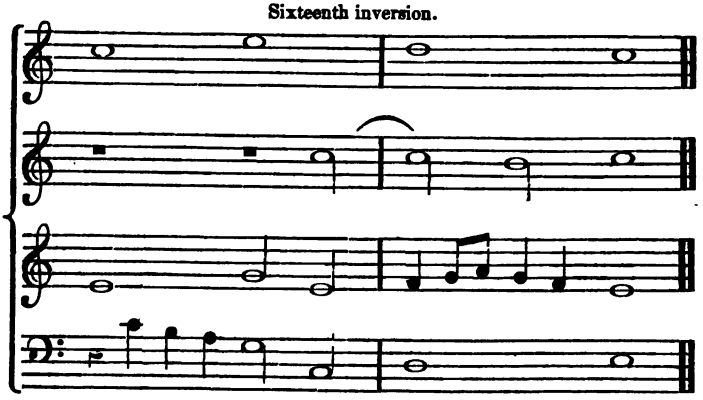
Fourteenth inversion.



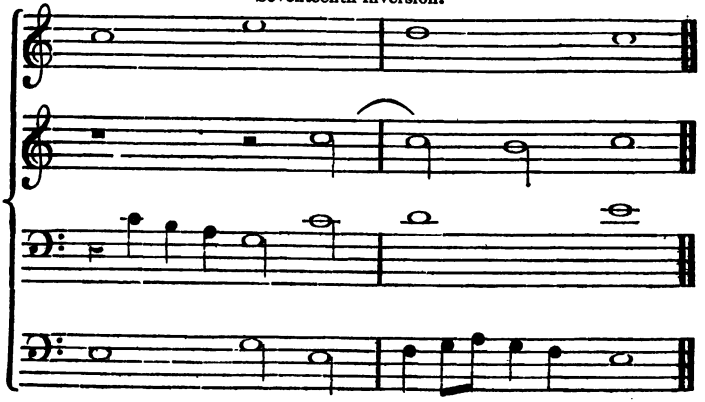
Fifteenth inversion.



Sixteenth inversion.



Seventeenth inversion.



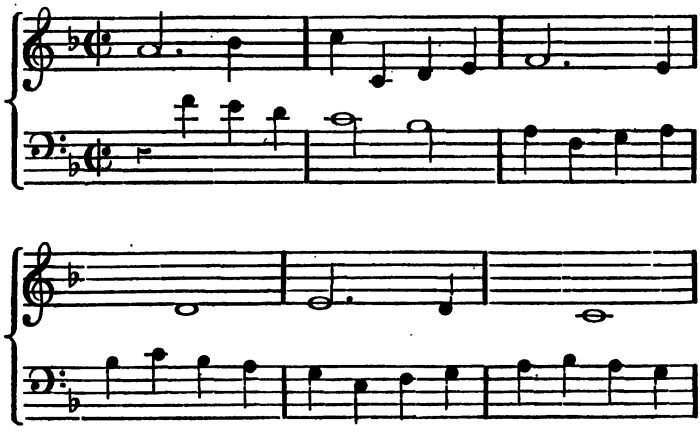
This species of counterpoint, from its nature and the regularity of its inversions, may be applied to the *countersubject* of a *fugue*, as we shall see when we come to treat of that kind of composition.

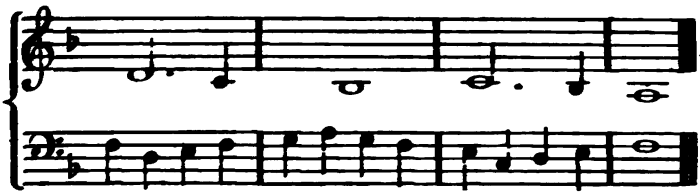
CHAP. XXIX.

TRIPLE AND QUADRUPLE COUNTERPOINT IN THE TENTH.

Observing the rules established in a previous chapter with regard to DOUBLE counterpoint in the TENTH, as also the laws which impose on us the obligation of always using CONTRARY or OBLIQUE motion, we shall obtain a TRIPLE and QUADRUPLE counterpoint in the tenth.

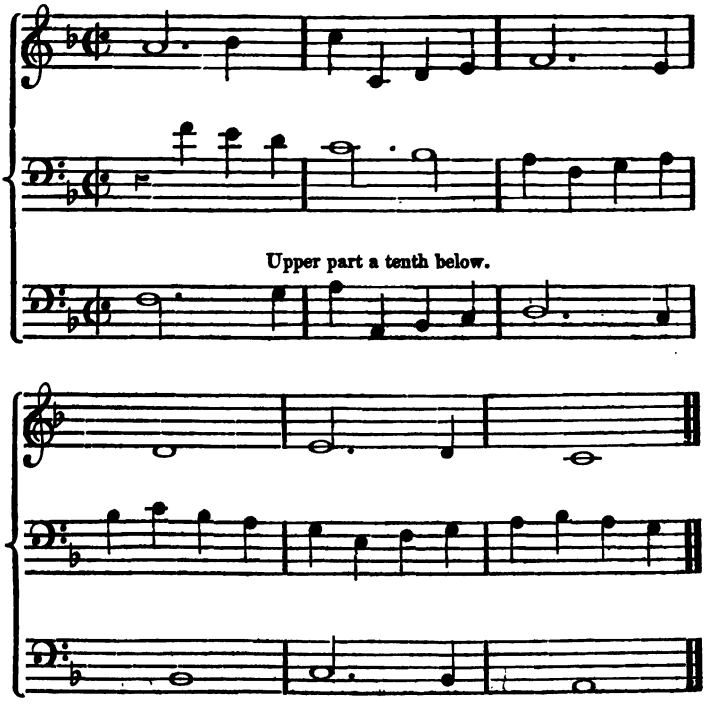
EXAMPLE OF A DOUBLE COUNTERPOINT IN THE TENTH, FROM MARPURG.



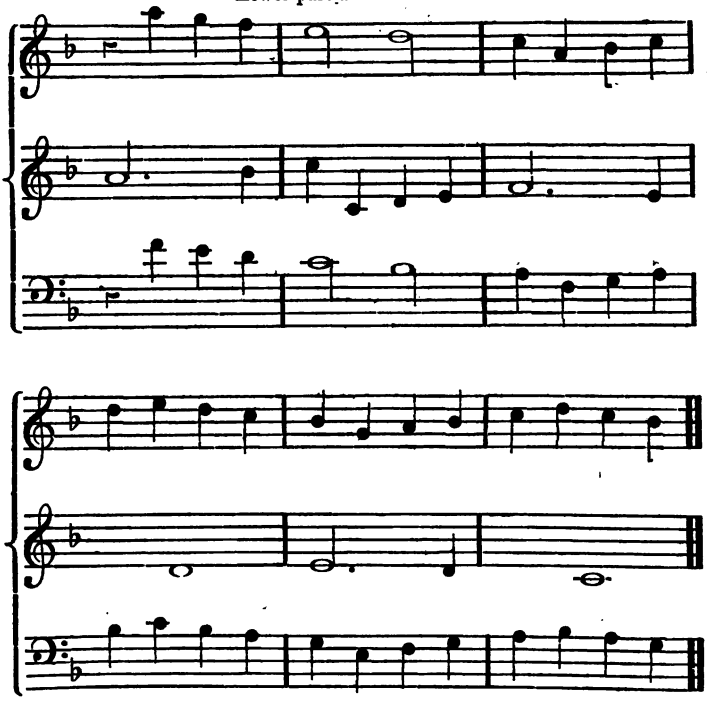


To convert this DOUBLE counterpoint into a TRIPLE counterpoint, we have only to add to these two parts the inversion of the upper part in the TENTH below, or that of the lower part a TENTH above.

EXAMPLES.

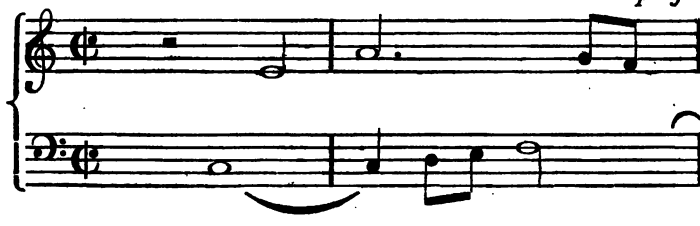


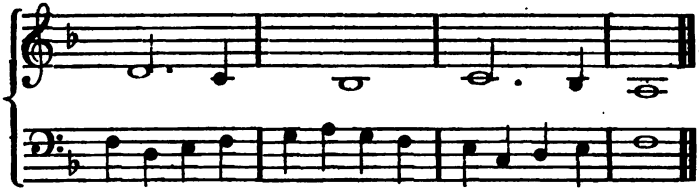
Lower part a tenth above.



To obtain a quadruple counterpoint, I shall propose the following example of a DOUBLE counterpoint in the TENTH.

Marpurg.





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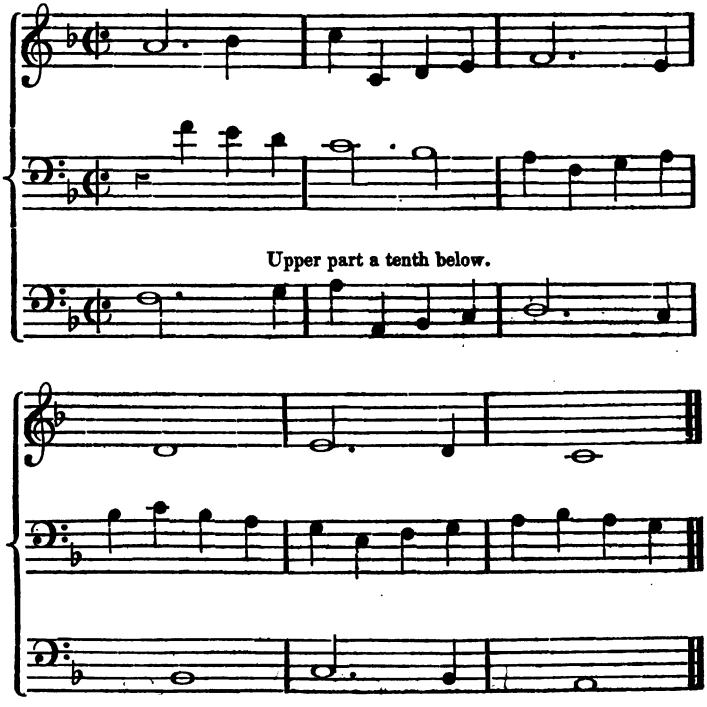
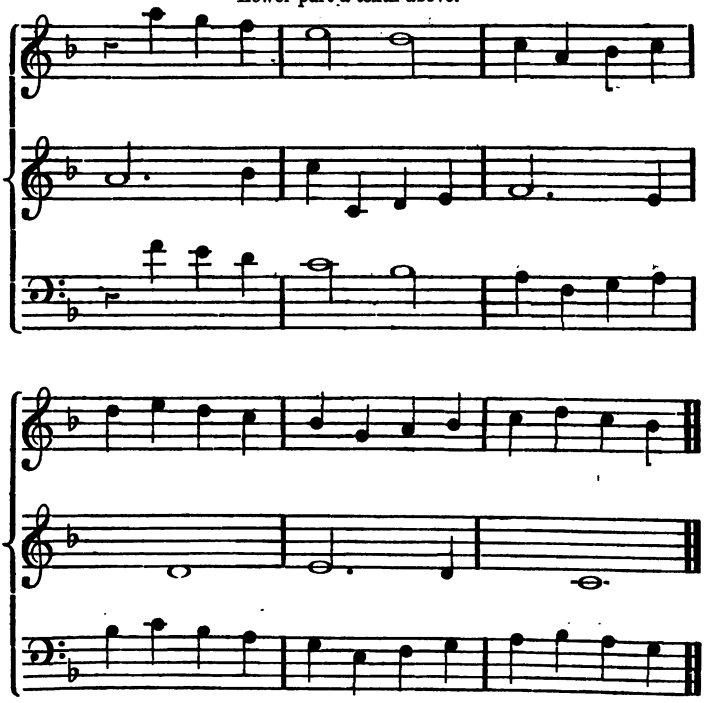
EXAMPLES.



Lower part a tenth above.



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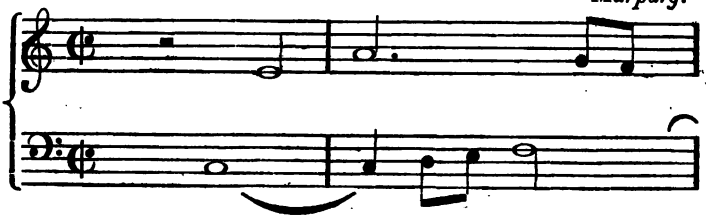
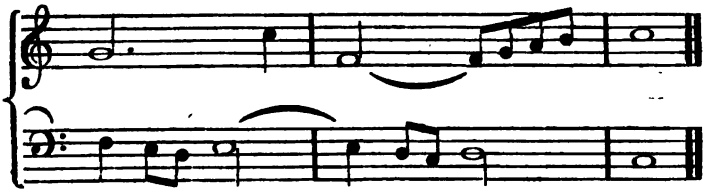
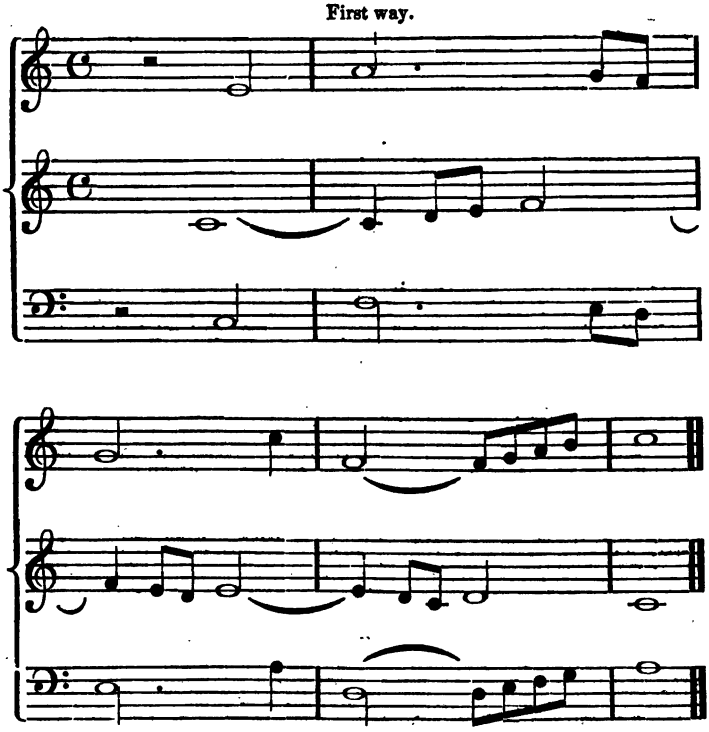
Marpurg.



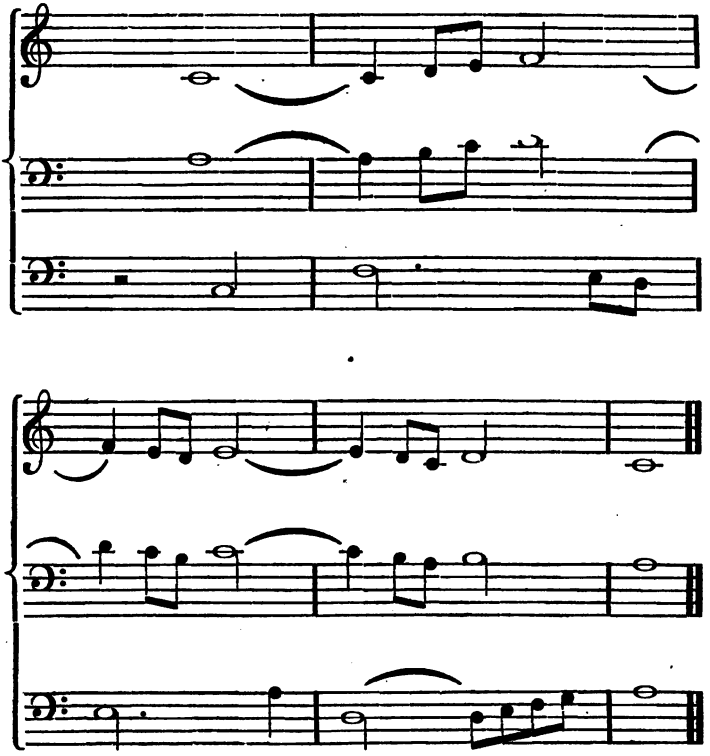


From this DOUBLE counterpoint we form a TRIPLE one, by adding a third part at the distance of a TENTH or of a THIRD from either of the existing parts, and by inverting in turn all these parts in the manner practised in the example on QUADRUPLE counterpoint in the OCTAVE.

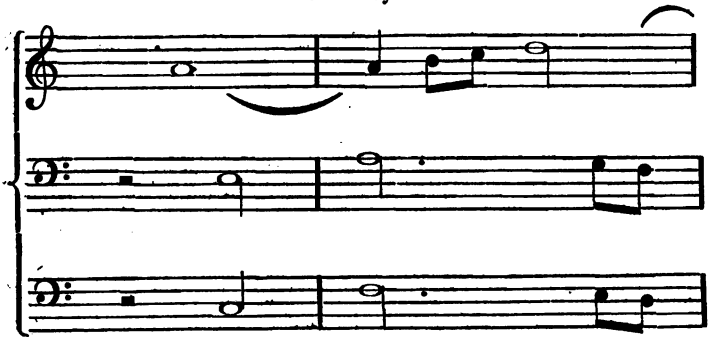
First way.

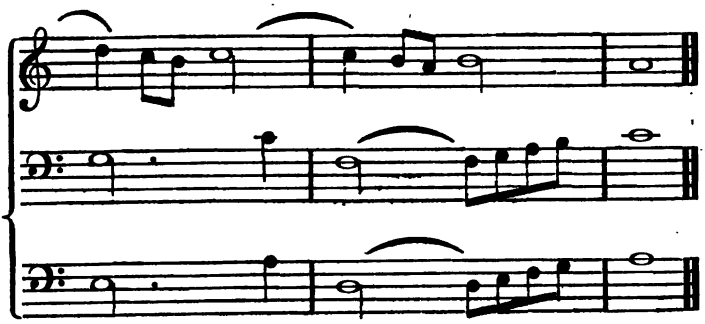


Second way.

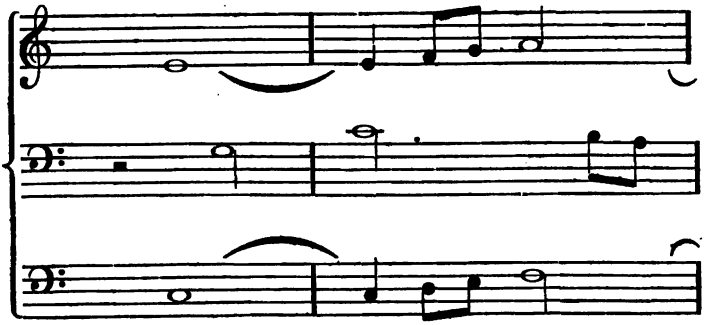


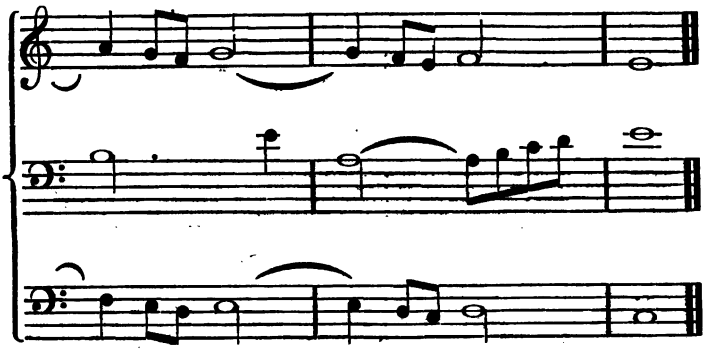
Third way.



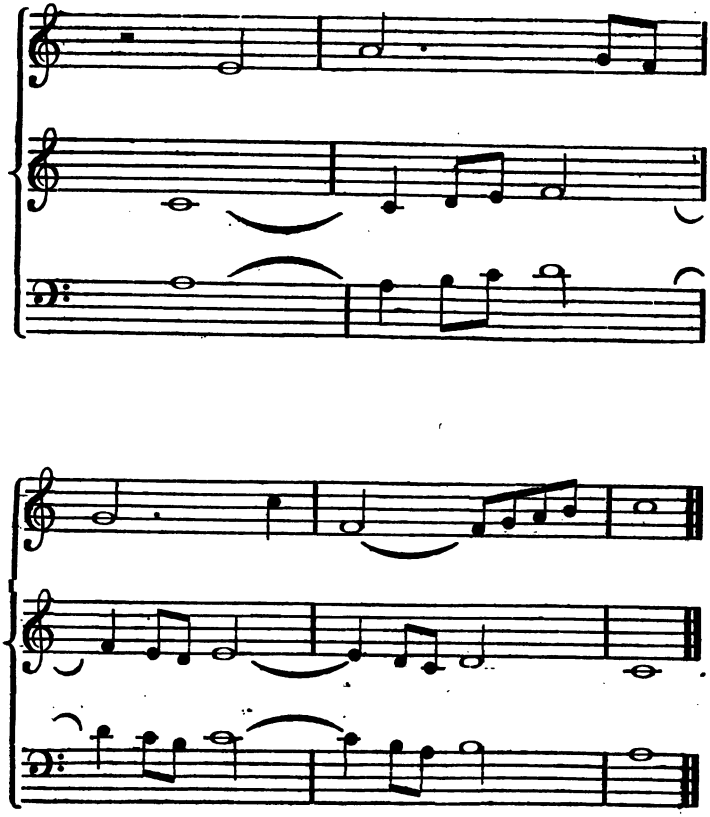


Fourth way.



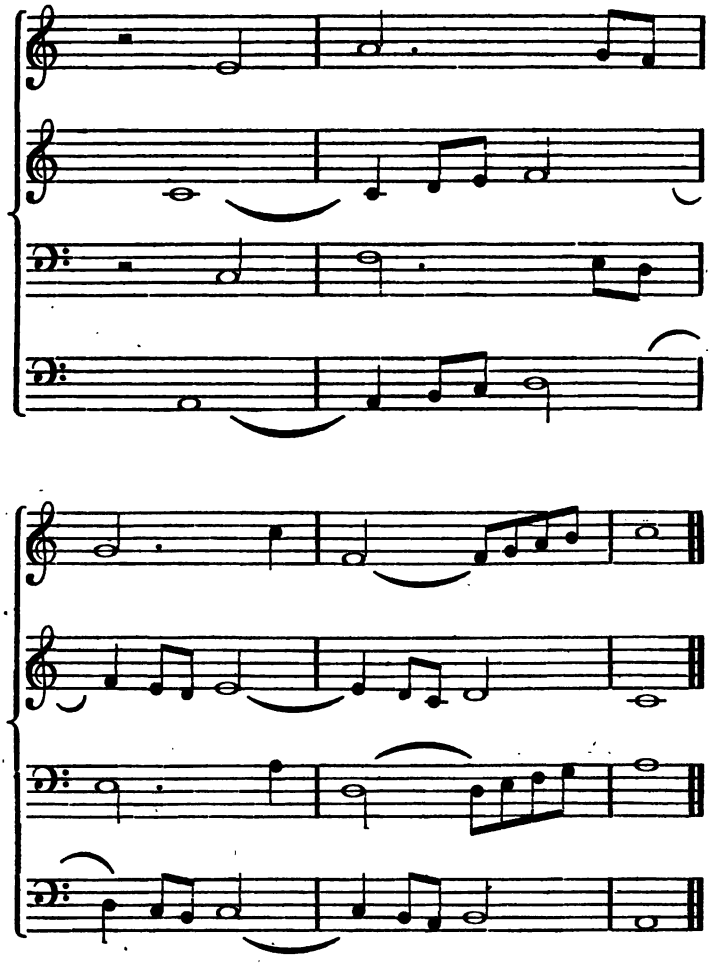


Fifth way.



By adding to this same double counterpoint two parts in thirds in the following manner, we shall obtain a quadruple counterpoint in the tenth.

EXAMPLE.



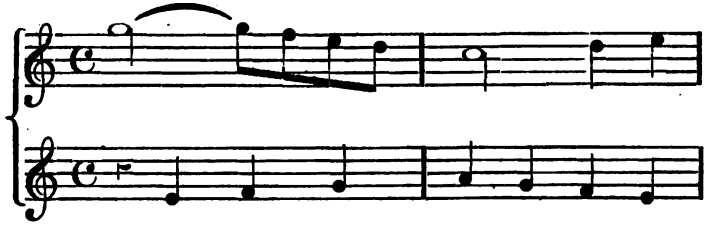
This counterpoint, such as it is combined above, does not supply a great number of inversions exempt from reproach.

CHAPTER XXX.

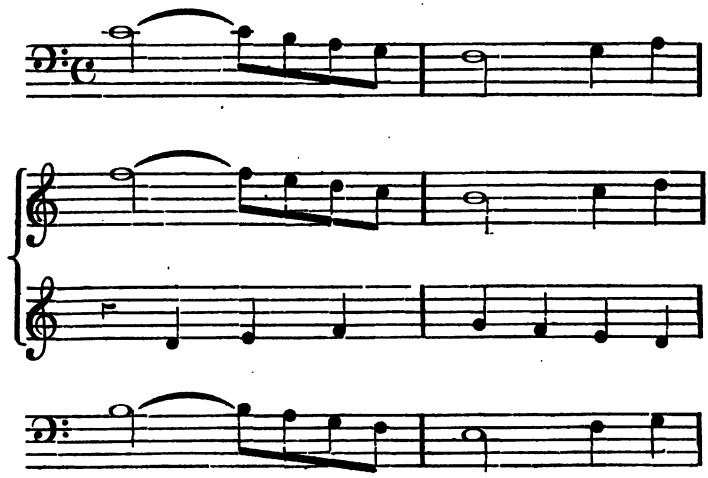
TRIPLE AND QUADRUPLE COUNTERPOINT IN THE TWELFTH.

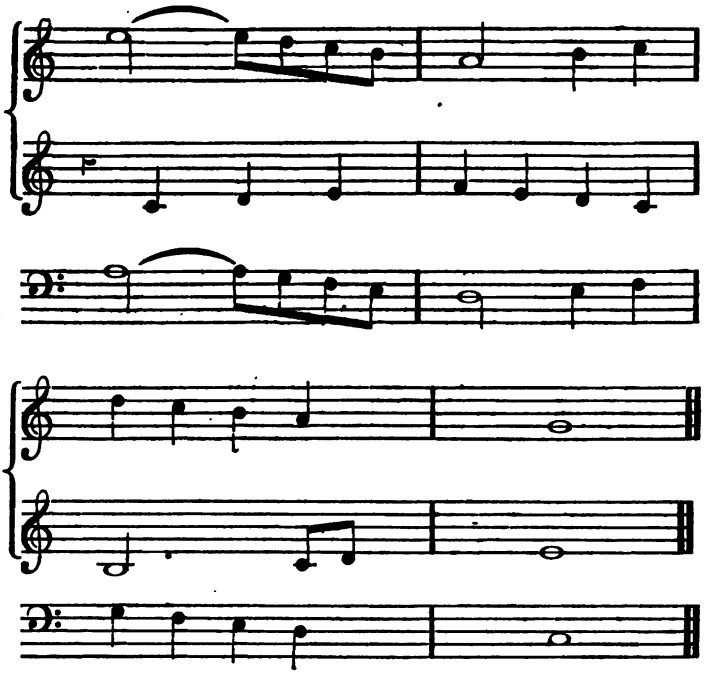
To obtain TRIPLE and QUADRUPLE counterpoint in the TWELFTH, we must first combine it according to the rules peculiar to itself, and then proceed in the same way as was done in respect to counterpoint in the OCTAVE; that is, take care to avoid all discords, except those of transition, and observe to use only contrary or oblique motion.

EXAMPLE OF A COUNTERPOINT IN THE TWELFTH.



Inversion in the twelfth.

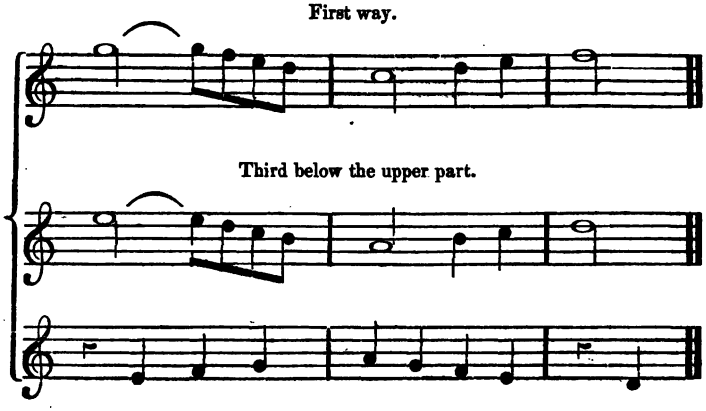




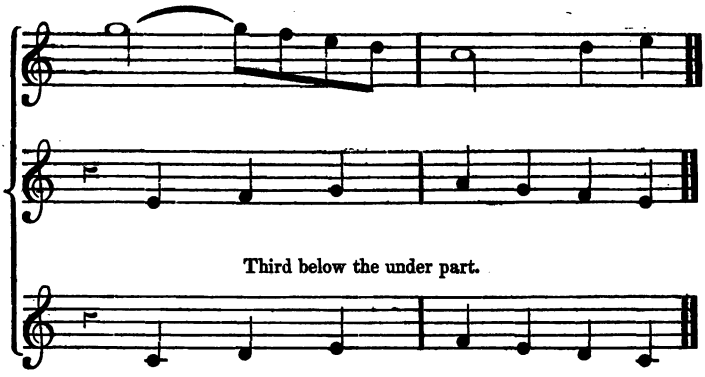
To make this DOUBLE a TRIPLE counterpoint, we have only to add another part, either a third below the upper part, or a third either above or below the under part.

EXAMPLES.

First way.

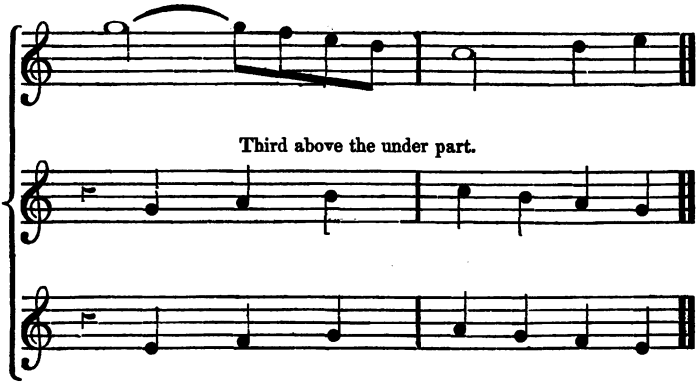


Second way.



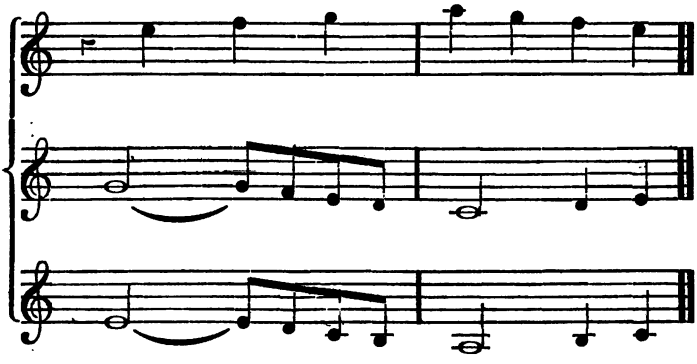
Third below the under part.

Third way.

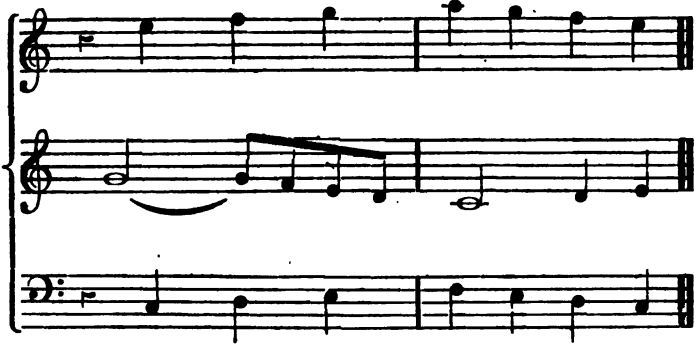


Third above the under part.

Fourth way.

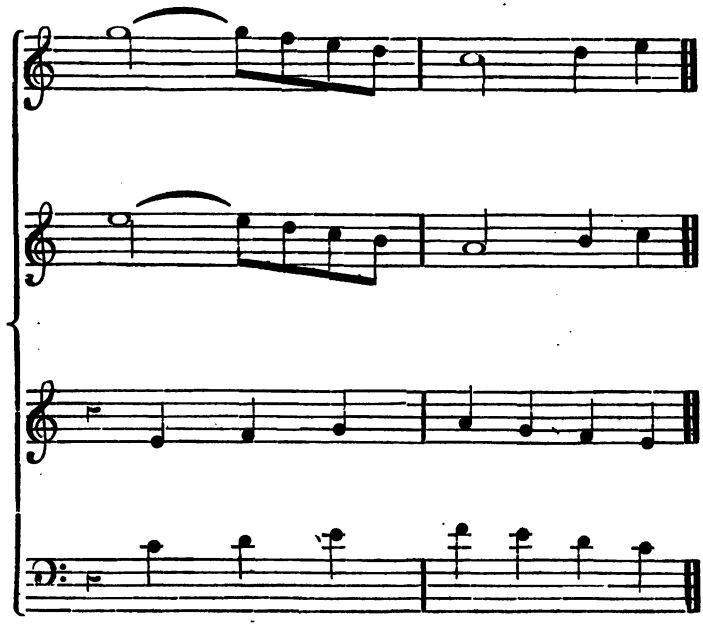


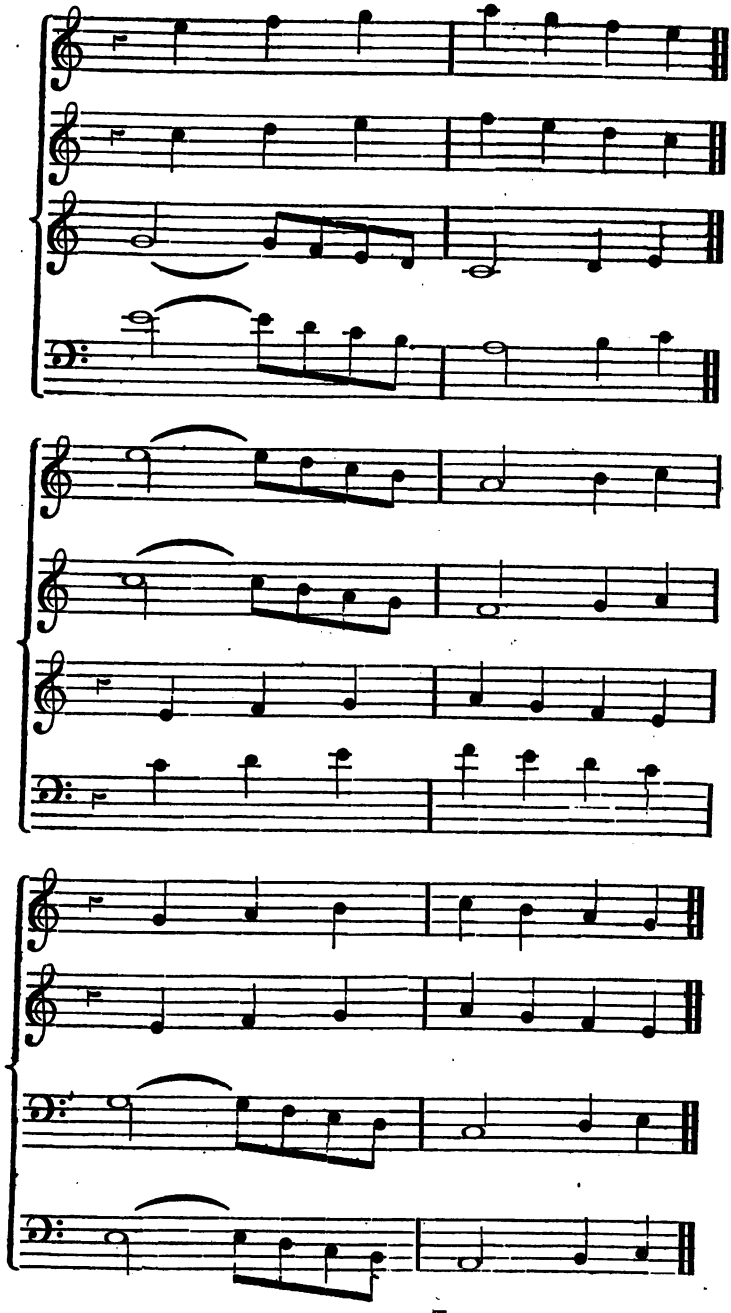
Fifth way.



And to transform a DOUBLE or TRIPLE counterpoint into a QUADRUPLE one, we have only to regulate ourselves according to the following example.

EXAMPLES.





CONCLUSION.

These examples give rise to an important remark, which is, that, notwithstanding the denomination of TRIPLE and QUADRUPLE counterpoint in the TENTH or TWELFTH, there is not, in reality, any true TRIPLE or QUADRUPLE counterpoint but that in the OCTAVE.

In effect, the combinations of this species of counterpoint alone, will allow us to compose a piece for three or four voices (or even a greater number), in which all the parts equally lend themselves to a complete inversion.

In a correct QUADRUPLE counterpoint in the OCTAVE, the parts may without difficulty be displaced, and thus furnish a crowd of new aspects by transposing some parts from acute to medium or grave, while the grave parts ascend to the medium or acute.

But it is, as we may say, impossible to compose for three or four voices, with the condition that any of the parts may, in turn, be transposed to the THIRD or TENTH above or below, or to the FIFTH or TWELFTH above or below, without ever ceasing to be in correct harmony with the other three parts: we are therefore obliged to use artifice to obtain the counterpoints called TRIPLE or QUADRUPLE counterpoints in the TENTH and TWELFTH.

In composing, as we have said, a DOUBLE counterpoint in either one or other of these intervals, in contrary or oblique motion, so as never to have two successive THIRDS, and avoiding all prepared dissonances, it becomes possible to add to each of the two parts another part in THIRDS, and the counterpoint becomes TRIPLE or QUADRUPLE by the junction of one of these parts, or both at the same time.

But in QUADRUPLE counterpoint in the TENTH, obtained by this proceeding, no inversion in the TENTH is possible; because it is these very inversions themselves which proceed with the principal part

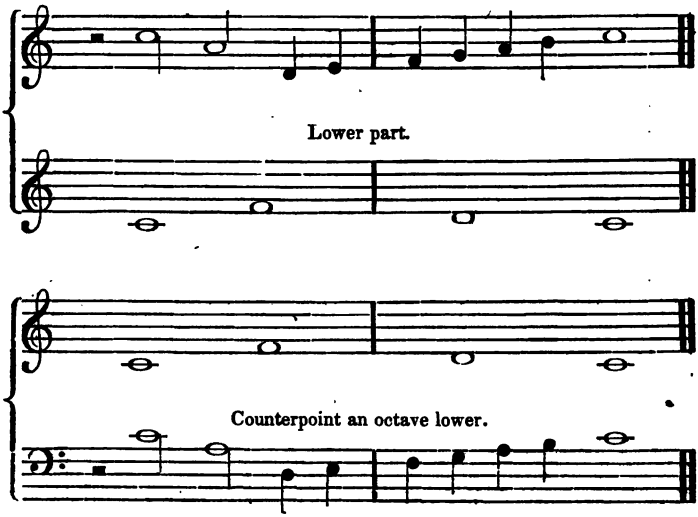
to make up the four parts: but this counterpoint may be inverted in the OCTAVE; that is, we may change the place which the divers parts occupy, if we have taken care to observe the rules of DOUBLE counterpoint in the OCTAVE.

QUADRUPLE counterpoint in the TWELFTH is more real and varied; that is, among the four parts thus combined there are always two which may be transposed, one a FIFTH above, the other a FIFTH below; these are the two principal parts, and which do not on that account cease to be capable of proceeding in THIRDS with the two added parts.

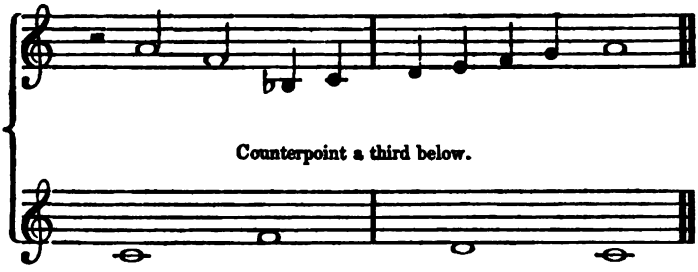
Before we conclude this section, we shall exhibit a series of examples by the learned Father MARTINI, relative to those counterpoints, in which we shall see the use which may be made of them.

EXAMPLES.

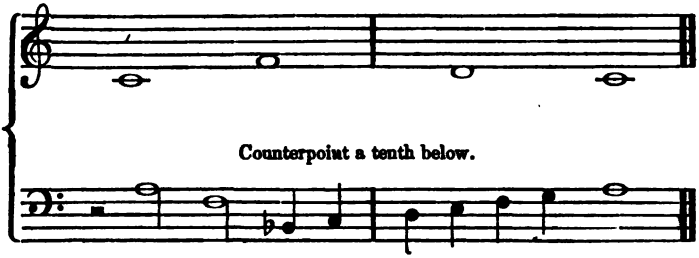
FIRST SPECIES—Counterpoint in the upper part.



T 2

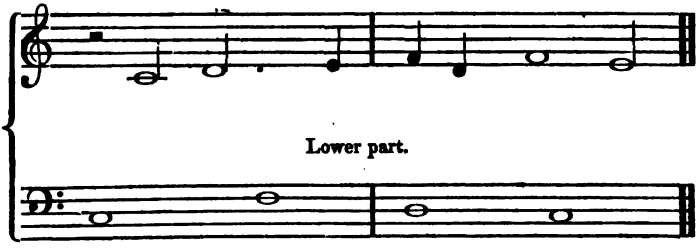


Counterpoint a third below.



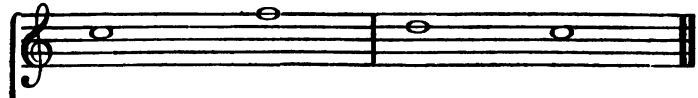
Counterpoint a tenth below.

SECOND SPECIES—Counterpoint in the upper part.

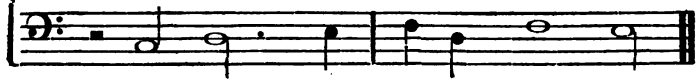


Lower part.

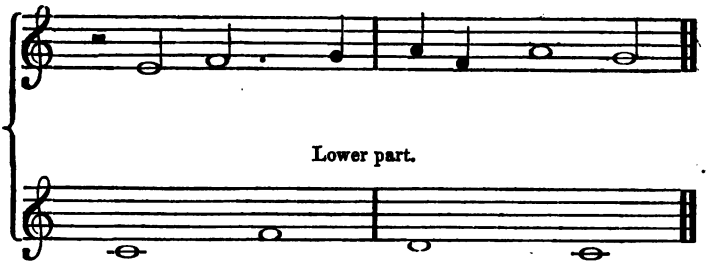
Lower part a fifteenth above.



Acute part an octave lower.

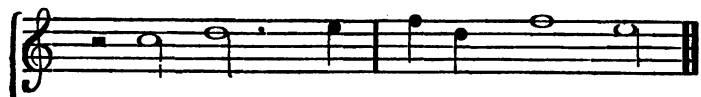


Acute part a third above.

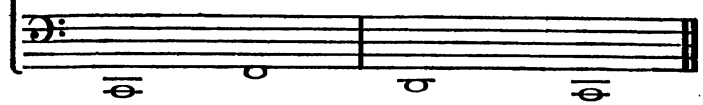


Lower part.

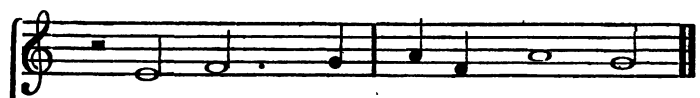
Acute part an octave above.



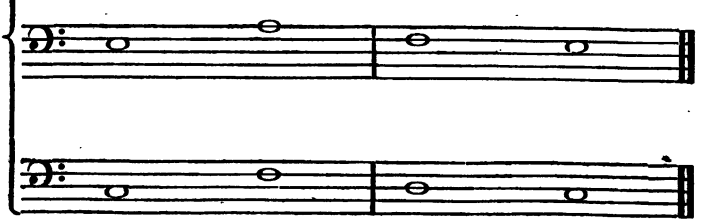
Bottom part an octave below.



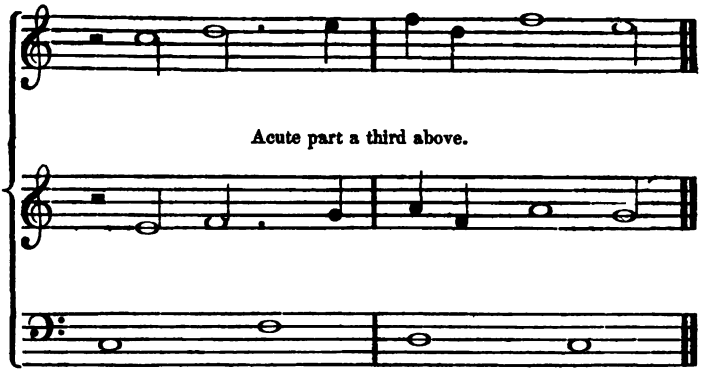
Acute part a third above.



Lower part a third above.

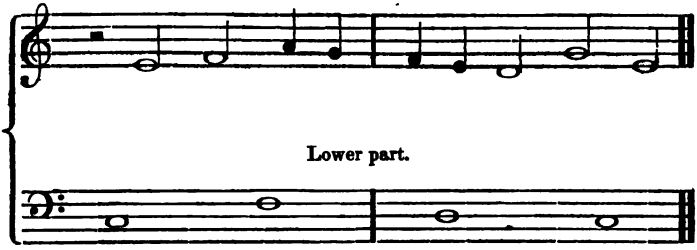


Acute part an octave above.



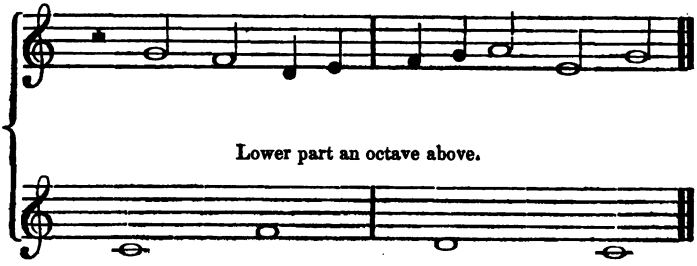
Acute part a third above.

THIRD SPECIES—Acute part, contrary motion.



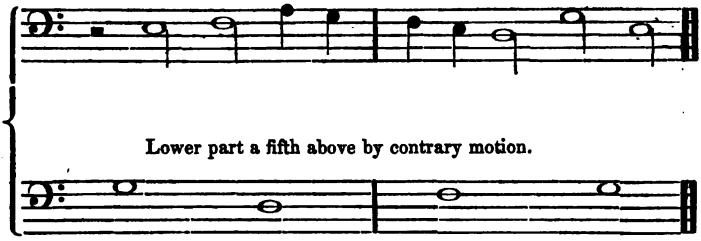
Lower part.

Acute part a third above in contrary motion.



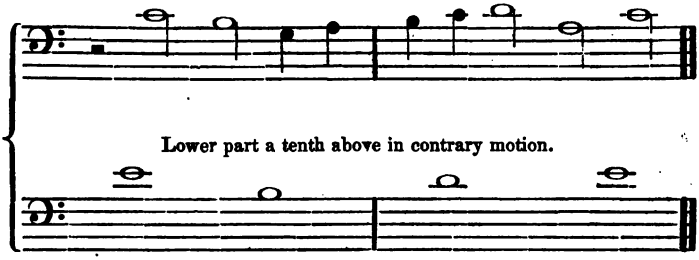
Lower part an octave above.

Acute part an octave below.



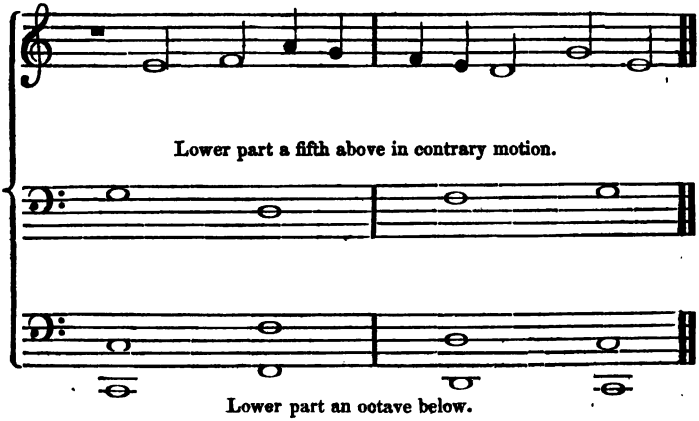
Lower part a fifth above by contrary motion.

Acute part a third below in contrary motion.



Lower part a tenth above in contrary motion.

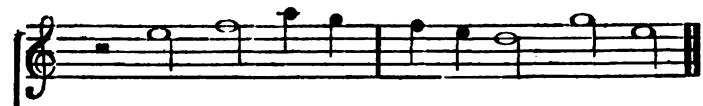
Acute part not changed.



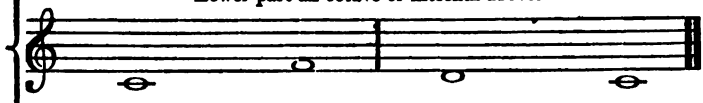
Lower part a fifth above in contrary motion.

Lower part an octave below.

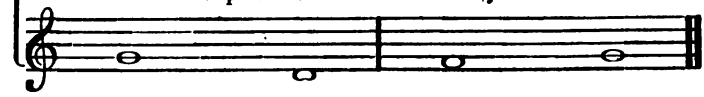
Acute part an octave above.



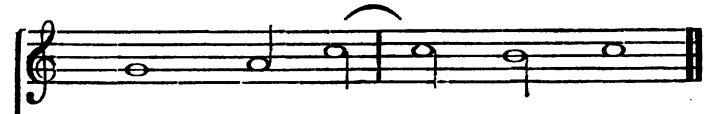
Lower part an octave or fifteenth above.



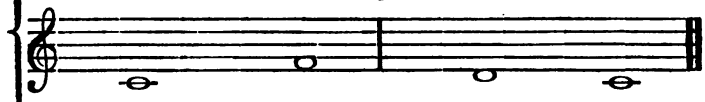
Lower part a twelfth above in contrary motion.



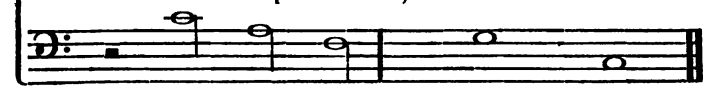
FOURTH SPECIES—Acute part.



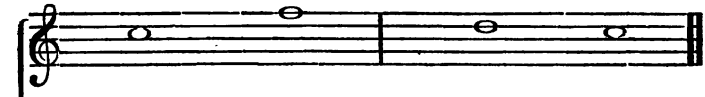
Middle part.



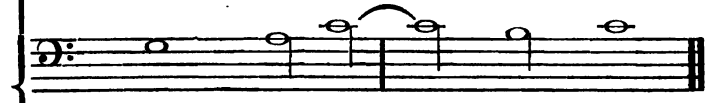
Lower part ad libitum, but essential.



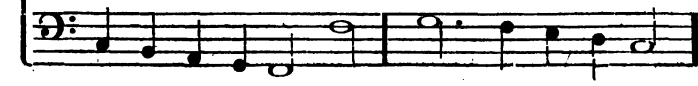
Middle part an octave higher.



Acute part an octave lower.



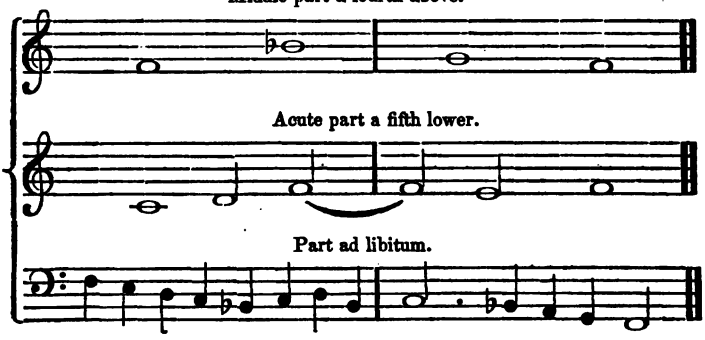
Part ad libitum.



Middle part a fourth above.

Acute part a fifth lower.

Part ad libitum.

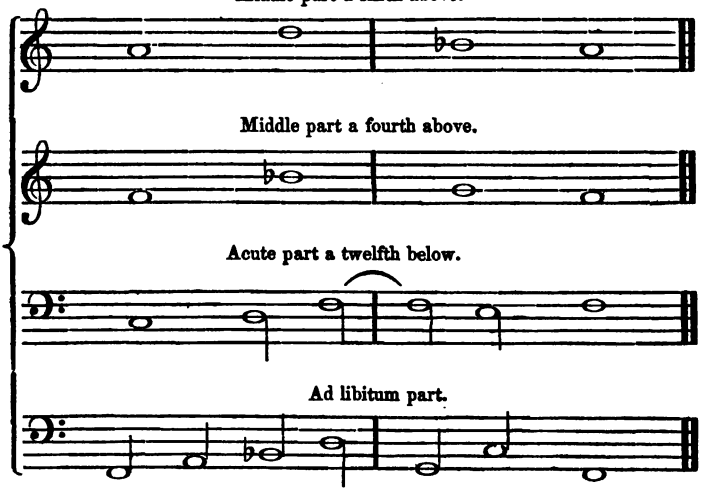


Middle part a sixth above.

Middle part a fourth above.

Acute part a twelfth below.

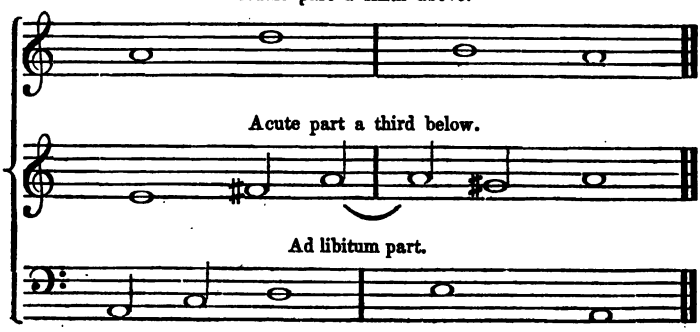
Ad libitum part.



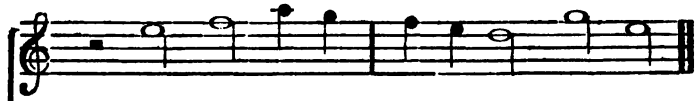
Middle part a sixth above.

Acute part a third below.

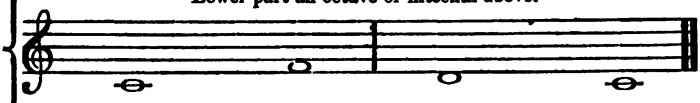
Ad libitum part.



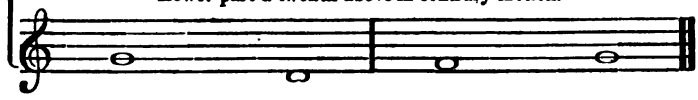
Acute part an octave above.



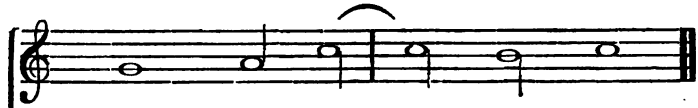
Lower part an octave or fifteenth above.



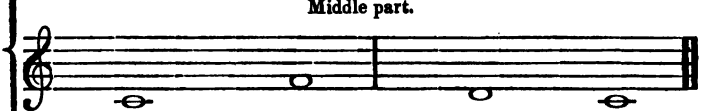
Lower part a twelfth above in contrary motion.



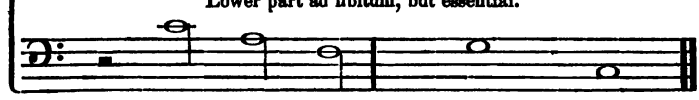
FOURTH SPECIES—Acute part.



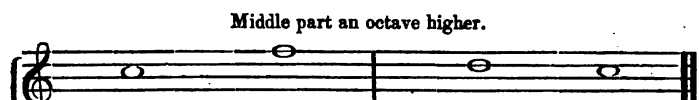
Middle part.



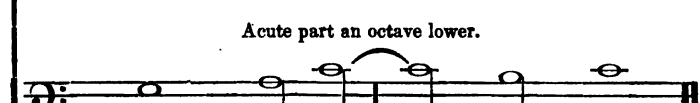
Lower part ad libitum, but essential.



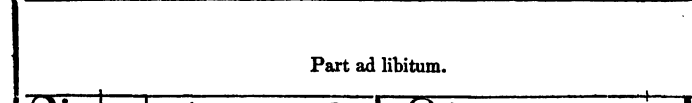
Middle part an octave higher.



Acute part an octave lower.



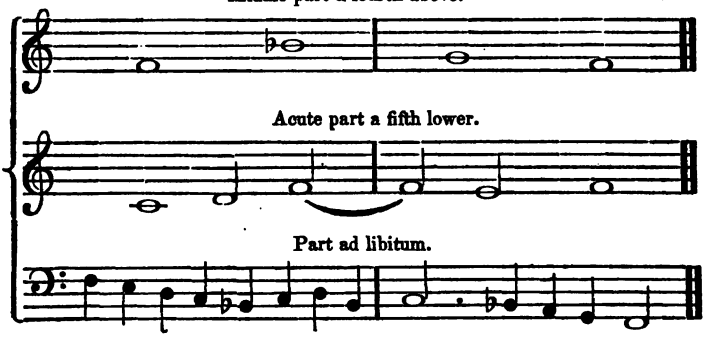
Part ad libitum.



Middle part a fourth above.

Acute part a fifth lower.

Part ad libitum.

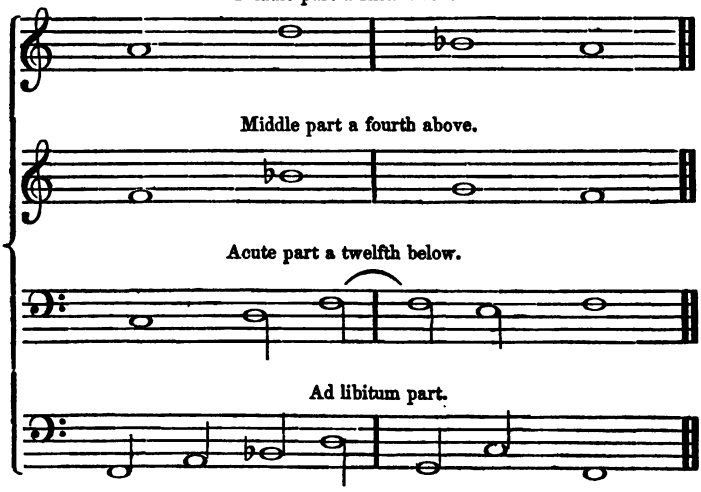


Middle part a sixth above.

Middle part a fourth above.

Acute part a twelfth below.

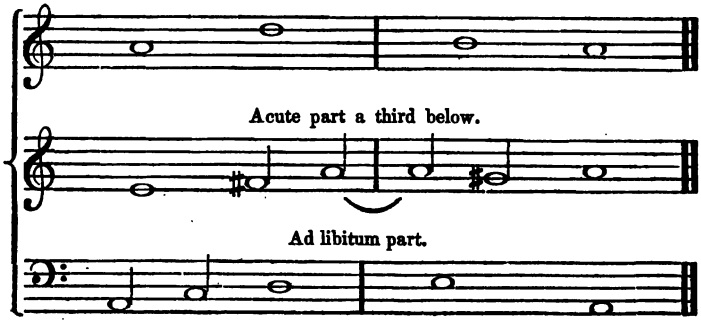
Ad libitum part.



Middle part a sixth above.

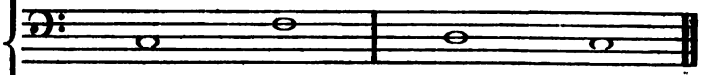
Acute part a third below.

Ad libitum part.

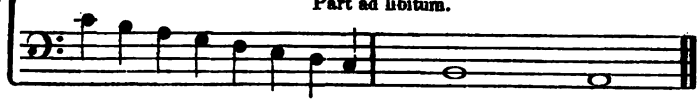


Acute part a sixth above.

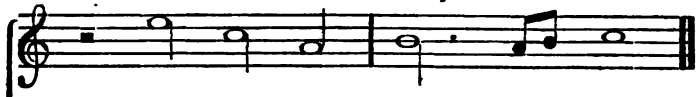
Middle part an octave below.



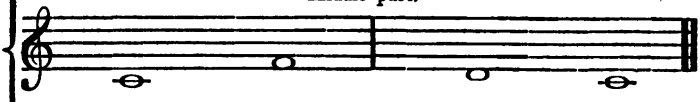
Part ad libitum.



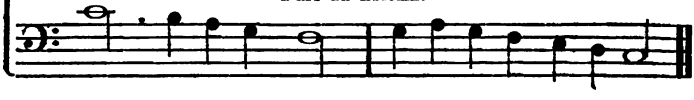
Fifth Species—Acute part.



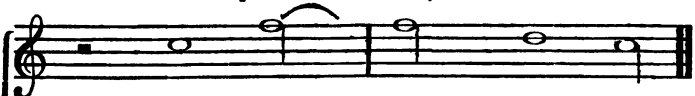
Middle part.



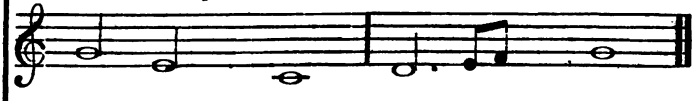
Part ad libitum.



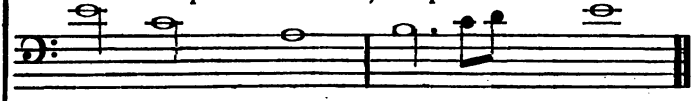
Middle part an octave above, retarded.



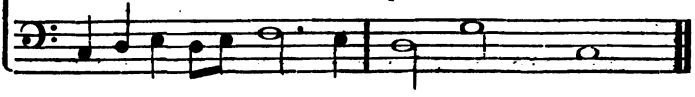
Acute part a sixth below, anticipated and varied.



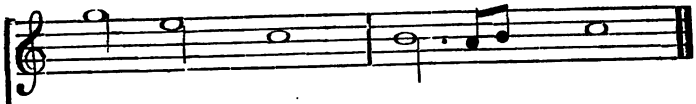
Acute part an octave below, anticipated and varied.



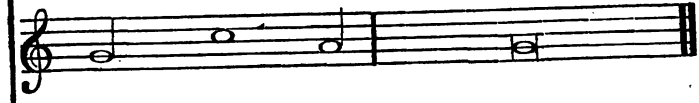
Ad libitum part.



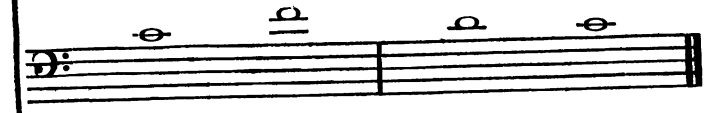
Acute part a third above, anticipated and varied.



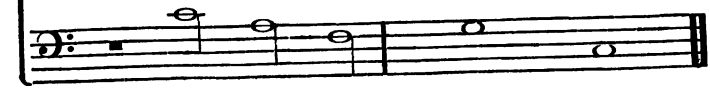
Middle part a fourth above, anticipated and varied.



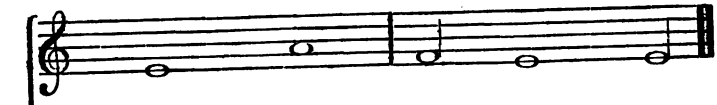
Middle part in the unison.



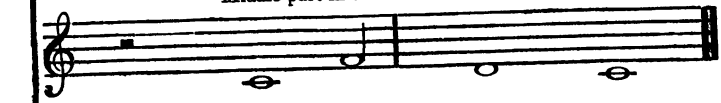
Ad libitum part.



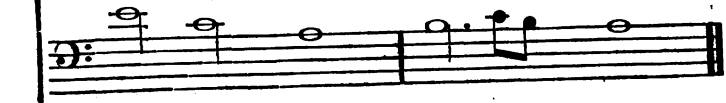
Middle part a third above and varied.



Middle part in the unison and varied.

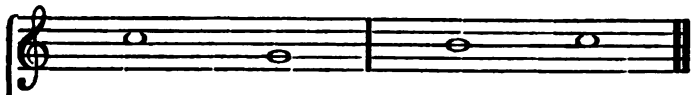


Acute part in the octave below, anticipated and varied.

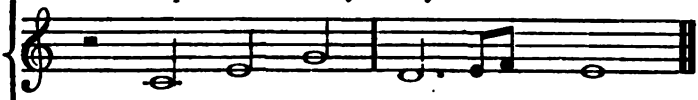


Ad libitum part.

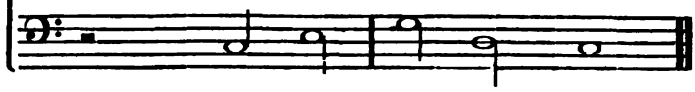
Middle part an octave above, in contrary movement.



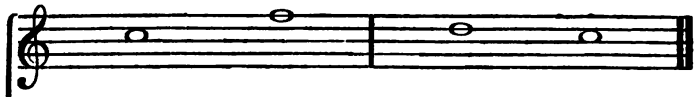
Acute part a tenth below by contrary motion and varied.



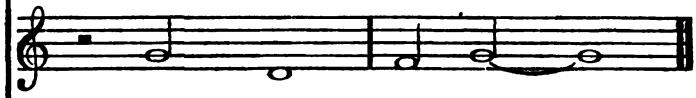
Ad libitum part.



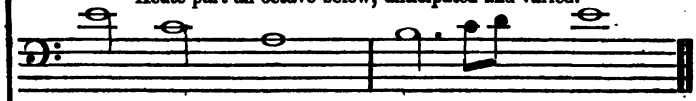
Middle part an octave above.



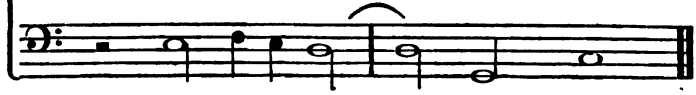
Middle part a fifth above, in contrary motion, retarded, and varied.



Acute part an octave below, anticipated and varied.



Ad libitum part.



BOOK IV.

CHAP. XXXI.

ON FUGUE.

THE word FUGUE *(Fuga)* is ancient; it is met with among the old composers, but they did not affix to it the signification which we attach to it in the present day. They gave this name to those counterpoints in imitation, of which the melodies of plain chants formed the subjects, and in which we now and then meet with canons. At present, we apply the name of FUGUE to a composition of considerable development and regularity, which was unknown to the ancient classical composers, and which indeed they could not know, because their system of tonality did not lend itself to what we call a tonal *fugue*, as we shall presently see.*

The fugue then, notwithstanding the ancient origin of the word, is a creation of modern times, which has only been introduced in church music since we have thrown off the obligations, which contrapuntists had imposed upon themselves, of always writing on plain-chants.

Such as it exists at the present day, fugue is the complement of counterpoint. It ought to include

* See what Padre Martini says on the subject, in his Treatise on Counterpoint.

not only all the resources which are furnished by the study of the different species of counterpoint, but also many other artifices peculiar to itself, and of which we shall speak farther on.

Fugue may be considered as the transition between the systems of strict counterpoint and of free composition; we therefore forewarn the student that he will find, in the examples on fugue which we shall give, several chords that we have not hitherto employed.

All that a good composer ought to know may find its place in a fugue; it is the type of every piece of music; that is to say, whatever piece we compose, if it shall be well conceived, very regular, and conducted with intelligence, it must at least have the spirit of fugue, without having precisely its peculiar character and form.

There are two principal kinds of fugue, from which emanates a third species; and from this latter spring all the rest. The two principal kinds are the TONAL FUGUE and the REAL FUGUE; the other is the FUGUE OF IMITATION. All the rest, children of caprice, are IRREGULAR FUGUES OF IMITATION, or merely pieces in the FUGUE STYLE.

The indispensable conditions of a fugue are the SUBJECT, the ANSWER, the COUNTERSUBJECT, and the STRETTO. To these conditions we may add the PEDAL, which is almost always introduced in a fugue of any considerable development.

All the artifices which we can introduce in a fugue depend on the knowledge, the address, and the will of the composer, and at the same time also on the nature of the SUBJECT and COUNTERSUBJECT, which may be more or less susceptible of lending themselves to these artifices.

Such artifices consist, first, in the employment of imitations, formed by detaching portions of the SUBJECT or COUNTERSUBJECT; secondly, in the transposition of the SUBJECT into different keys, and in the advantages which, in this respect, may

be derived from double counterpoints; thirdly, in the inversion of the SUBJECT by contrary motion; fourthly, in a new SUBJECT which may be introduced, and which will admit of being combined with the first SUBJECT and the first COUNTERSUBJECT: fifthly, in the manner of combining the STRETTO in various ways, each time drawing closer and closer together the SUBJECT and ANSWER; sixthly, in the means which may be used to simultaneously unite the SUBJECT and its inversion in contrary motion; seventhly, and lastly, in the manner of combining the SUBJECT, COUNTER-SUBJECT, and STRETTO, on the PEDAL, and in the address and the taste which we may employ in the connection and the introduction of these artifices in the course of the fugue.

We may employ all these combinations, and even various others, in a fugue merely intended for study; but, in one which is to be given to the public, we must make a choice, and not introduce them all: without this precaution, the fugue would be too long, and consequently become tiresome.

We shall now proceed to the explanation of each of the denominations which we have enumerated above.

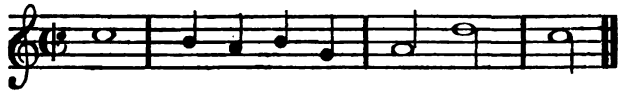
CHAP. XXXII.

ON THE SUBJECT, ANSWER, AND COUNTERSUBJECTS OF A FUGUE.

§ 1. *Subject.*

THE SUBJECT or theme of a fugue ought neither to be too long nor too short; its length should be such that it may be easily engraved on the memory, and that the ear may seize on and recognize it with facility in the different parts and in the different ways in which the composer may introduce it.

The following is an example of a subject of a proper length.

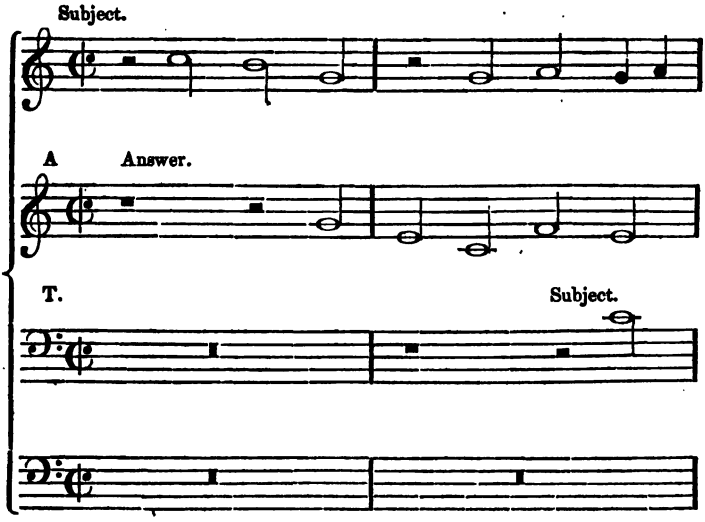


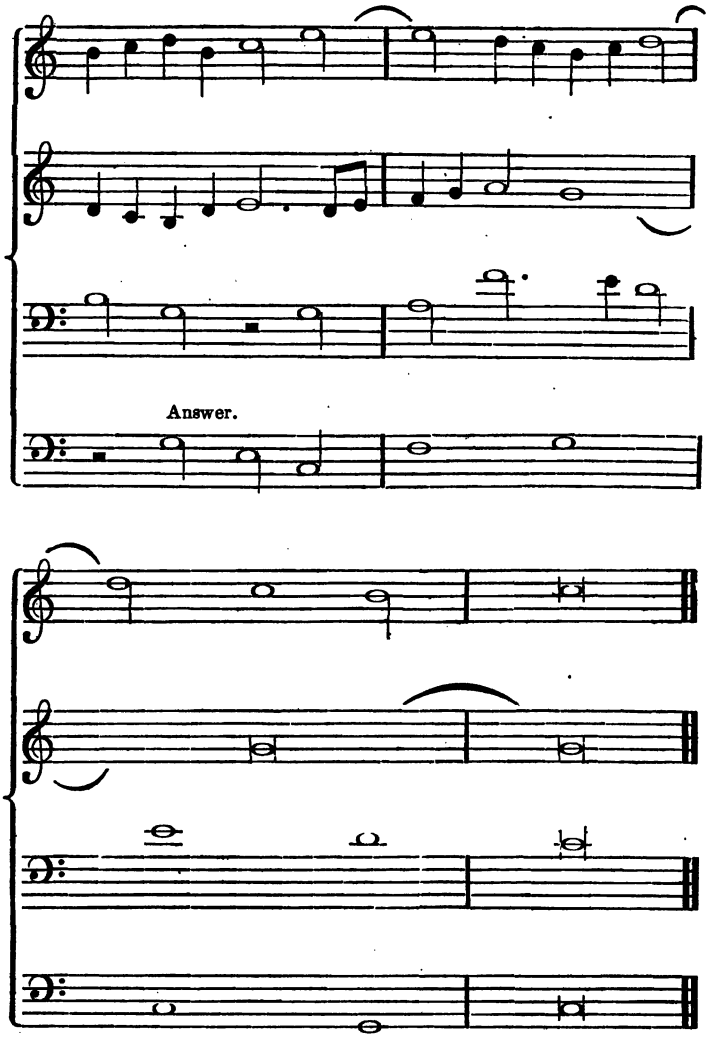
The SUBJECT being once well imagined, the whole fugue ought to be, as it were, included in its extent; and that of the COUNTERSUBJECT, which serves it, as an auxiliary.

The SUBJECT may also be called the PROPOSITION, ANTECEDENT, and GUIDE; and the parts which succeed it may be called ANSWERS or CONSEQUENTS.

The composer is at liberty to choose any part in which to propose the subject. Ancient composers were, however, in the habit of observing the following method: when the subject commenced by the octave of the TONIC, and afterwards descended to the DOMINANT, they took the most acute part to propose it, in order that the answer, which was to descend from the DOMINANT to the TONIC, might be made by the lowest part.

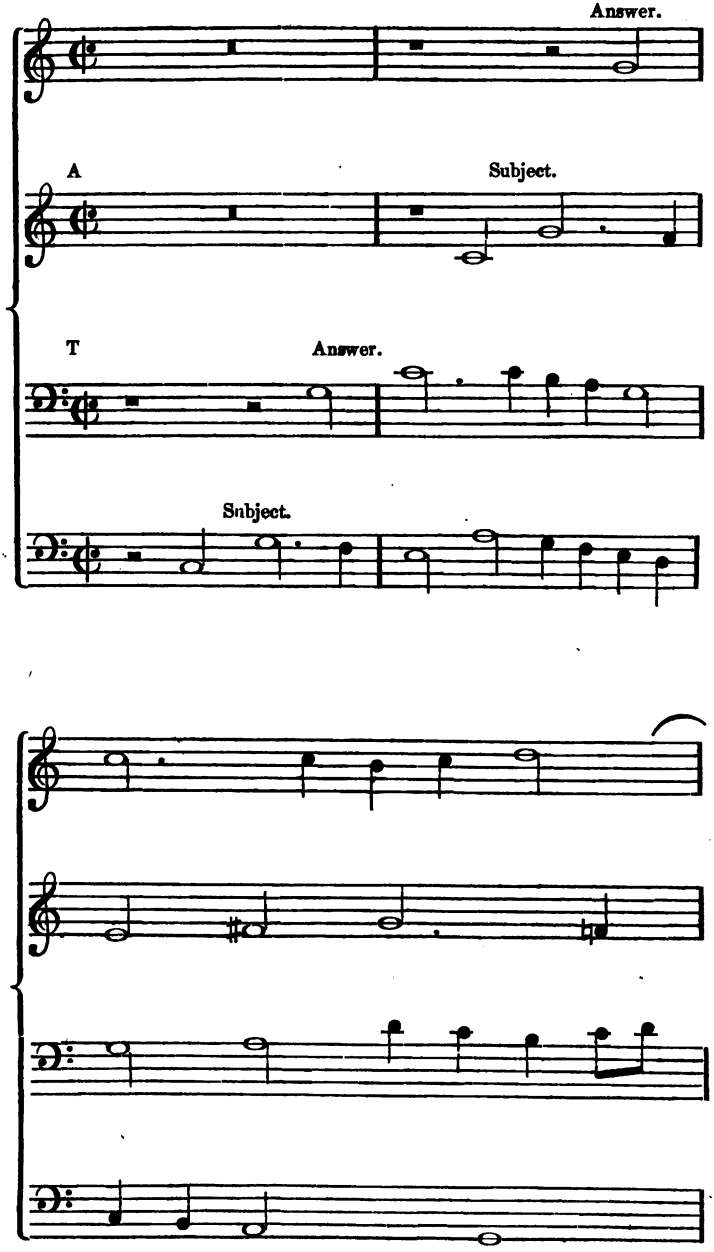
Padre Martini.

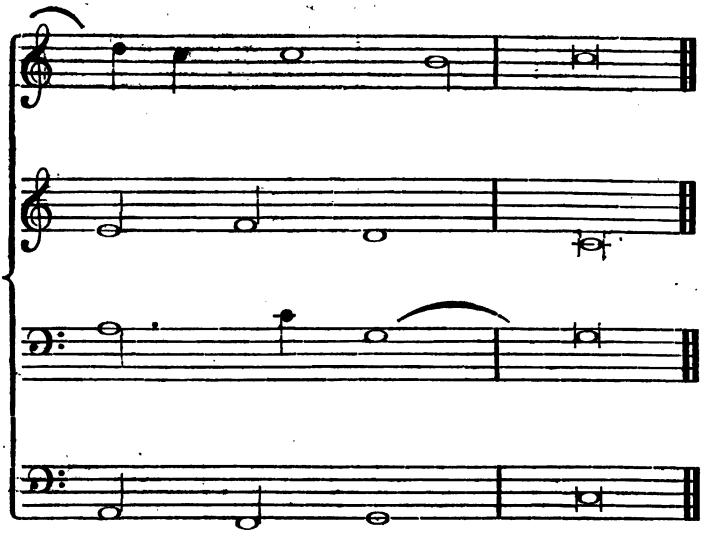




On the contrary, when the subject commenced by the TONIC, and afterwards ascended to the DOMINANT, they, for the same reason, chose the lower part to propose the subject, in order that the answer, which necessarily ascended from the DOMINANT to the octave of the TONIC, might be given to the most acute part.

EXAMPLE.



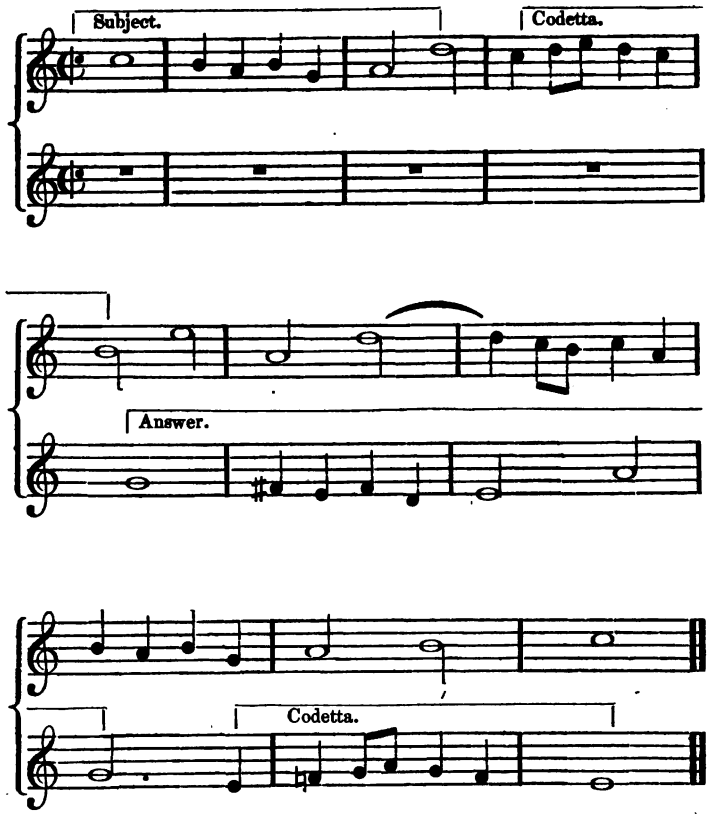


The method of the ancient composers which we have just explained is not an absolute law; it is only a reasonable and wise arrangement, analogous to the distribution of the parts with regard to the nature of the subject.

This arrangement may most properly be practised chiefly in respect to TONAL FUGUES, as we shall see when we treat of this species of fugue.

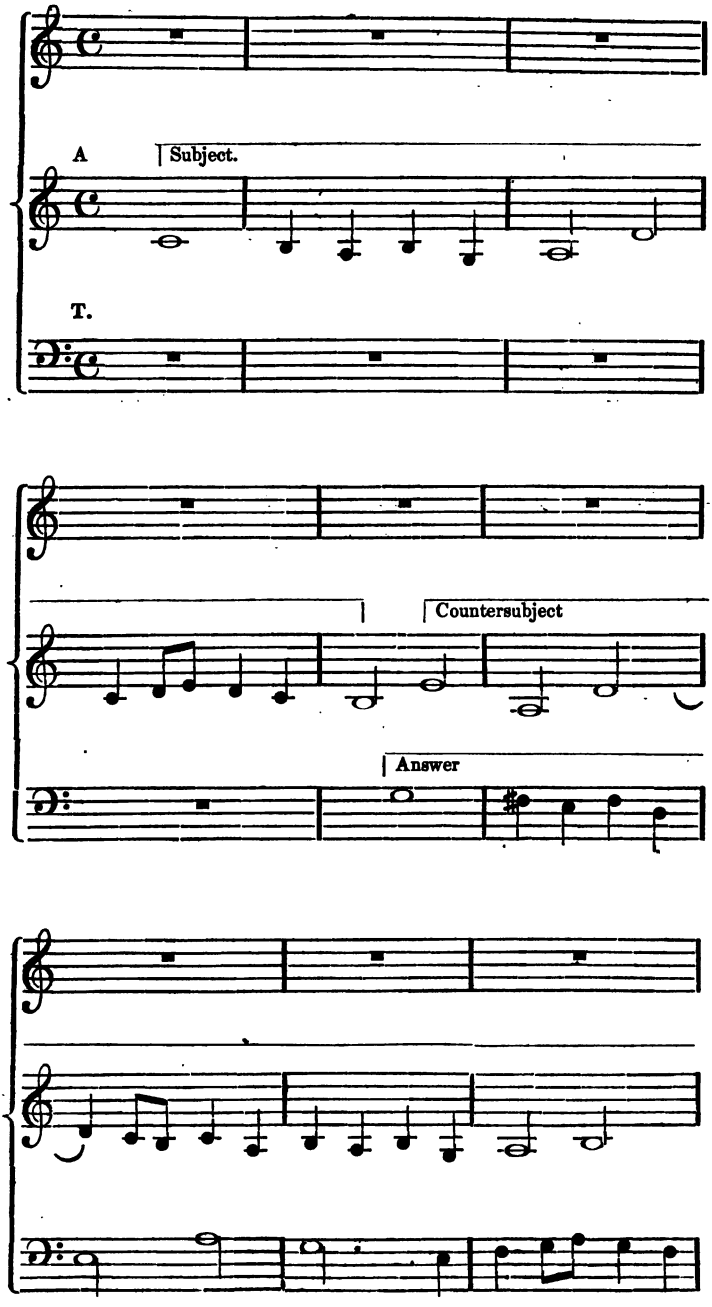
§ 2. *Of the Answer.*

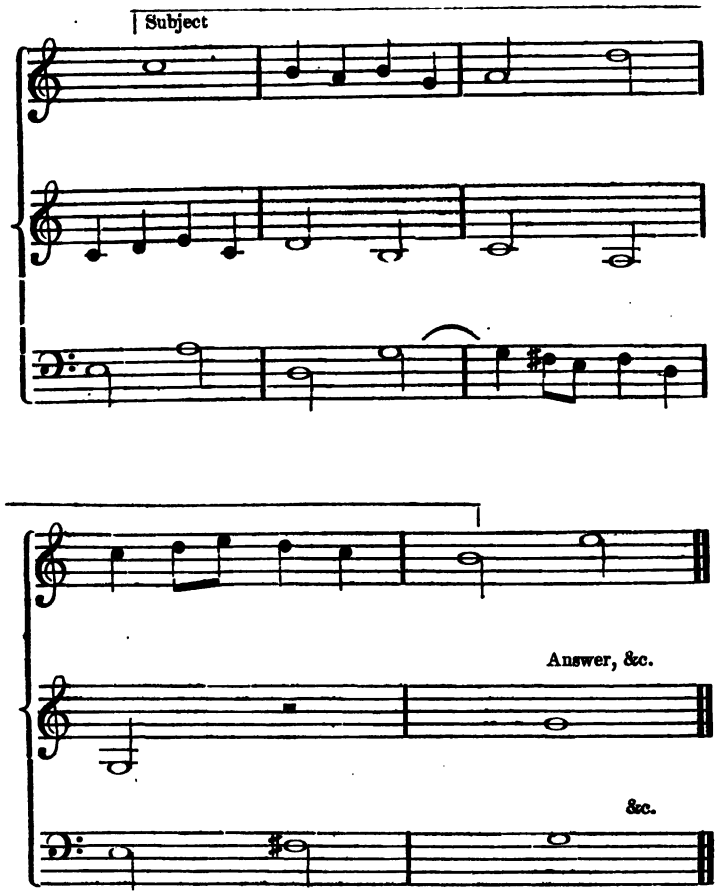
The ANSWER or CONSEQUENT immediately follows the SUBJECT. It ought in all respects to be similar to the latter, only in another key. We shall explain, farther on, in what key, or rather in what interval, the SUBJECT ought to be, when we speak of the different species of fugue. We may add, that the ANSWER determines the species and nature of the fugue.



§ 3. *Of the Countersubject.*

The melody which accompanies either the SUBJECT or the ANSWER is called the COUNTERSUBJECT; the COUNTERSUBJECT, being intended to be introduced both above and below the SUBJECT and the ANSWER, must necessarily be written in double counterpoint in the octave, that it may admit of inversion from acute to grave, or from grave to acute, without there resulting any inconvenience or a necessity for some organic change.


A
Subject.
T.
Countersubject
Answer

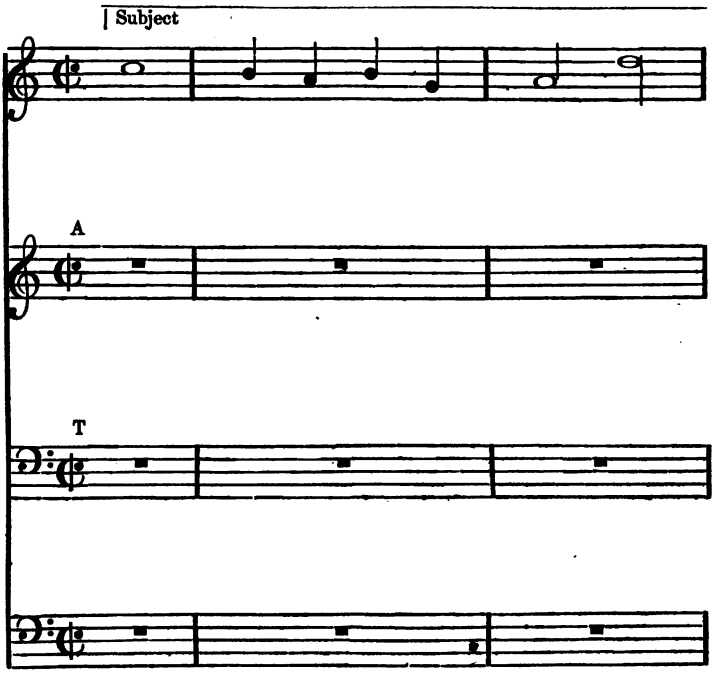


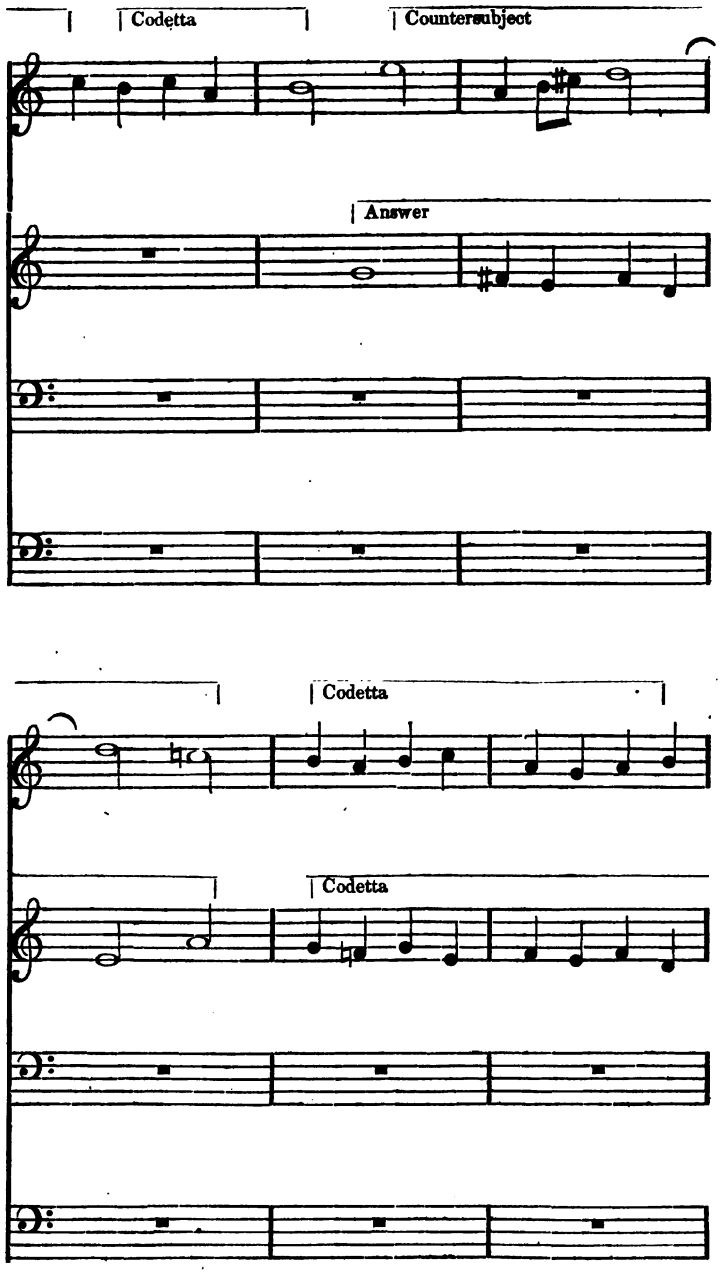
It is not, however, absolutely necessary to observe the exact identity of the COUNTERSUBJECT in its transpositions and inversions; we may occasionally change some notes, if we consider it necessary, either for the purity of the harmony or the strictness of the counterpoint.

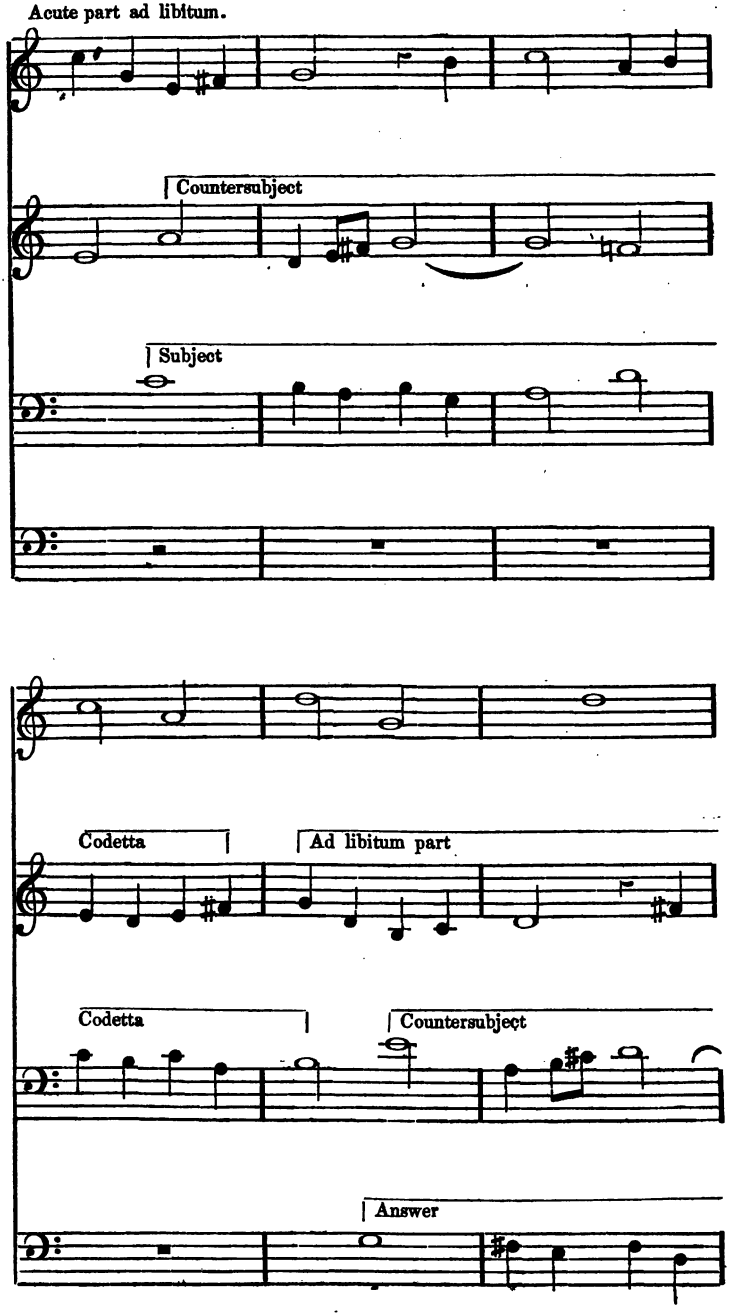
In a fugue in two parts, there may be only one COUNTERSUBJECT; in three parts, there may be two COUNTERSUBJECTS; and in four parts, three COUNTERSUBJECTS. As the number of parts augment,

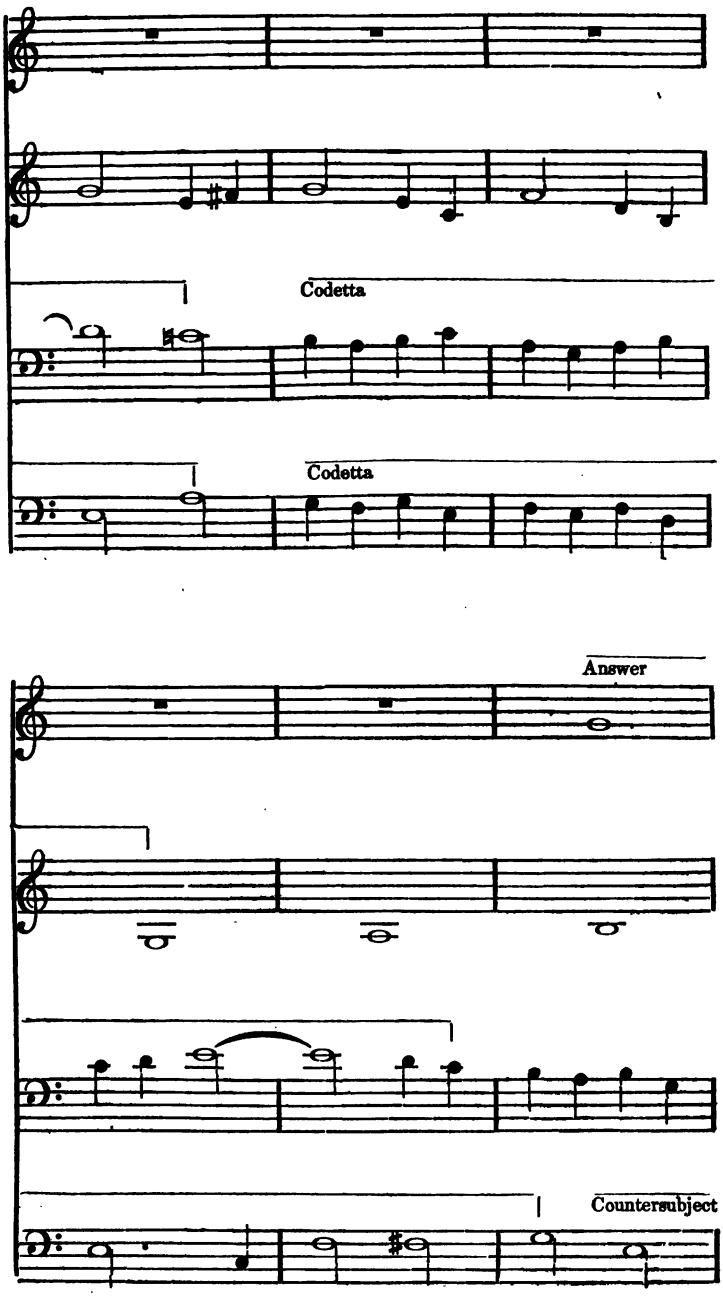
the number of COUNTERSUBJECTS also augment; and it is easy to comprehend that there can only be as many COUNTERSUBJECTS as there are parts, *minus* the part in which is placed either the SUBJECT or the ANSWER. When we desire to have only one COUNTERSUBJECT, in any number of parts, those which accompany the SUBJECT and the COUNTERSUBJECT combined are called AD LIBITUM parts; of these, the melody may be varied each time that they occur, whether at the bottom, in the middle, or in the acute parts.

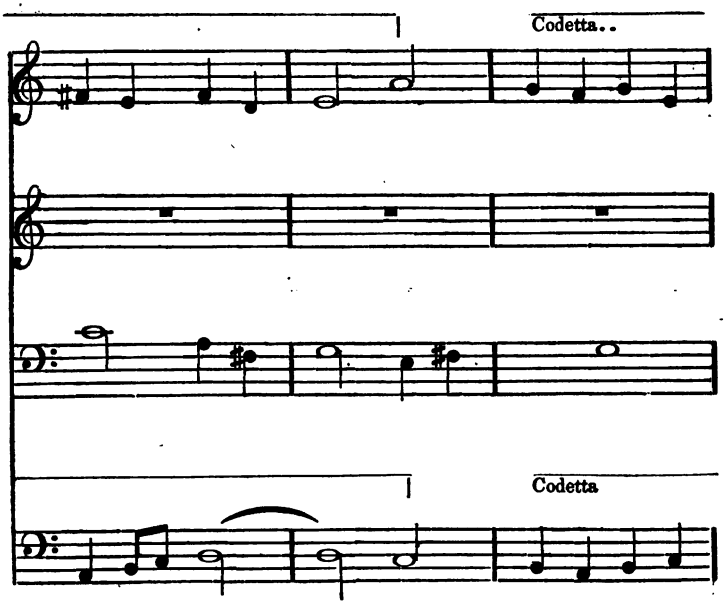
EXAMPLE.

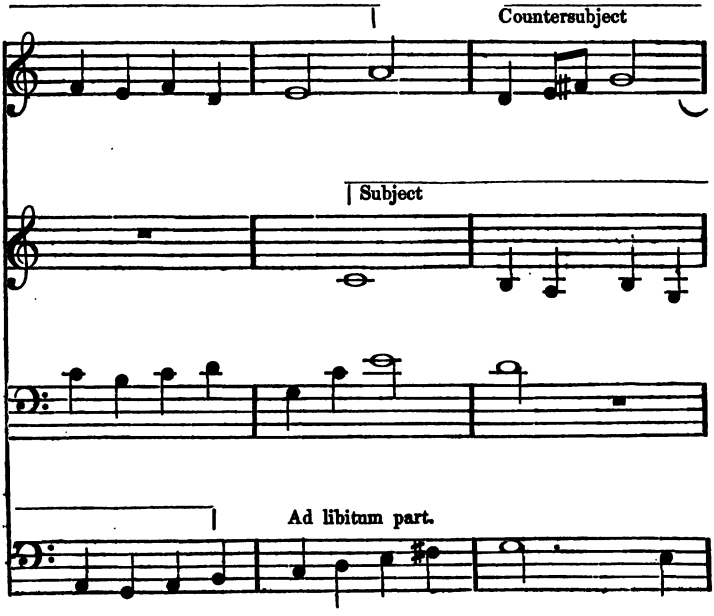


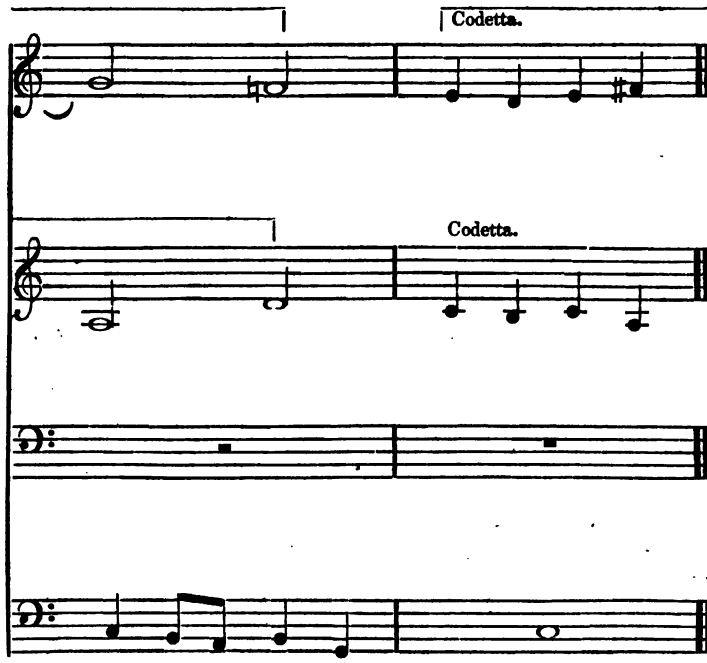

Codetta
Countersubject
Answer
Codetta
Codetta


Acute part ad libitum.
Countersubject
Subject
Codetta
Ad libitum part
Codetta
Countersubject
Answer


Codetta
Codetta
Answer
Countersubject


Codetta..
Codetta


Countersubject
Subject
Ad libitum part.



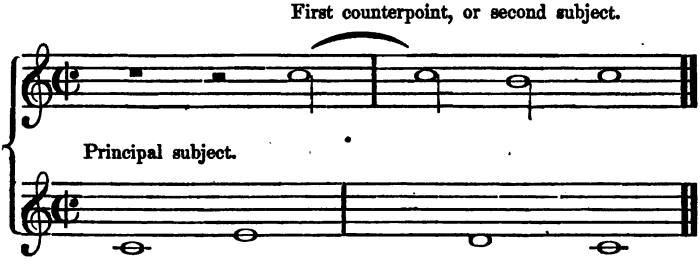
It is needless to say, that, in a fugue in five, six, seven, or eight parts, we shall be obliged to have several parts AD LIBITUM, because of the difficulty, and even impossibility, of finding a sufficient number of COUNTERSUBJECTS, that is, of parts in double counterpoint, for so great a number of voices.

The COUNTERSUBJECTS in a fugue may be placed immediately and simultaneously with the SUBJECT. To me, this disposition does not appear the best; and I think we shall obtain the greatest variety in the ensemble of the parts, by managing the COUNTERSUBJECTS so that they shall only come in successively; first allowing the subject to be heard isolated, or at most accompanied by a single COUNTERSUBJECT, if the fugue is in three parts, or by two, if it is in four parts.

Whatever be the number of the parts when we commence a fugue, by at once accompanying the SUBJECT with one COUNTERSUBJECT, this disposition gives to the fugue the name of a FUGUE on TWO SUBJECTS.

EXAMPLE

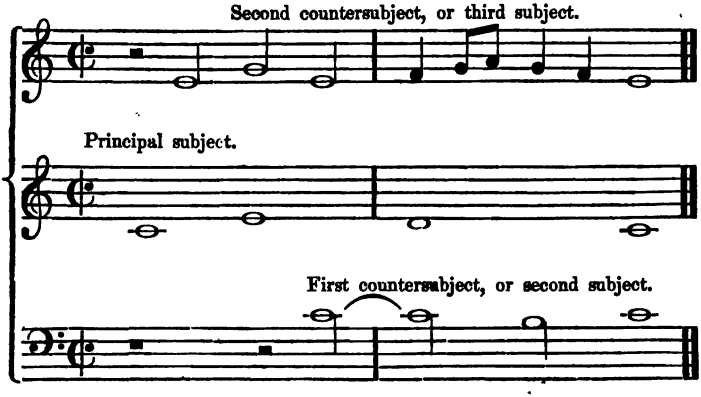
Of what is called a FUGUE ON TWO SUBJECTS, *whatever be the number of the parts.*



When a SUBJECT is accompanied by two COUNTERSUBJECTS, the fugue is called a fugue with three subjects.

EXAMPLE

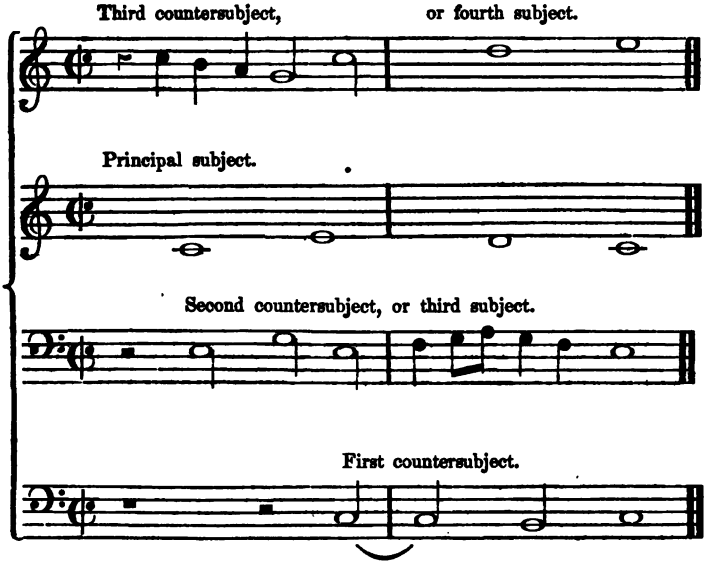
Of what is called a fugue on three subjects, whatever be the number of parts above three.



When to a given subject three COUNTERSUBJECTS are opposed, the fugue is on FOUR SUBJECTS, &c.

EXAMPLE

Of what is called A FUGUE ON FOUR SUBJECTS, *whatever may be the number of parts above four.*



Remark.—Although the denomination of *fugue on two, three, or four subjects* is generally adopted, yet, in my opinion, this denomination is improper; and I found my judgment on this—that a fugue neither can nor ought to have more than one principal subject to serve for its exposition; all that accompanies this subject is but accessory; and neither can nor ought to bear any other name than that of *countersubject*. Thus, according to this principle, the fugue which, from custom, is called a *fugue on two subjects*, ought to be called a *fugue on one subject with one countersubject, &c.;* that on *three subjects*, ought to be called a *fugue on one subject with two countersubjects;* and, lastly, that on *four subjects*, should bear the name of a *fugue on one subject with three countersubjects, &c. &c.*

To convince ourselves more thoroughly that this ought to be the case, let us suppose that these different *subjects*, instead of being heard at once and simultaneously with the principal subject, were only introduced successively by the parts, as they enter one by one; these different accompaniments of the *subject* or the *answer* which we named subjects, when employed at the commencement, would in this case be called COUNTERSUBJECTS; now, as we might have caused all these *countersubjects* to have been heard at the same moment that we proposed the *principal subject* for the first time, it does not, by any means, follow that, merely on the former account, we change their denomination.

We must however observe, that, in case we so plan our fugue as to introduce several countersubjects at the same time that we propose the *principal subject* for the first time, these countersubjects must remain invariable in their inversions throughout the whole course of the *fugue*.

On the contrary, when these different countersubjects are only introduced afterwards, either during the *subject* or the *answer*, and that they have not been proposed at the very commencement of the *subject*, we are then free either to preserve their identity as often as they occur, or to slightly modify them by changing some notes, according to the wants and the situation of the parts.

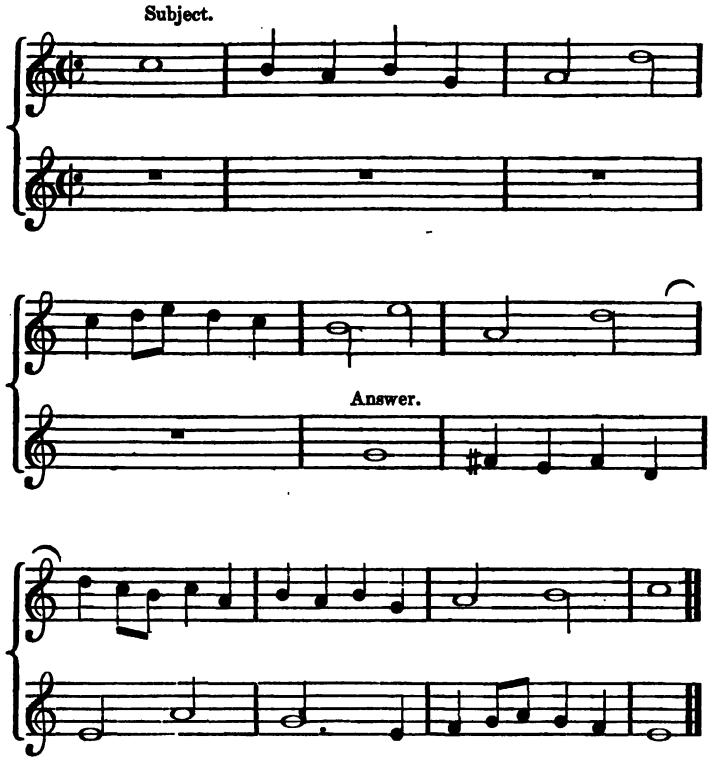
In all cases, it is important and indispensable that we should always combine these *countersubjects* according to the laws of *double counterpoint*, that they may be applicable under all circumstances, and freely lend themselves to the different artifices which we wish to employ.

CHAP. XXXIII.

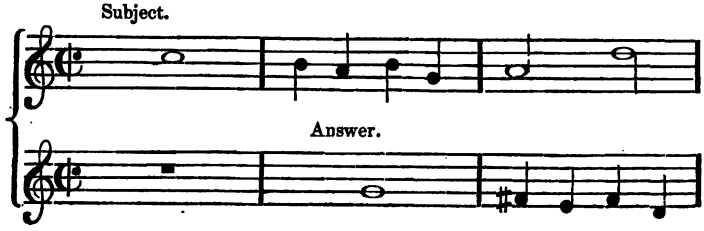
ON THE STRETTO.

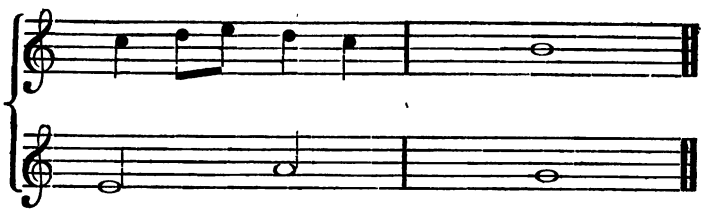
STRETTO is an Italian word which signifies CLOSE; it has been adopted into our musical language, and is employed to indicate an artifice which consists in bringing, as close as possible together, the entry of the answer to that of the subject.

EXAMPLE OF THE ANSWER ENTERING AFTER THE PERIOD OF THE SUBJECT IS TERMINATED.



EXAMPLE OE THE ANSWER ENTERING DURING THE PFRIOD OF THE SUBJECT, AND THUS FORMING THE STRETTO.





The STRETTO is, as we have already observed, one of the conditions indispensable to a fugue; we shall indicate the place which it ought to occupy, when we speak of the entire contexture of a FUGUE. The art of employing the STRETTO to advantage consists in the manner of varying its aspects, and in seeking the means, each time that we introduce the STRETTO, to draw closer and closer together the commencement of the SUBJECT with the entry of the ANSWER. The effect which this produces is very piquant and exciting.

We are sometimes permitted, when we can do no otherwise, in order to bring closer together the entries of the ANSWER and the SUBJECT, to change some notes of either; or, if we do not change the notes, to alter the duration of them; but these variations cannot take place in the SUBJECT till after the entry of the ANSWER, nor in the latter, till after the entry of the SUBJECT, and so on. All this, however, is subject to many exceptions, which are allowed according to the circumstances in which we are placed, as we shall see in our examples on FUGUE.

When the SUBJECT, by its peculiar nature, is not properly disposed so to combine in forming the STRETTO in a manner altogether natural, we are allowed to commence the STRETTO by the ANSWER; but, if neither the one nor the other are adapted to obtain all the aspects which we desire to give to the STRETTO, we must then content ourselves with causing the ANSWER to enter after the SUBJECT, or the SUBJECT after the answer, in whatsoever place we can, employing afterwards the allowed changes

either in the notes or in their relative values. For the rest, practice will still better teach the means by which we may extricate ourselves in difficult cases.

A good subject for a fugue ought always to admit of an easy and harmonious stretto; in composing it, therefore, we should, before-hand, think of the different combinations of the stretto.

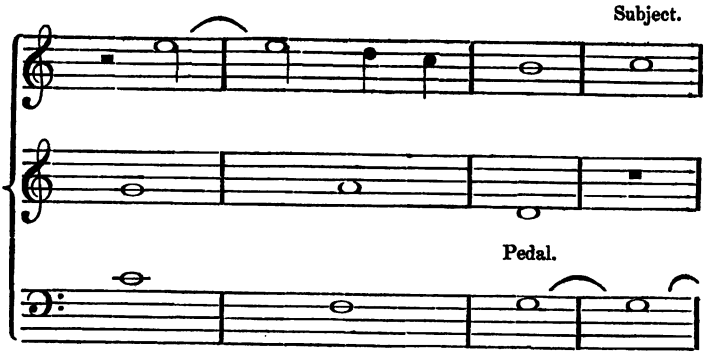
CHAP. XXXIV.

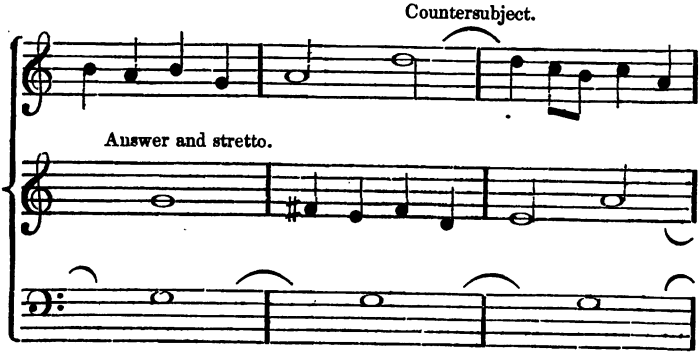
ON THE PEDAL.

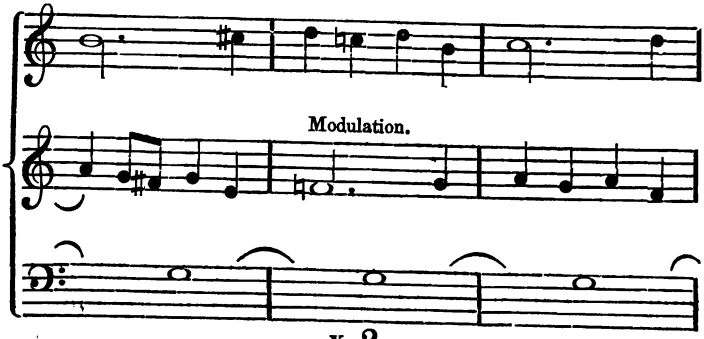
THE PEDAL is a note prolonged and sustained during several bars. It may be placed in the ACUTE part, in one of the MIDDLE PARTS, or in the BOTTOM PART; it can only occur, whatever its position, on the TONIC or on the DOMINANT; but that kind from which we can draw the greatest advantage, and which is most generally employed in fugue, is the DOMINANT placed in the LOWEST PART. The property of the PEDAL is to free the composer from the severity of the rules; that is, during its duration, he may introduce discords not prepared, and even modulate, provided, however, that the parts which proceed thus are combined with respect to each other according to rule, and as though the sustained note of the PEDAL did not exist, except in the first and last bar, which ought always to harmonize with the note of the PEDAL.

From what we have said, we may cause the SUBJECT, the ANSWER in STRETTO, the COUNTER-SUBJECTS, and, if we can, some of the artifices which we may have introduced in the course of the fugue, to be heard on the PEDAL.

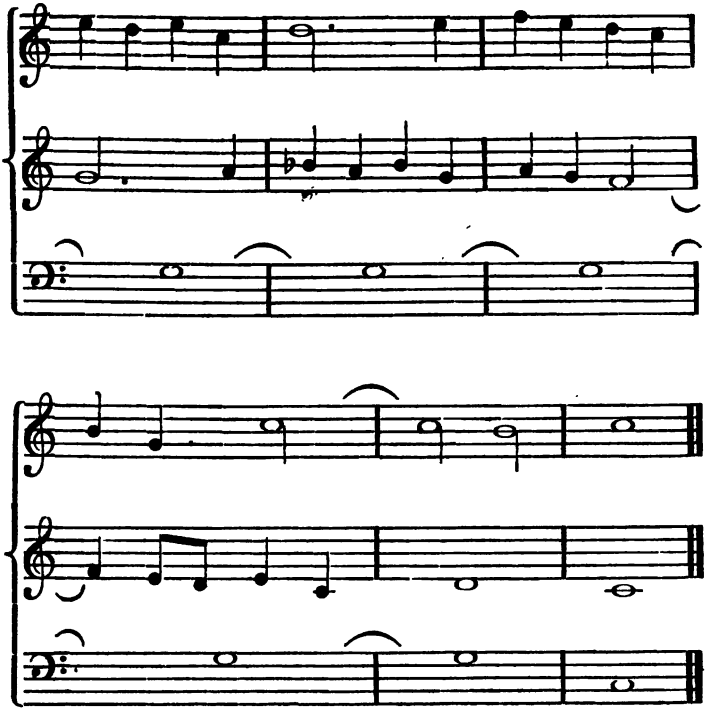
EXAMPLES.


Subject.
Pedal.


Countersubject.
Answer and stretto.


Modulation.

x 2



As it requires at least two parts to form, on the PEDAL, the contrivances which are to fulfil all the conditions prescribed, it follows that the PEDAL is not obligatory in a fugue in two parts. This is the reason that the PEDAL is not one of the indispensable attributes of a fugue.

CHAPTER XXXV.

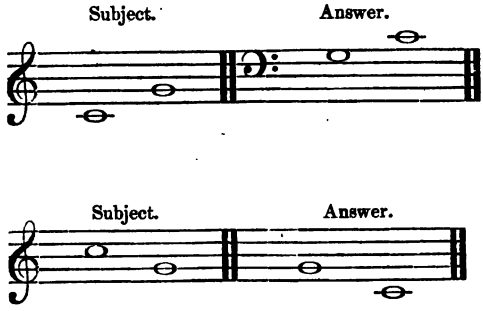
TONAL FUGUE.

We call a TONAL FUGUE a fugue of which the subject, at its very outset, passes from the tonic to

the dominant, or from the dominant to the tonic. The answer in this species of fugue is not *absolutely similar* to the subject; it is subjected to laws which we shall proceed to explain.

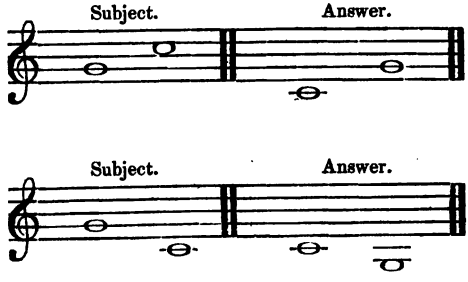
If the SUBJECT commences by the TONIC, and ascends or descends towards the DOMINANT, the ANSWER must commence by the DOMINANT, and ascend or descend towards the TONIC.

EXAMPLES.



If the SUBJECT begins by the DOMINANT, and ascends or descends towards the TONIC, the ANSWER must commence by the TONIC, and ascend or descend towards the DOMINANT.

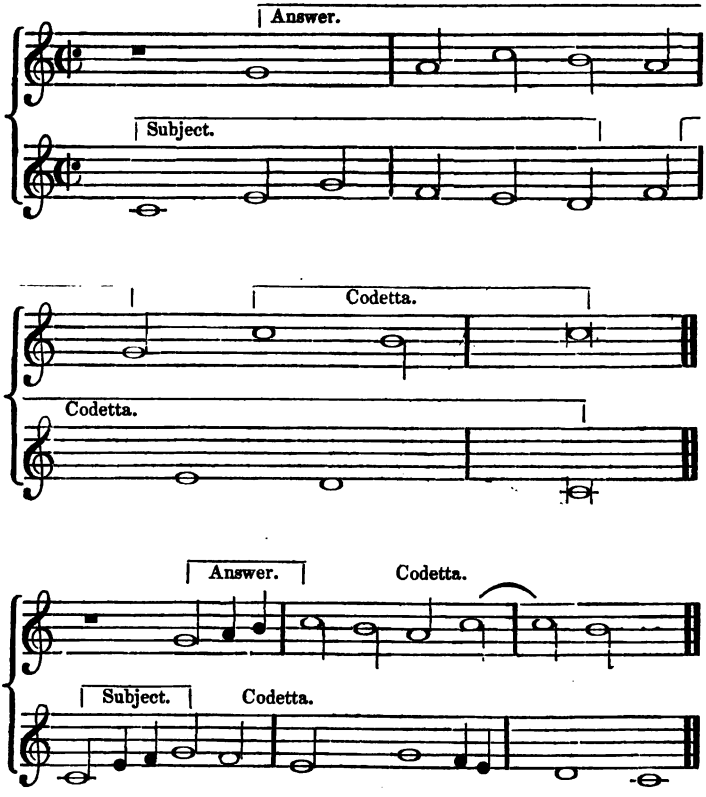
EXAMPLES.



We shall now give examples of SUBJECTS longer and more florid than the preceding ones, but still conceived on the same principle, that the student may accustom himself to find the exact ANSWER to the SUBJECT of a fugue.

EXAMPLES

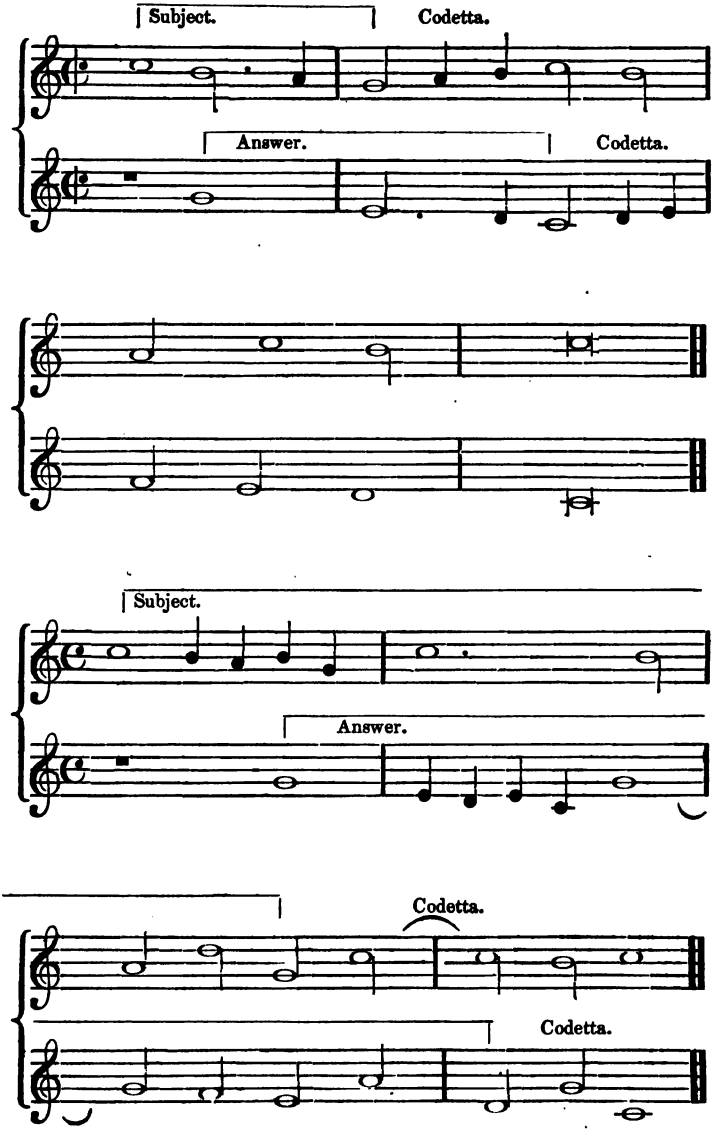
Of SUBJECTS, *which from the* TONIC *ascend towards the* DOMINANT, *and of the* ANSWERS, *which from the* DOMINANT *ascends towards the* TONIC.*



* These different examples are given under the form of STRETTOS; that is, the *answer* is brought as close to the subject as possible.

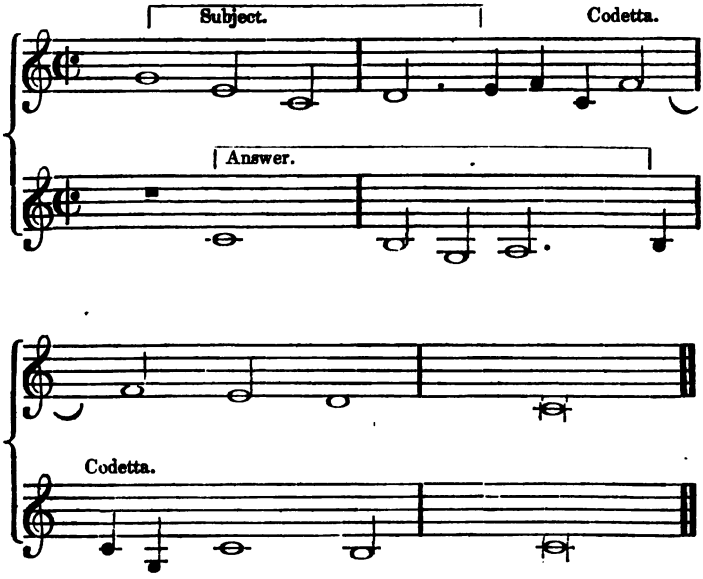
EXAMPLES

Of SUBJECTS, *which from the* TONIC *descend towards the* DOMINANT, *and of the* ANSWERS, *which from the* DOMINANT *descends towards the* TONIC.



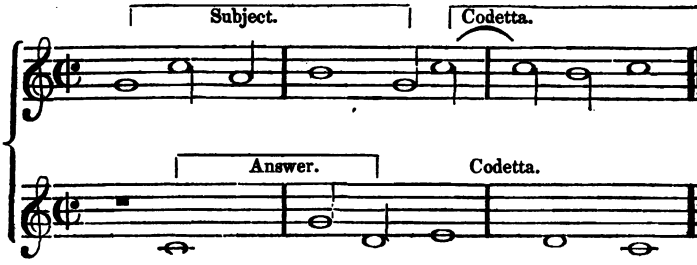
EXAMPLE

Of a SUBJECT, *which from the* DOMINANT *descends towards the* TONIC, *and of the* ANSWER, *which from the* TONIC *descends towards the* DOMINANT.



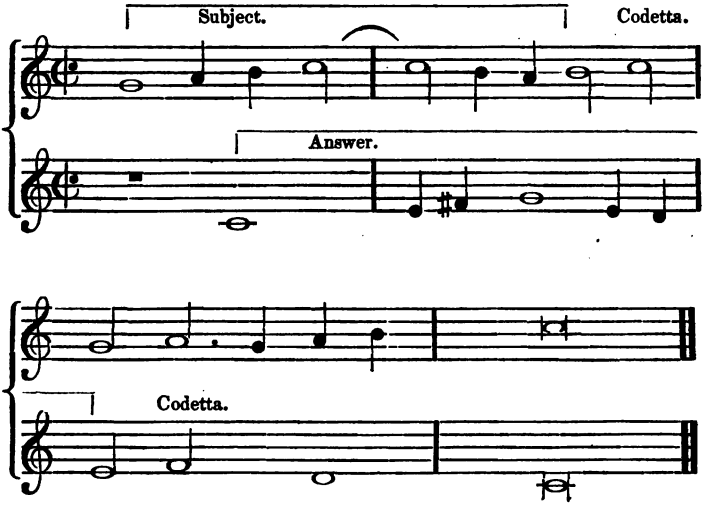
EXAMPLE

Of a SUBJECT, *which from the* DOMINANT *ascends towards the* TONIC, *and of the* ANSWER, *which from the* TONIC *ascends towards the* DOMINANT.



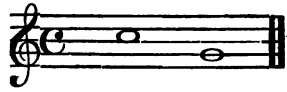
EXAMPLE

Of a SUBJECT, *which from the* DOMINANT *ascends towards the* TONIC, *and of the* ANSWER, *which from the* TONIC *ascends towards the* DOMINANT.

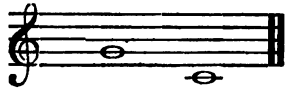


Before we finish, we shall offer another remark, which will serve as a guide: it is that all those phrases of melody in the SUBJECT, which belong to the harmony of the *tonic*, ought, in the ANSWER, to be represented by similar phrases, belonging to the harmony of the DOMINANT; and that all phrases of the SUBJECT, analogous to the harmony of the *dominant*, should be represented in the ANSWER by similar phrases, analogous to the harmony of the TONIC.

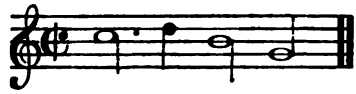
To demonstrate this, let us propose the following subject:



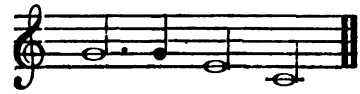
According to the immutable law of the TONAL FUGUE, the ANSWER must be made thus:



but if, from this simple SUBJECT, we derive one more complicated

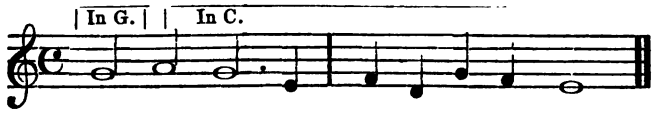


from what we have just said, the ANSWER will be

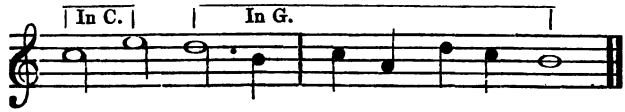


for the two notes D, B, added between the limits of the simple interval C, G, belonging to the harmony of the DOMINANT,—that is, to the MODE OF G,—ought to be replaced in the ANSWER by the two notes G, E, belonging to the harmony of the TONIC.

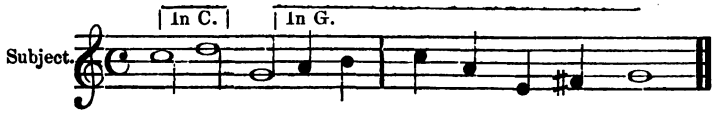
In this other subject



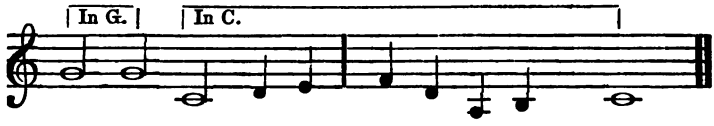
there ought not to be any other change in the answer than from the first to the second note, because the SUBJECT, which begins by the dominant, does not proceed towards the TONIC in the first phrase; this, therefore, is the ANSWER.



Here follows a SUBJECT in which the melody, in the first phrase, does not proceed from the TONIC towards the DOMINANT, but does so at the commencement of the second phrase.



The D which ends the first phrase, belonging naturally by its descent on the DOMINANT to the KEY OF G, the ANSWER ought to change into G, the first note C of the subject, in order to conform to the law of a *tonal fugue*, and to replace the D of the subject by a G which will descend on C in the key into which we shall transpose all the rest of the subject to construct the ANSWER.



It would be superfluous to instance a greater number of SUBJECTS; with the means which we have explained, and a little consideration, we shall be enabled to find the ANSWER to any subject for a TONAL FUGUE which may be offered.

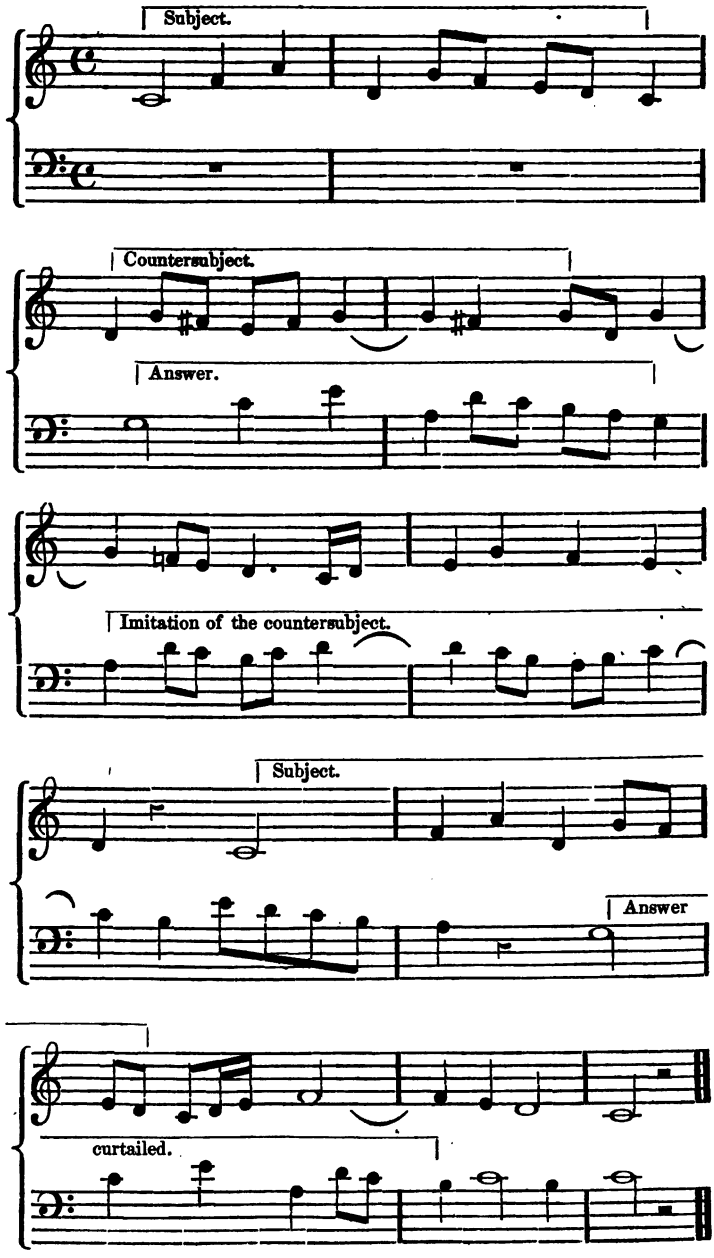
CHAP. XXXVI.

OF THE REAL OR STRICT FUGUE.

THE *strict* or *real* FUGUE is more ancient than the TONAL FUGUE. It is that in which the SUBJECT begins by the TONIC, and directly proceeds to any other chord than that of the DOMINANT, and of which the ANSWER, which must be made in the FIFTH of the principal key, is in all respects *similar* to the SUBJECT.

Ancient composers recognized two sorts of REAL FUGUE, the FREE and the LIMITED; that was called FREE in which the ANSWER, which must be in every respect similar to the part which it imitated, was not continued beyond the duration of the SUBJECT or COUNTERSUBJECT.

EXAMPLE.

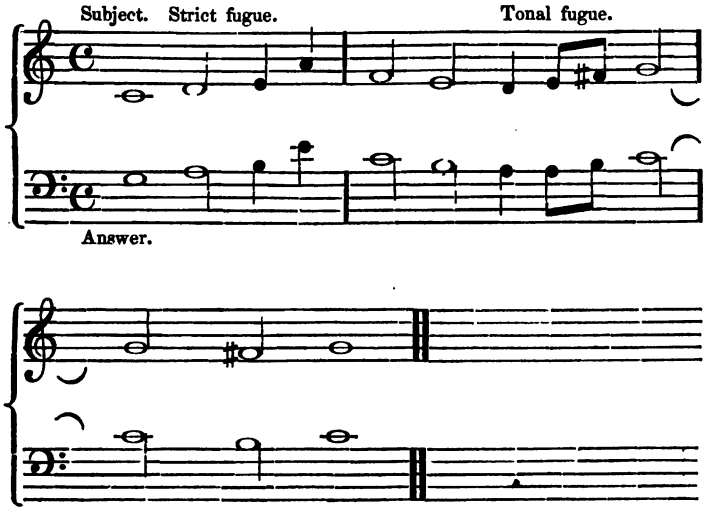

Subject.
Countersubject.
Answer.
Imitation of the countersubject.
Subject.
Answer
curtailed.

But if the ANSWER was similar, not only to the SUBJECT, but to all the notes of the *antecedent* part, from the beginning of the FUGUE to its end, the REAL FUGUE then assumed the denomination of LIMITED; and this kind of FUGUE was no other than that piece of music which we now call a CANON, as we have already said in the introduction to a former chapter.

At present, these denominations are no longer used; and what the ancients call a REAL and FREE FUGUE, is the only REAL FUGUE cultivated.

It may chance that the SUBJECT of a FUGUE offers, in the first bars, all the characters of a REAL or STRICT fugue, and, suddenly modulating towards the close, terminates in a *tonal fugue*. The ANSWER must then follow the conditions of the SUBJECT; that is, beginning like a STRICT FUGUE, it must conclude as in a TONAL FUGUE.

EXAMPLE.



CHAPTER XXXVII.

FUGUE OF IMITATION.

THE FUGUE OF IMITATION is that of which the ANSWER is nearly, but not altogether, similar to the SUBJECT, the composer having the liberty of introducing some changes, and of curtailing it if he thinks fit.

The FUGUE OF IMITATION has also another privilege, which is that the CONSEQUENT or ANSWER has neither a fixed time nor a fixed interval in which to reply to the ANTECEDENT or SUBJECT, and we are, therefore, at liberty to cause it to enter at the most favorable moment, and in any interval.

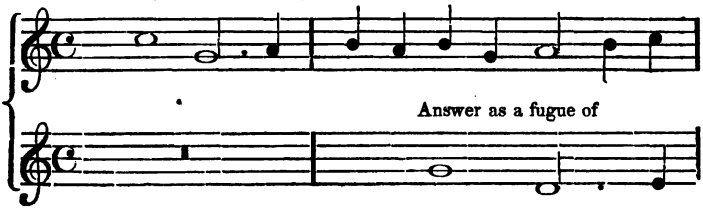
Thus, the ANSWER may be made, not only in the UNISON, the FIFTH, the FOURTH, and the OCTAVE, but also in the THIRD, the SIXTH, the SECOND, the SEVENTH, and their compounds; by these means, we produce that variety so desirable in music, and so highly appreciated by the hearer.

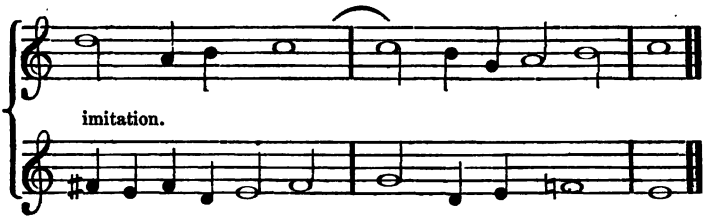
We have said above, that the SUBJECT of a FUGUE ought to be of a proper length, neither too long, nor too short; but, in the species of fugue of which we are now treating, the subject should always be very short, that the ANSWER may speedily make its appearance.

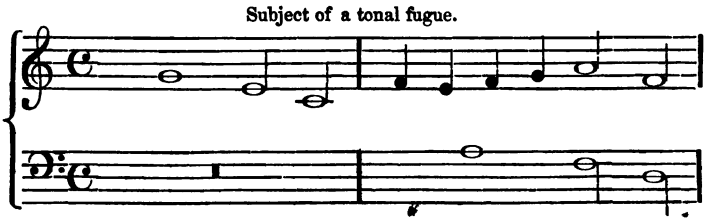
In treating the SUBJECT of a FUGUE OF IMITATION, we have the power to change, into a fugue of this name, even a TONAL FUGUE, by replying to a SUBJECT of the nature of this latter FUGUE with the freedom of a FUGUE OF IMITATION.

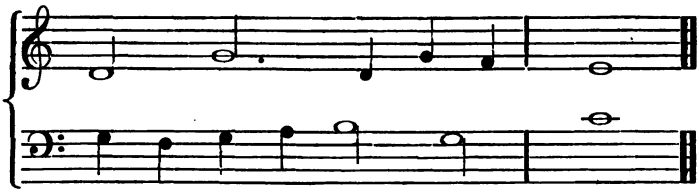
EXAMPLES.

Subject of a tonal fugue.



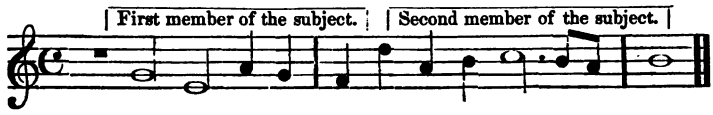




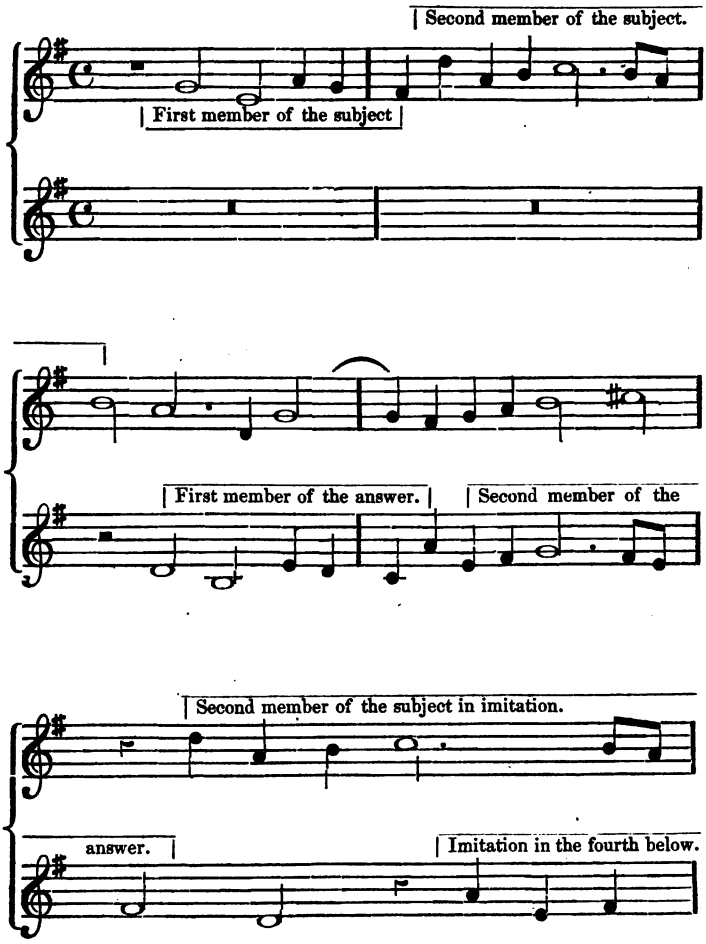


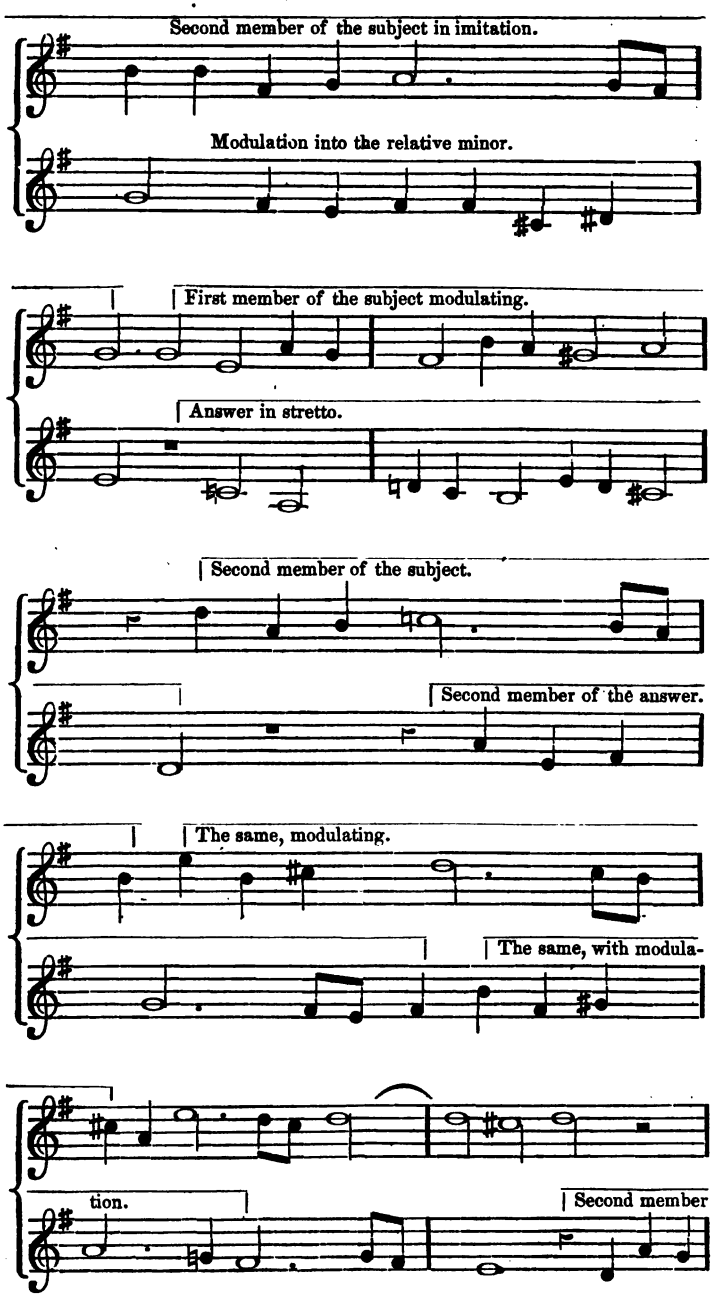
There is no fugue, whether REAL or TONAL, but what, in the course of it, is in several places liable to be transformed in a FUGUE OF IMITATION, because of the modulations, and relatively to the IMITATIONS which may be introduced by taking a portion of the SUBJECT or of the COUNTERSUBJECTS. We shall give examples of this when we speak of the entire composition of a FUGUE.

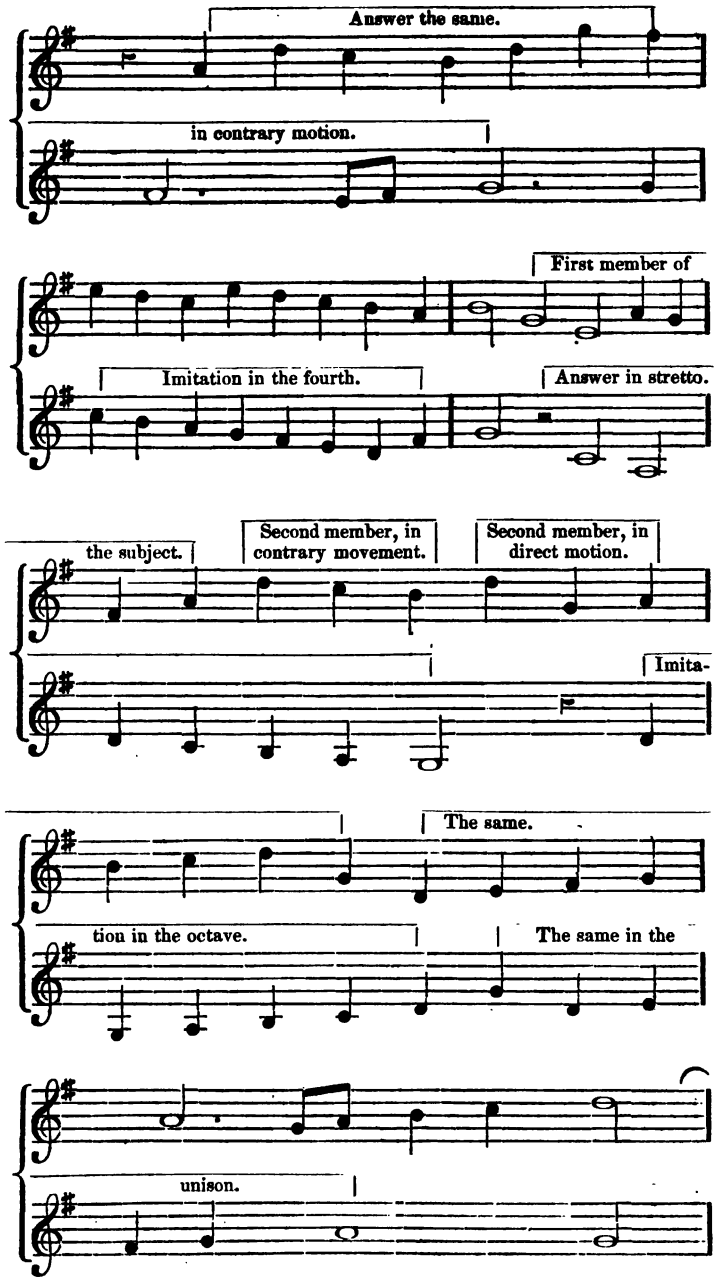
From what we have just said, when we have a SUBJECT, even of a FUGUE OF IMITATION, composed of more than one member, as this

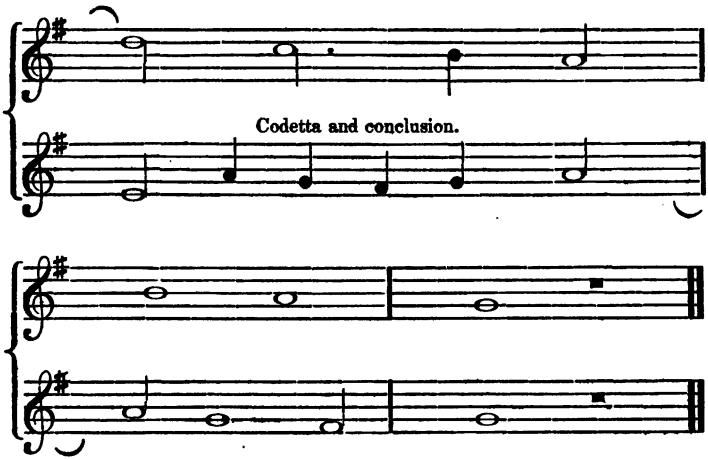


we may, in the course of the FUGUE, take sometimes one, sometimes the other of these two members, in order to form imitations, occasionally inverting them also by contrary motion; that, from the sort of contest established between the parts by these artifices, there may result an effect at once learned and agreeable. The following short FUGUE, by PADRE MARTINI, will serve as an example, and give an idea of a FUGUE of IMITATION.




Second member of the subject in imitation.
Modulation into the relative minor.
First member of the subject modulating.
Answer in stretto.
Second member of the subject.
Second member of the answer.
The same, modulating.
The same, with modula-
tion.
Second member


Answer the same.
in contrary motion.
First member of
Imitation in the fourth.
Answer in stretto.
the subject.
Second member, in contrary movement.
Second member, in direct motion.
Imita-
The same.
tion in the octave.
The same in the
unison.



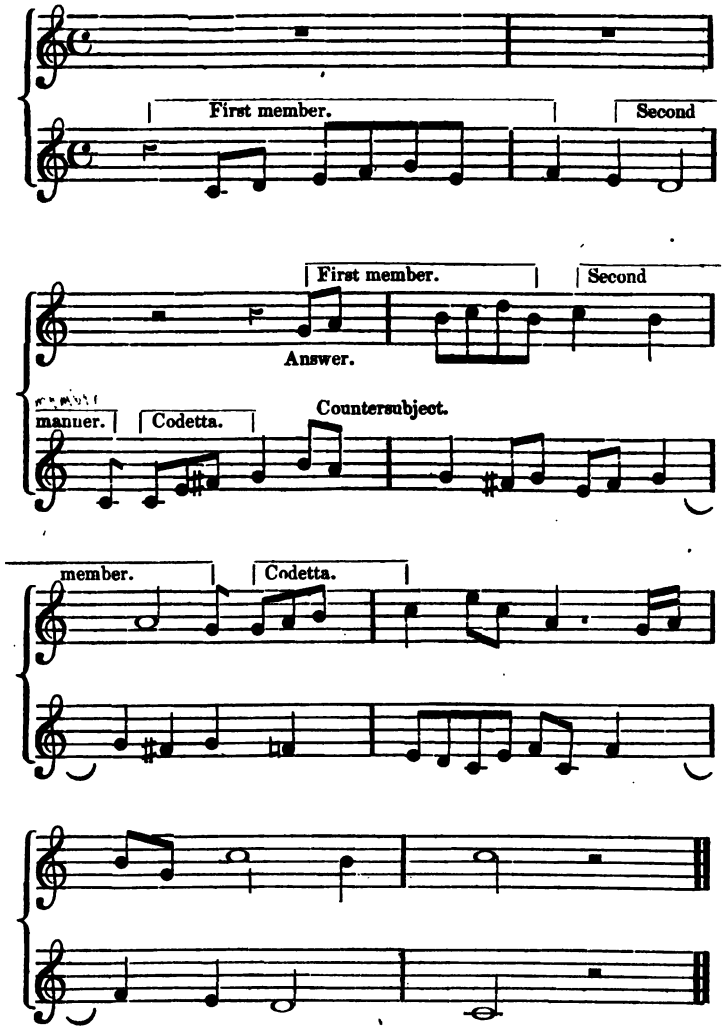
Before we proceed to what concerns the entire composition of a fugue, it is essential to enter into some more circumstantial details relative to the codetta or TAIL OF THE SUBJECT, which we have hitherto simply indicated; and then to explain what relates to the EPISODES of the FUGUE; and, lastly, to the MODULATIONS which may be introduced in the course of it.

CHAP. XXXVIII.

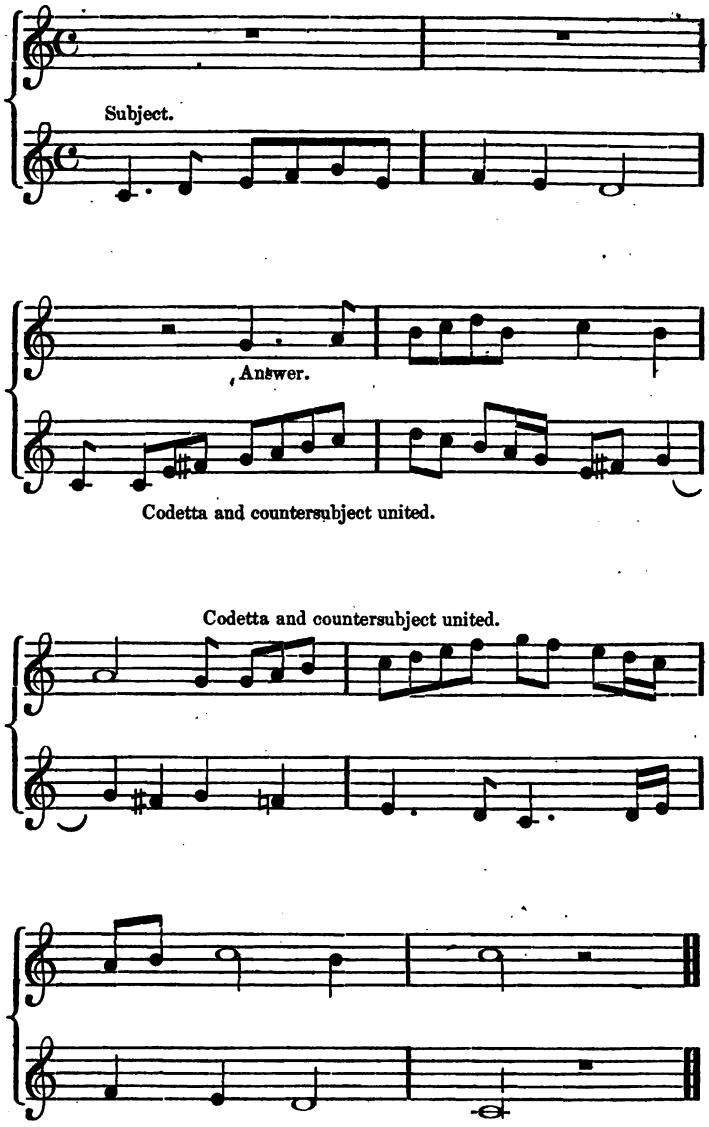
ON THE CODETTA.

THE CODETTA is that portion of the SUBJECT which serves to continue it after its second member, and which at the same time prepares the ear for the entrance of the ANSWER, and leads to the COUNTERSUBJECT.

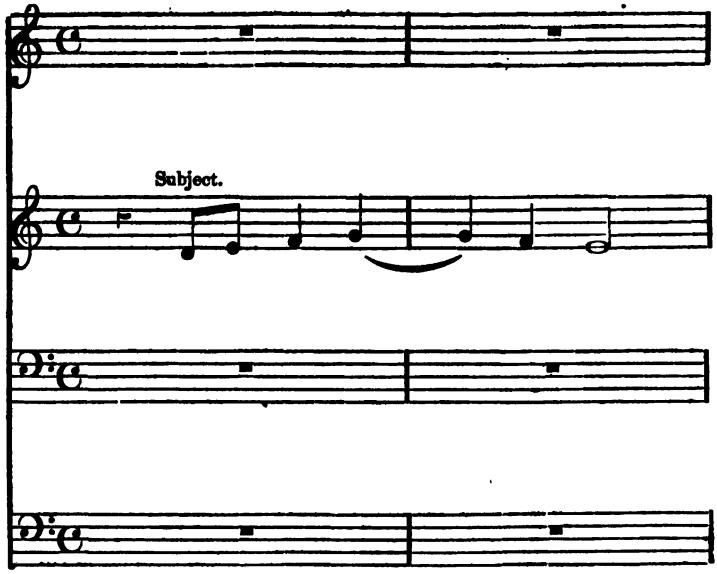
EXAMPLE.

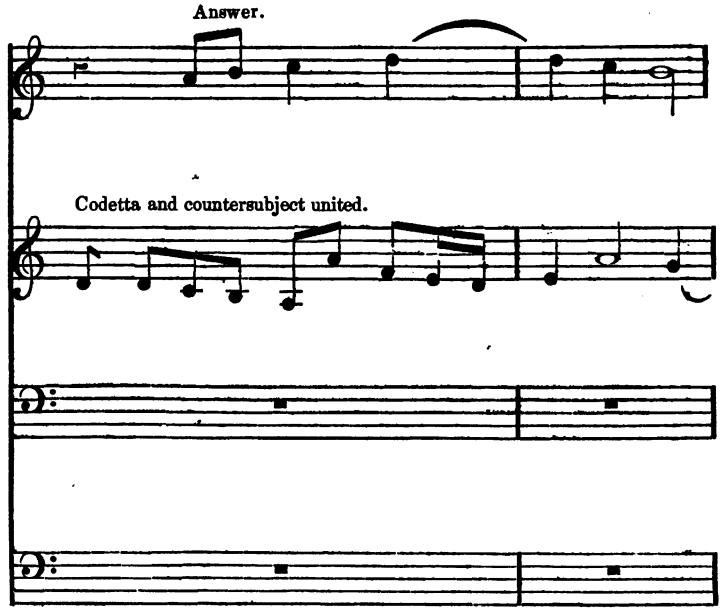


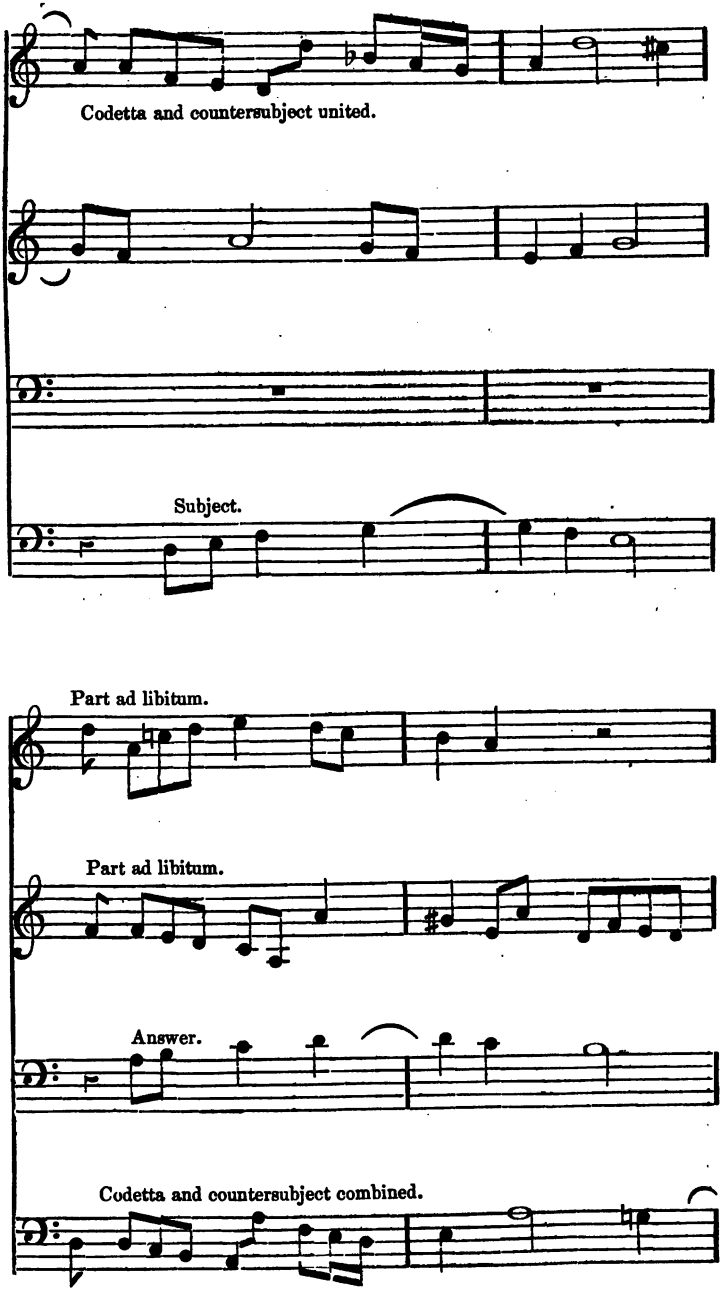
Cases occur in which the CODETTA itself may become the commencement of the COUNTERSUBJECT, and be so connected with the latter, that the CODETTA and COUNTERSUBJECT form but one whole, without distinction or division.

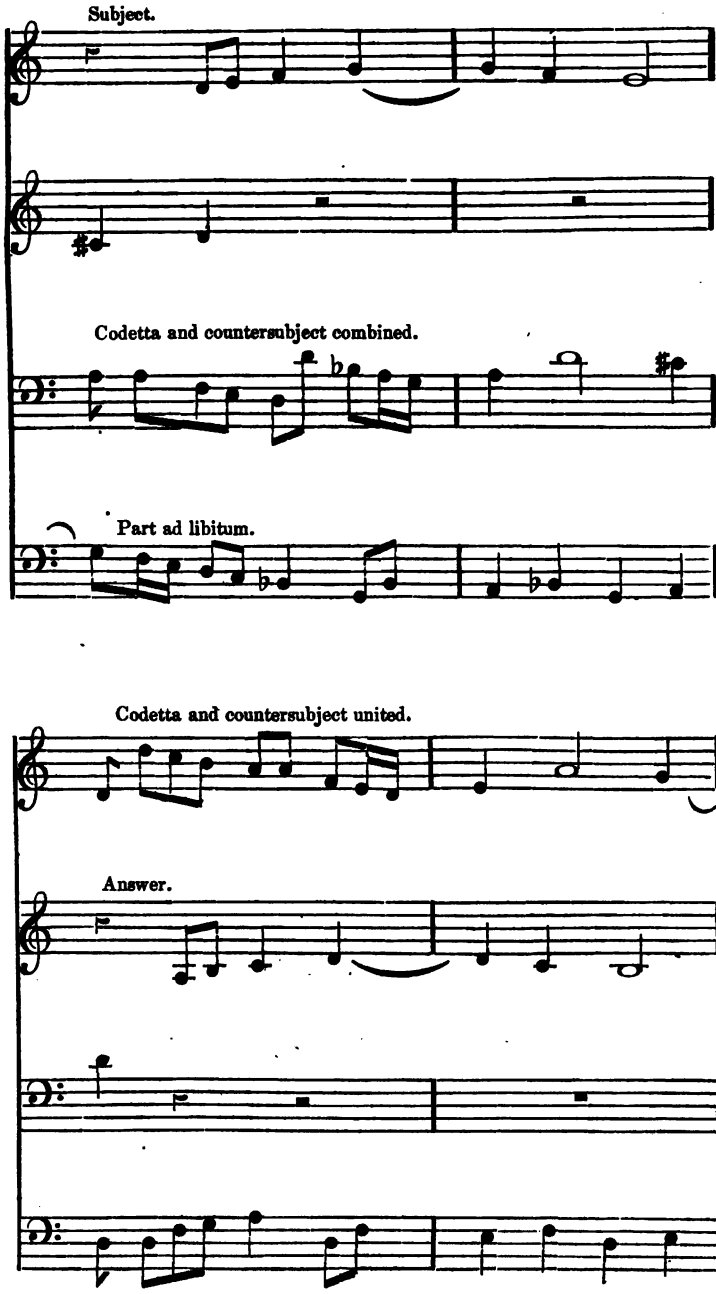


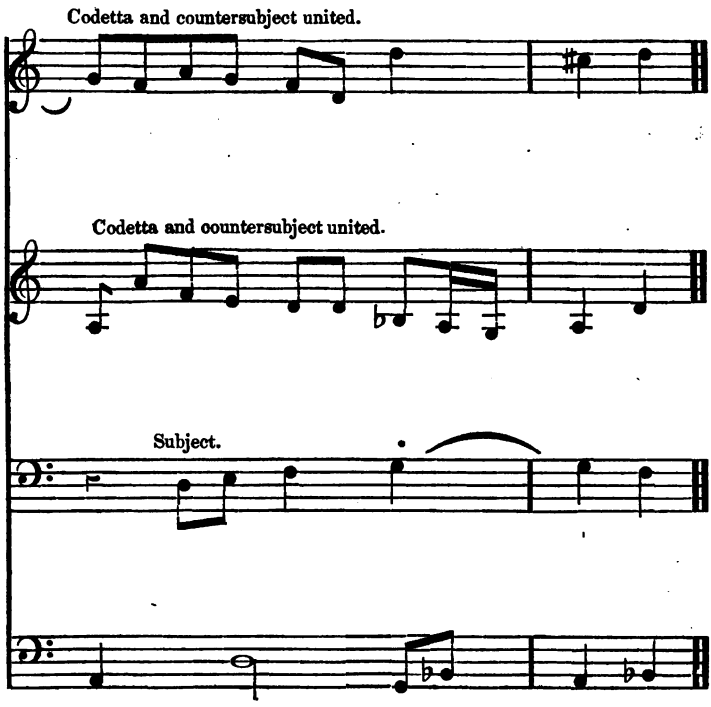
The following is an example of the same kind for four voices, by Father Angelo Predieri.


Subject.


Answer.
Codetta and countersubject united.


Codetta and countersubject united.
Subject.
Part ad libitum.
Part ad libitum.
Answer.
Codetta and countersubject combined.

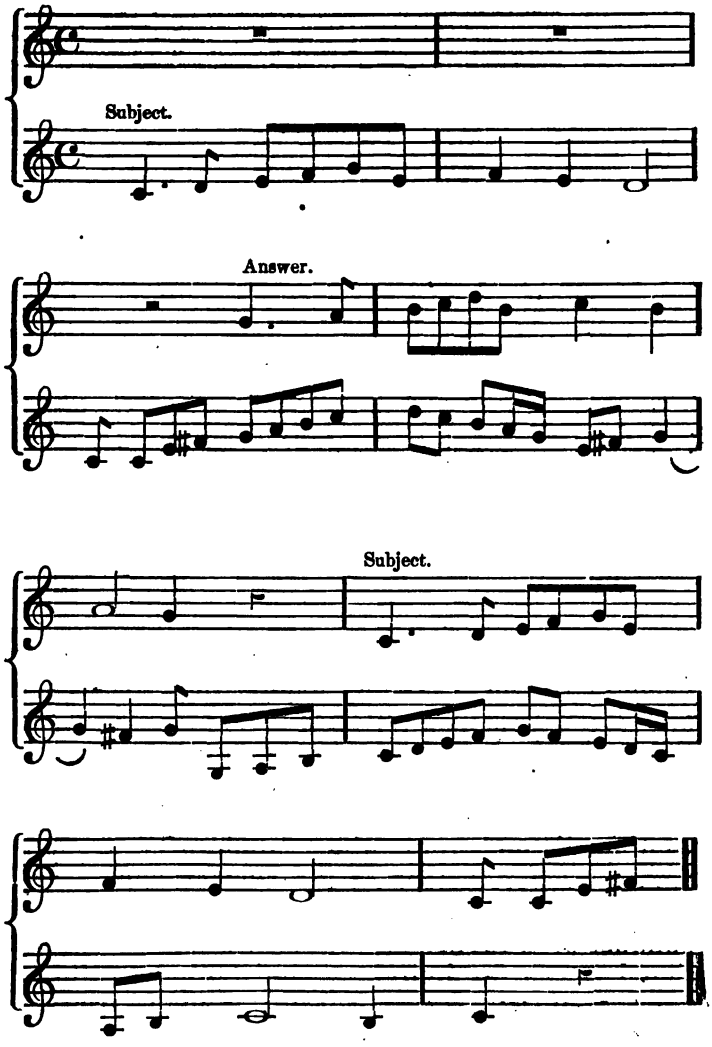

Subject.
Codetta and countersubject combined.
Part ad libitum.
Codetta and countersubject united.
Answer.



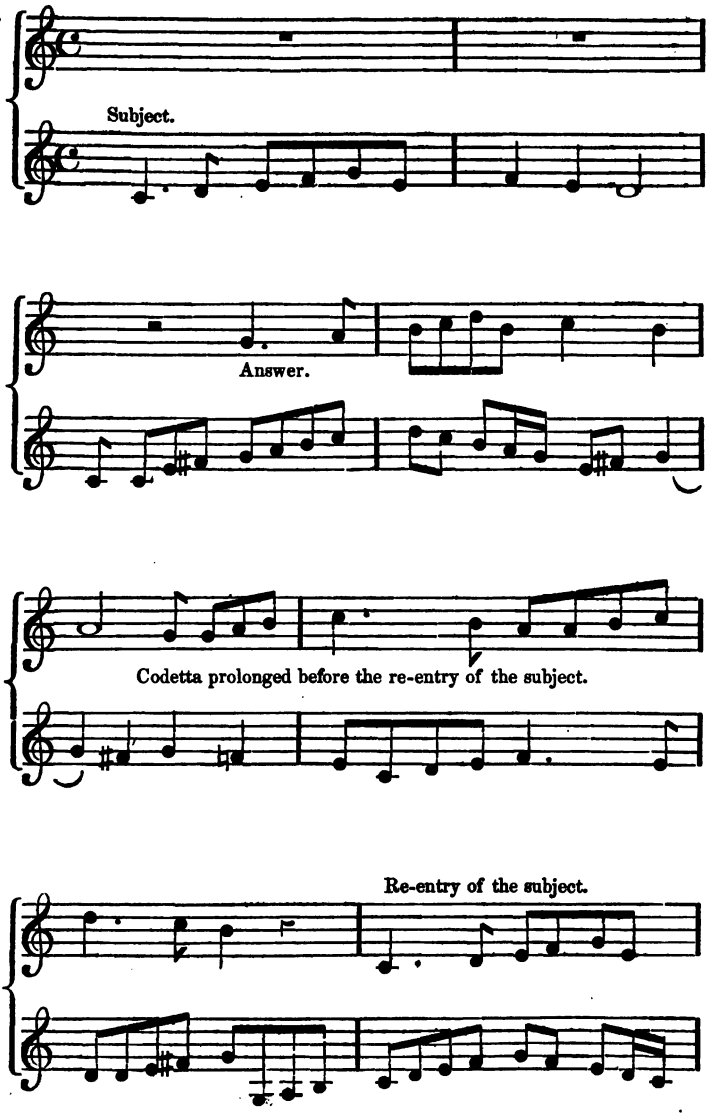
In modern fugues it is usual to prolong the Codetta of the ANSWER, before the SUBJECT reappears. This disposition is wise, and ought to be followed; it has the double advantage of causing us to wish for the reappearance of the subject, and of throwing variety into the composition, by preventing the monotony which would arise from the too near repercussions of the subject and answer; it contributes therefore to give elegance to the conduct of a fugue, and may also furnish an additional THEME for imitations and episodes: this remark applies to every species of fugue, whatever be the number of the parts.

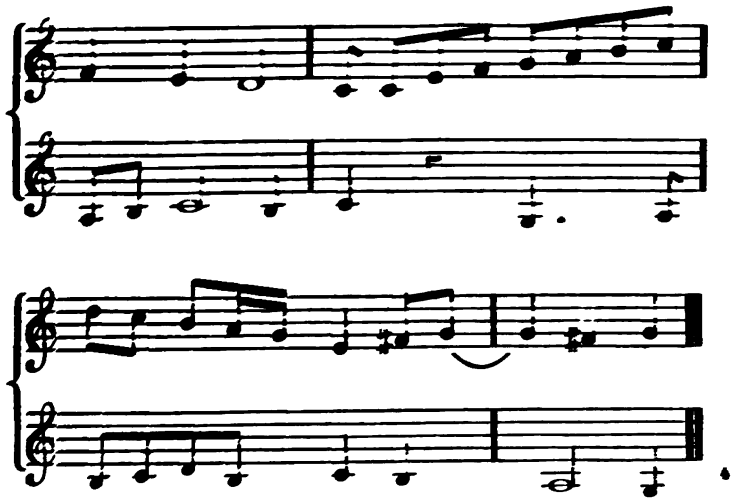
EXAMPLE

Of a Second attack of the SUBJECT *immediately after the* ANSWER *and without the* CODETTA.



EXAMPLE WITH THE CODETTA.





We see here that the advantage is greatly in favor of the second example, and that the intervention of the CODETTA between the ANSWER and the re-entry of the SUBJECT produces an extremely good effect.

CHAPTER XXXIX.

ON THE EPISODES AND MODULATIONS INTRODUCIBLE INTO A FUGUE.

§ 1. *Episodes.*

The Episode or DIVERTISSEMENT, in a Fugue, is a period composed of fragments of the subject, or of the COUNTERSUBJECTS, at the choice of the composer, with which he forms imitations and other ingenious artificial contrivances, and during which he

modulates, for the purpose of introducing in other keys the PRINCIPAL SUBJECT, the ANSWER, and the COUNTERSUBJECTS.

The EPISODE may be long or short, at will; and in the course of the FUGUE there ought to be more than one EPISODE, varying our choice of the means made use of in treating it. When we come to the question of the entire composition of a FUGUE, we shall point out the situations which these EPISODES, called by the Italians ANDAMENTI, naturally occupy; and we shall shew, at the same time, the manner of constructing them. The short explanation which we have here given of the EPISODES, will serve the purpose for the present moment.

§ 2. *Modulation.*

The means which for a long period has been used to direct us in the choice of modulations, consists in regulating ourselves according to the DIATONIC SCALE of the key in which the piece is to be written, so as not to modulate into chords which are foreign to this same scale. According to this rule, we may modulate into the DOMINANT and SUBDOMINANT, of which the modes are naturally MAJOR; and into the SECOND, the MEDIANT or THIRD, and the SIXTH, of which the modes are naturally MINOR. We cannot modulate into the SEVENTH or LEADING NOTE, because its FIFTH IS NOT NATURALLY PERFECT. What we have said applies to the scale of the MAJOR MODE. If we desire to compose a piece in a MINOR KEY, these are the keys into which we may modulate: into the SUBDOMINANT and the DOMINANT, of which the modes are naturally MINOR; into the MEDIANT and the SIXTH, of which the modes are naturally major. We cannot modulate into the SECOND, because its fifth is not naturally PERFECT; we must also avoid modulating into the SEVENTH.

Modern composers in their compositions have broken through this simple and rational law of modulating, replacing it by a manner much more free,

and often crude and incoherent; but if their deviations from the beaten path be tolerated in modern works, it is essential, and it is expressly recommended to the student, not to follow their wanderings in respect to a composition so strict as FUGUE.

Thus, when a FUGUE is in the MAJOR MODE, the key into which we ought first to modulate is that of the DOMINANT with its THIRD MAJOR; we may then modulate into the SIXTH, the relative MODE MINOR of the PRINCIPAL KEY; we may afterwards modulate into the major mode of the SUBDOMINANT, to the MINOR MODE of the SECOND, and to the MEDIANT also MINOR; we may then return to the KEY of the DOMINANT, to arrive afterwards at the conclusion, which must be made in the principal key.

In the course of a FUGUE in a MAJOR KEY, we are allowed to change into minor the mode of the principal key; but this permutation of mode can only be employed for a few moments, and then merely to lead to a repose or suspension on the DOMINANT, in order afterwards to attack the MAJOR of the principal key.

When a FUGUE is in a MINOR KEY, the first modulation is into the MAJOR MODE of the MEDIANT, which is the RELATIVE MAJOR of the PRINCIPAL KEY; afterwards, we modulate by turns, either to the MINOR MODE of the DOMINANT, or to the MAJOR MODE of the SIXTH, or to the MINOR MODE of the SUBDOMINANT, or the MAJOR MODE of the SEVENTH; and, lastly, from one or other of these keys, we must return to the PRINCIPAL KEY itself to conclude. Like the FUGUE in a MAJOR KEY, we may transform the mode of the PRINCIPAL KEY from MINOR to MAJOR, under the same conditions as were explained in speaking of FUGUE in a MAJOR KEY.

Such are the laws of modulation in a regular composition. What makes the difficulty in the art of modulating, is the choice of chords and their succession, so as to pass from one KEY to another, in a manner at once natural and analogous to the

key into which we desire to proceed, and that without shocking the ear or the feelings by these transitions. Experience, which practice alone can give, will smooth the difficulties which the want of both may cause the student to meet with.

CHAPTER XL.

ON THE ENTIRE COMPOSITION OF A FUGUE.

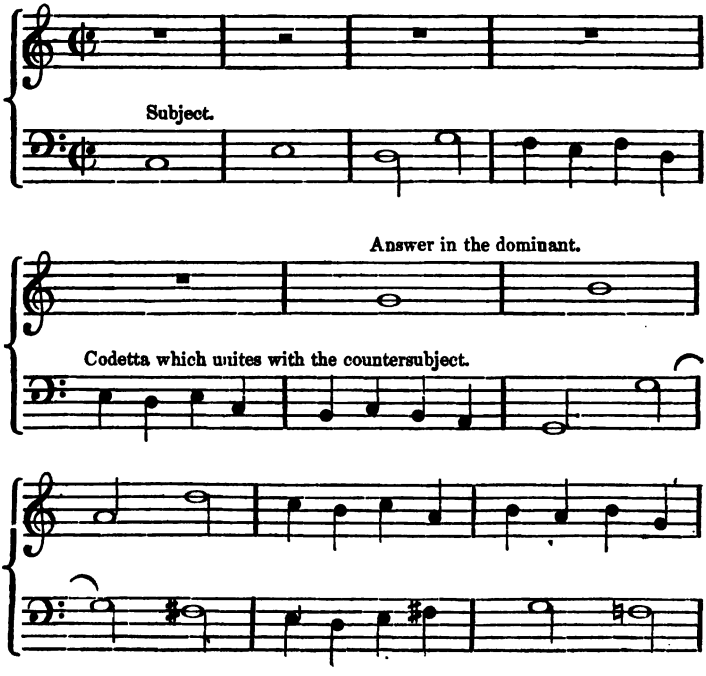
AFTER having passed in review what concerns the elements of a FUGUE, there now only remains for us to treat of its entire composition. We have already said that the indispensable conditions of a fugue are the SUBJECT, the ANSWER, the COUNTERSUBJECT and the stretto; the ACCESSORY or EPISODICAL conditions are IMITATIONS formed by FRAGMENTS of the SUBJECT, or of the COUNTERSUBJECT, with which we compose the different EPISODES or ANDAMENTI that take place in the course of the FUGUE. All these elements suffice to construct a short or ordinary FUGUE. But if, in any composition of this species, we proceed to introduce other combinations and other artifices, we shall produce an ensemble more varied and developed. It is difficult to determine the number of these artifices which we may introduce into a FUGUE; their choice, their quantity, depend mainly on the nature of the SUBJECT and the COUNTERSUBJECTS, and on the more or less practised address of the composer. There is no FUGUE but what differs from every other, either by the manner in which it is conducted, or by its combinations: this difference and this variety are the effects of caprice, or of an imagination more or less fertile; practice, the habit which it gives,

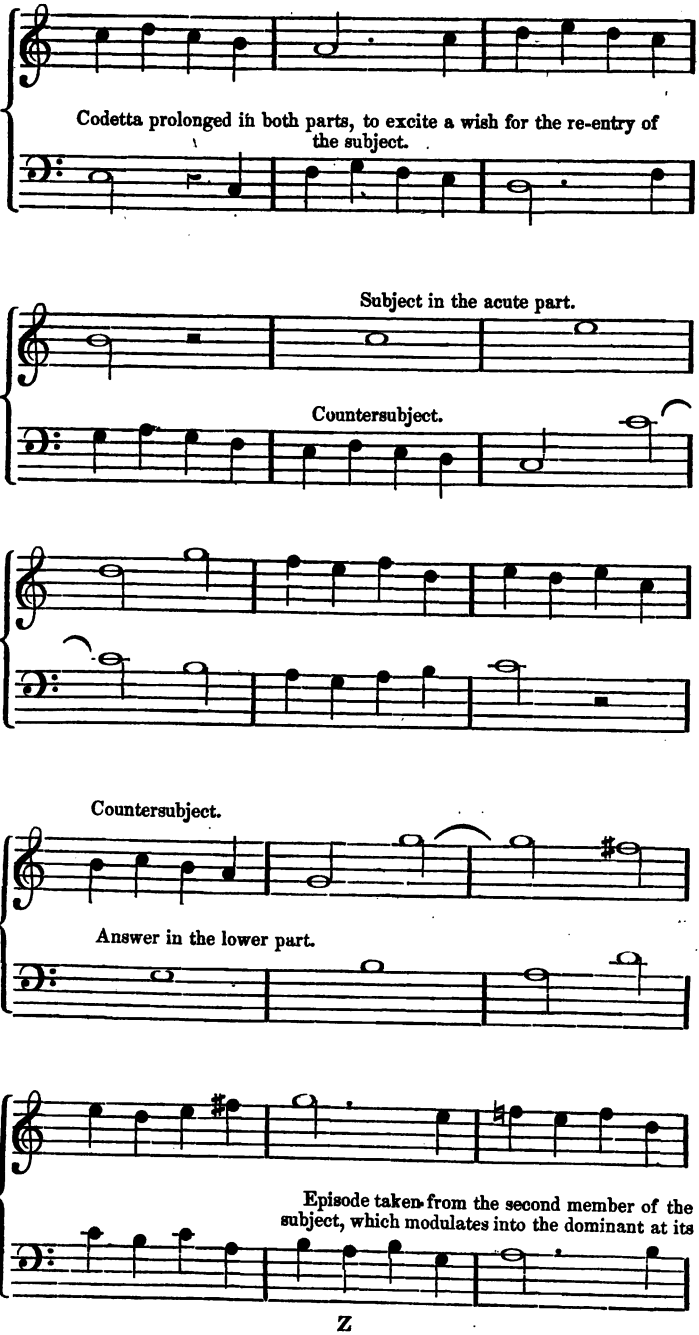
the experience which flows from both, by developing the imagination, guide a composer in the choice of the ideas and the means which he ought to employ in the contexture of a FUGUE.

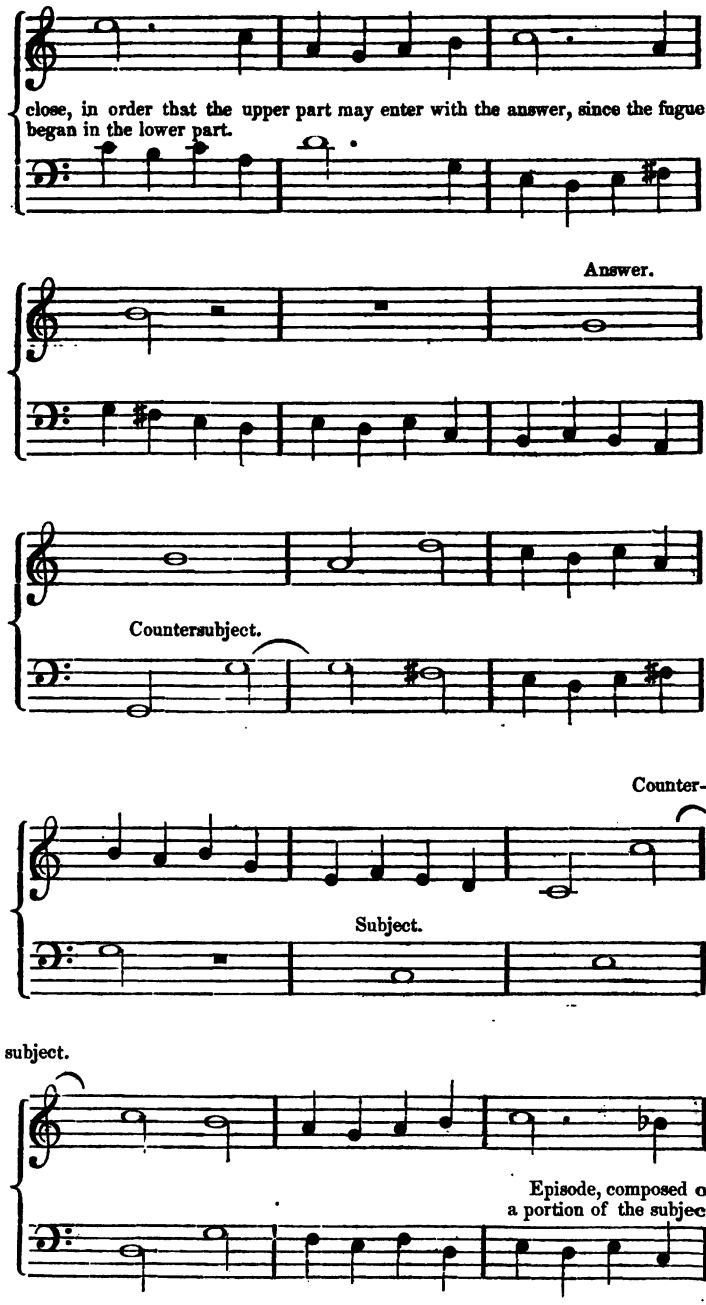
Each composer has, as it were, his own seal in this respect; we must therefore examine and analyse many FUGUES by the best masters, in order to obtain sufficient confidence and experience in this sort of composition.

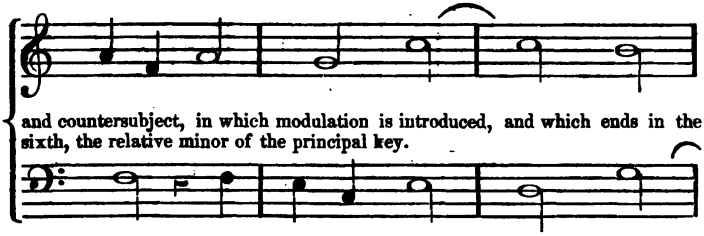
We shall now proceed to give different examples of FUGUES in TWO, THREE, and FOUR PARTS. These examples, strengthened by remarks, will suffice to shew how we may combine the plan of a *simple* and *ordinary* FUGUE, as also that of a FUGUE more extended and more complicated through the concourse of several artifices.

EXAMPLE OF A STRICT FUGUE IN TWO PARTS.

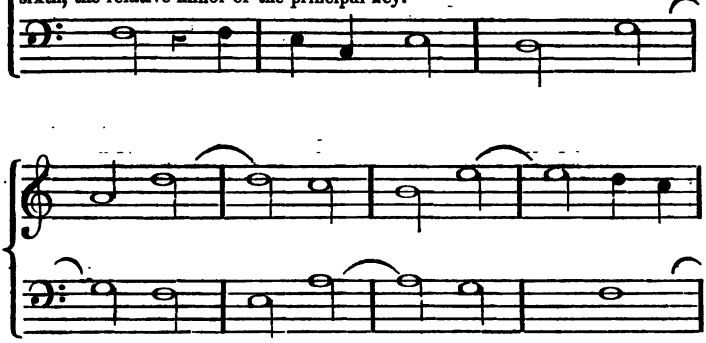


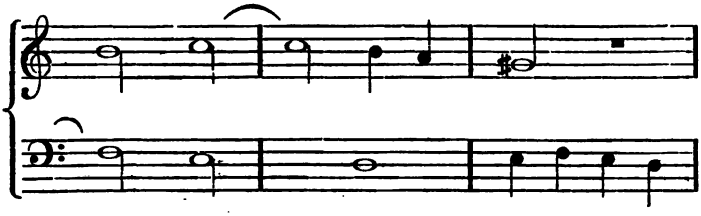

Codetta prolonged in both parts, to excite a wish for the re-entry of the subject.
Subject in the acute part.
Countersubject.
Countersubject.
Answer in the lower part.
Episode taken from the second member of the subject, which modulates into the dominant at its


close, in order that the upper part may enter with the answer, since the fugue began in the lower part.
Answer.
Countersubject.
Counter-
Subject.
subject.
Episode, composed of a portion of the subject

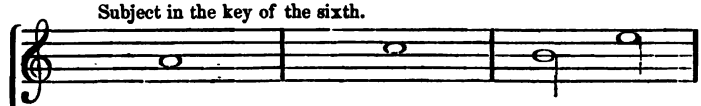


and countersubject, in which modulation is introduced, and which ends in the sixth, the relative minor of the principal key.

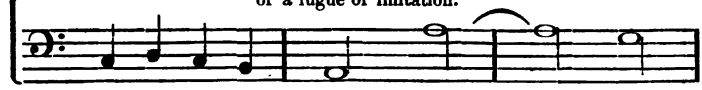




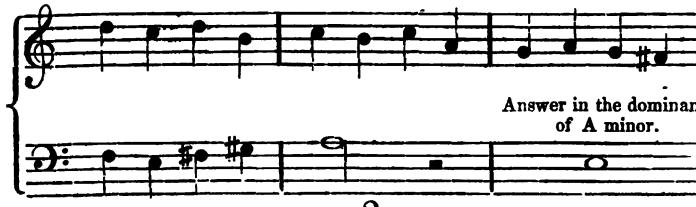
Subject in the key of the sixth.



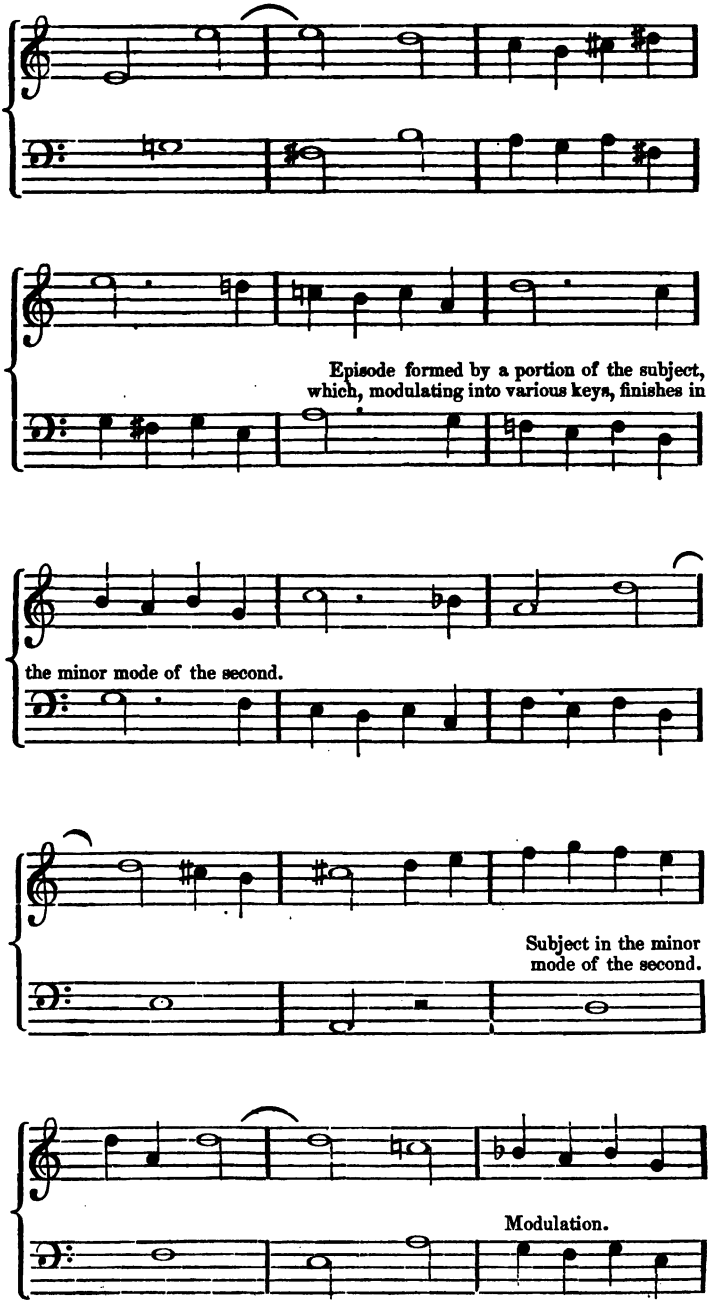
From this place to the stretto the fugue assumes the character of a fugue of imitation.

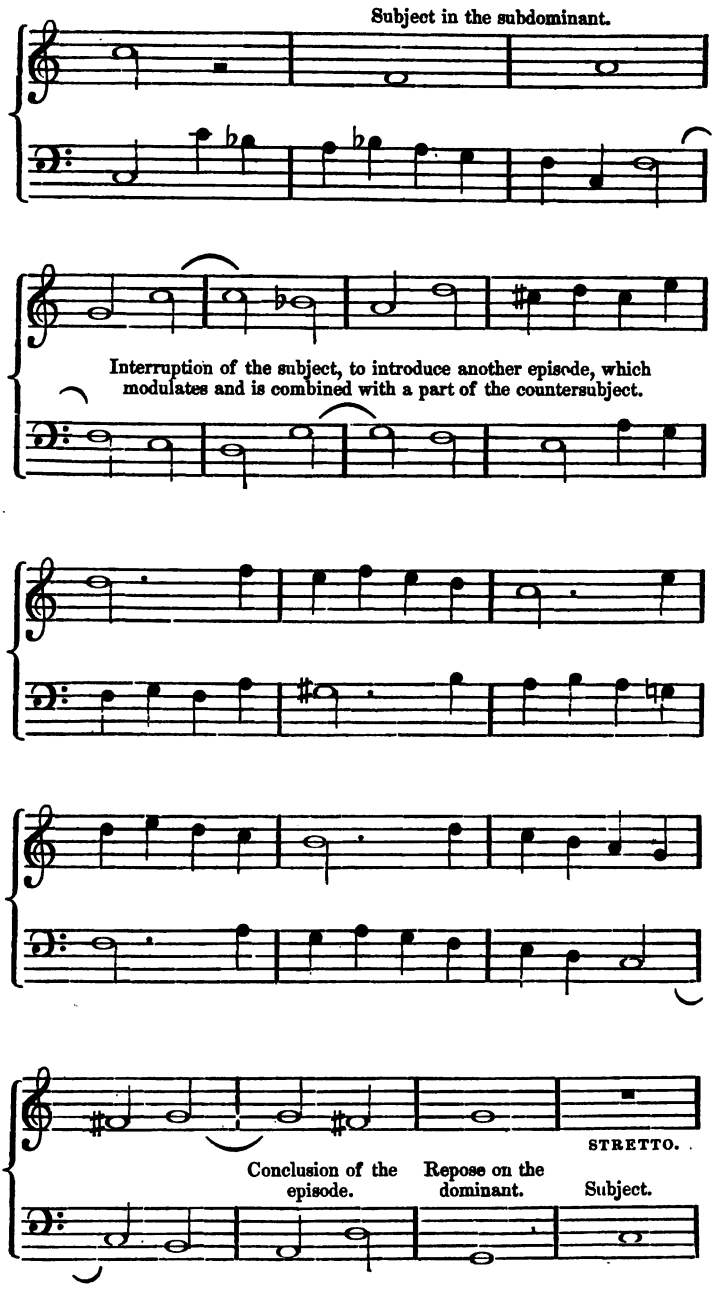


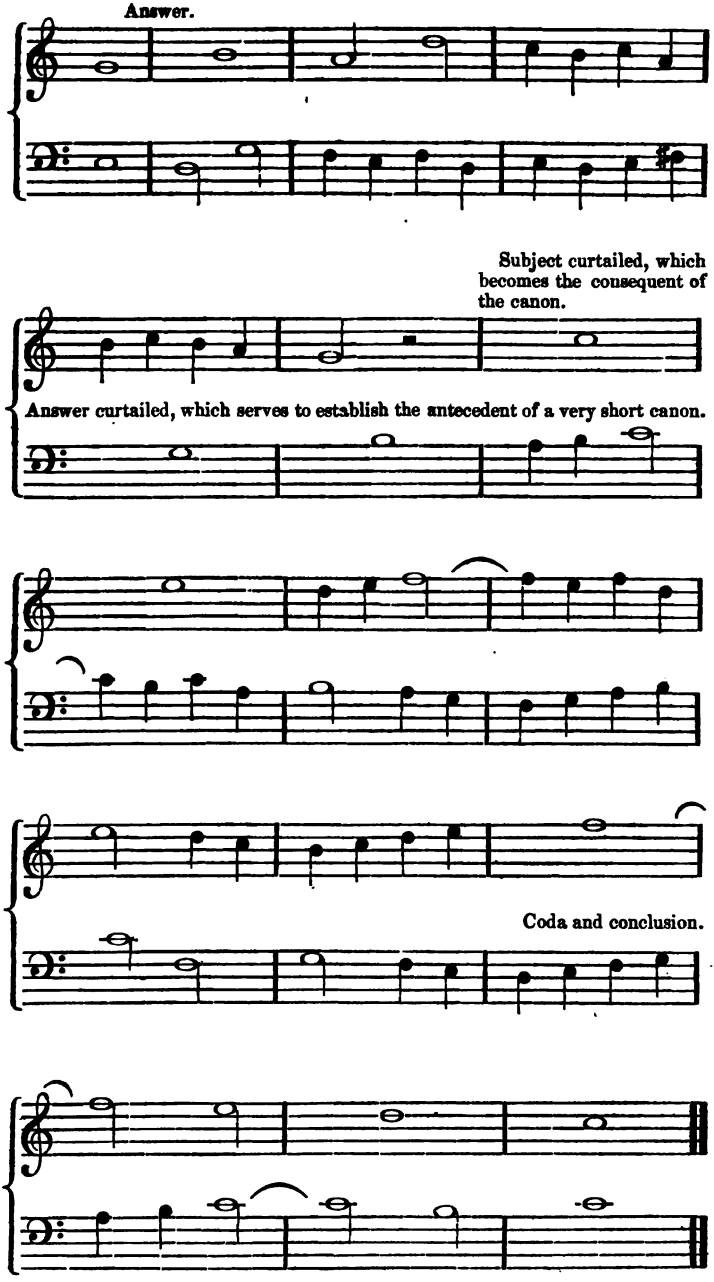
Countersubject.



Answer in the dominant of A minor.


Episode formed by a portion of the subject, which, modulating into various keys, finishes in
the minor mode of the second.
Subject in the minor mode of the second.
Modulation.


Subject in the subdominant.
Interruption of the subject, to introduce another episode, which modulates and is combined with a part of the countersubject.
STRETTO.
Conclusion of the episode.
Repose on the dominant.
Subject.


Answer.
Subject curtailed, which becomes the consequent of the canon.
Answer curtailed, which serves to establish the antecedent of a very short canon.
Coda and conclusion.

There is no absolute necessity to employ a pause, or point of repose, before the entry of the stretto; but when we do use it, it is in order to give greater brilliancy and effect to its appearance, by isolating it from what precedes; and this means produces a very good effect. In introducing this repose, it is not absolutely indispensable to practise it in the previously established *key* of the *dominant;* it depends upon the fancy of the composer to make it, either on this *dominant*, or on the pre-established *relative minor mode*: or on the *dominant harmony* of this same *minor mode;* or on the *established minor mode* of the *mediant;* or, lastly, on the *dominant* of the *principal key* changed into *minor;* for here, after having prepared for it some bars beforehand, is the proper place to introduce the *minor mode* in a *fugue*. What we have just laid down relative to the repose in question, may be applied to every sort of fugue, whatever may be the number of parts of which it is composed.

GENERAL REMARKS.

On examining the preceding example, we shall be convinced that the development of the FUGUE is entirely drawn from the SUBJECT and COUNTERSUBJECT. This it is which forms the unity of a piece of music of this kind.

As it is necessary to give occasional rests to the parts, in order to vary our effects, we must observe that such rests ought to take place in those parts in which the SUBJECT or ANSWER is to re-appear, and just before their entrance. When these rests are employed under other circumstances, the part which has been silent ought never to recommence without reason, nor with a mere idle motivo, nor with notes merely serving to fill up; but it should re-enter either to reply to some IMITATION already proposed, or to propose one in its turn.

We must also avoid monotony in our choice of ideas, and in that of the design and melodial figures. This fault is blameable in any piece of music: we shall easily fall into it in writing a FUGUE, if we draw all the ideas which compose the ensemble either from the SUBJECT or the COUNTERSUBJECTS, in order to preserve too strongly the unity of character of which we have spoken above. To avoid these faults, observe, in combining an episode, not to employ those fragments drawn from the SUBJECT or COUNTERSUBJECT, which we have already made use of in the preceding EPISODES. With this precaution, and by varying with address our modulations, and the aspect of the imitations by inverting them, we shall avoid becoming monotonous and tiresome.

Another remark which remains to be made, is, that in a FUGUE, either STRICT or TONAL, the ANSWER is always in the FIFTH of the TONIC, and all the imitations in the course of the FUGUE ought to be made in the same interval as the ANSWER itself, or else in the FOURTH, which is only a FIFTH inverted.

As to FUGUES of IMITATION, if the ANSWER is in the FIFTH, or the FOURTH of the SUBJECT, we must observe, with regard to the imitations, the law which serves as a guide to STRICT and TONAL FUGUES; but if the ANSWER be in the SECOND, THIRD, SIXTH, or SEVENTH, and their compounds, the imitations throughout the FUGUE must always be made at that same distance which the ANSWER shall have indicated at the commencement. We may add, that, in any FUGUE whatever, we may also practise imitations in the UNISON or OCTAVE, at whatever degree or interval the ANSWER to the subject may originally have been made.

According to these observations, we may continue our examples without being obliged to add any thing more to what we have already said on the subject of FUGUE.

END OF VOL. I.

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