

Modern Arranging and Composing

MODERN CONTRAPUNTAL TECHNIQUE

"An examination of non-chordal counterpoint for the contemporary composer and arranger, including pan-diatonicism, quartal harmony, and poly-tonal techniques."

by Gordon Delamont

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KENDOR MUSIC, Inc.

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"Dedicated to Dr. Maury Deutsch with gratitude and appreciation"

by Gordon Delamont

U.S. \$12.00

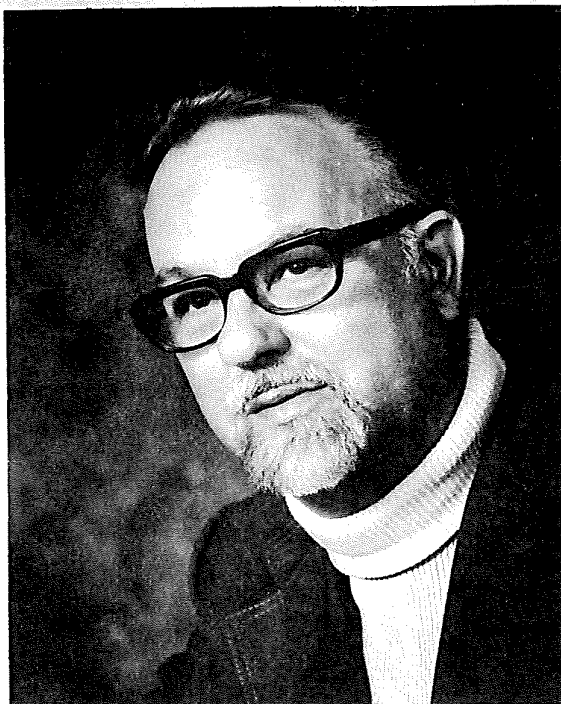
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BIOGRAPHICAL SKETCH

GORDON DELAMONT was born in Moose Jaw, Saskatchewan, Canada, and received his first musical training in Vancouver, British Columbia. While in his early teens he was trumpet soloist with the world famous Vancouver Kitsilano Boys Band. This band, conducted by Mr. Delamont's father, has won major contests the world over, starting with the 1933 Chicago World's Fair and culminating in four consecutive first place ratings at the World Music Festival in Kerkrade, Holland, in 1958, 1962, 1966 and 1970 respectively.



Mr. Delamont's career as a professional trumpet player began in 1939 in Toronto, and in the following twenty years he played with virtually all of Canada's leading dance and studio orchestras. During this time he also formed and directed his own band which enjoyed great success in Canada until he started his present career as a teacher of harmony, arranging and related subjects. He opened his own studio in 1950, and since then has spent full time in teaching and writing, his two primary interests. His students have come from the United States and Europe, as well as Canada, and may now be found in successful musical positions the world over.

Along with teaching, Mr. Delamont has pursued his own writing in the field of jazz composition and arranging. He has had works commissioned and performed on CBC, CTV, and on many concerts and concert series. He has also written a number of articles for such magazines as Canadian Music Journal, Music Across Canada, Crescendo, and Jazz Monthly.

His rich musical heritage and experience, combined with his scholarly approach in teaching and writing, make Mr. Delamont an eminently qualified author of this text on modern harmony, composing, and arranging. It is our opinion that his works will stand for many years as the most comprehensive and definitive approach to serious study of these subjects.

The Publisher

FOLLOWING IS THE COMPLETE LIST OF BOOKS ON MODERN ARRANGING & COMPOSING BY GORDON DELAMONT:

- MODERN HARMONIC TECHNIQUE (Volume I) *The Elements of Harmony*
- MODERN HARMONIC TECHNIQUE (Volume II) *The Advanced Materials of Harmony*
- MODERN ARRANGING TECHNIQUE *A comprehensive approach to arranging and orchestration for the contemporary stage band, dance band, and studio orchestra*
- MODERN CONTRAPUNTAL TECHNIQUE *An examination of non-chordal counterpoint for the contemporary composer and arranger, including pan-diatonicism, quartal harmony and poly-tonal technique*
- MODERN TWELVE-TONE TECHNIQUE *An examination of serial writing for the contemporary composer and arranger*
- MODERN MELODIC TECHNIQUE *An examination of melody for the contemporary composer and arranger, including a survey of psychological, technical, and structural considerations, and the song form*

FOREWORD

This book is intended to give the student of modern music an understanding of that type of counterpoint which is related to scales but which is not necessarily related to traditional chords and chord progressions. The reader who has a knowledge of stricter contrapuntal style will have an advantage, but such knowledge isn't essential. It is assumed, however, that the reader has an understanding of basic harmony, including the use of the non-chordal notes, modulation, modal variants, and altered chords.

The traditional *species* approach has been retained. It isn't the only way to approach the study of counterpoint, but it is a proven method of presenting the material in order of difficulty, so there seems no reason to discard it. The traditional concept of *consonance* and *dissonance* is not employed in linear counterpoint. While there is no law forbidding the *resolution* of a *dissonant* interval or chord, there is no obligation to do so. Smooth melodic progression of each part is the primary concern. The absence of the rules which govern traditional harmony and counterpoint suggests that linear counterpoint is *easier*. This is far from the case. The absence of these traditional guiding principles throws much more obligation on the composer. The quality of his work will depend on his own musical judgement, taste and esthetic feeling, as well as on his ability to formulate his own standards. In other words, with more freedom comes more responsibility.

The scope of this book provides for the examination of tonal linear counterpoint only, including pan-diatonicism and poly-modal and poly-tonal techniques. Since this means that each of the lines will be related to scales, with a clear *tonic*, it is likely that the final sonority will more often than not be some form of the *tonic chord*, and will often be preceded with a traditional *cadence* chord such as V, vii, IV, etc. Further, the first sonority will probably, but not necessarily, be a *tonic harmony*.

The lines themselves will bear a close kinship to the kind of lines associated with normal melodic practice. The *vertical* sonorities produced by the lines will, however, be remarkably free.

It is hoped that the contrapuntal techniques presented herein will provide the composer and arranger with fresh methods of musical expression, adaptable to harmonic and sectional procedures, as well as to contrapuntal composition.

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Chapter 1

THE MELODIC CONSIDERATIONS

For the purpose of the study of counterpoint, it is customary to use a *Cantus Firmus* (abbreviated "C.F.") - literally, a *fixed song* - against which the counterpoint (abbreviated "C.P.") is written. A stockpile of C.F.'s is given, for use by the student or teacher, at the end of this book. However, it is vital for the student to gain the ability to compose a good C.F. of his own. In so doing he will learn how to control the "shape" of his melodies, and a good "shape" is necessary for melody in any idiom.

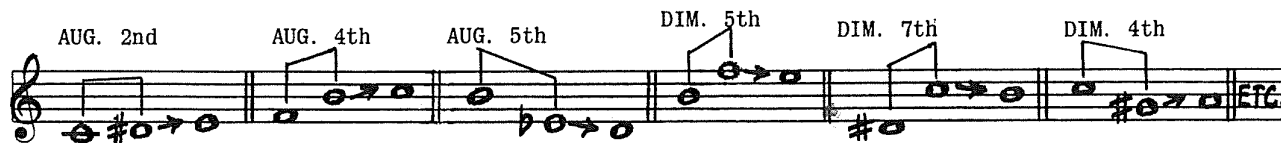
For the purposes of this text, the C.F. will be in whole notes only. Consequently, the effectiveness of the C.F. must depend entirely on its shape. The directions which follow are aimed at aiding the student to gain control of melodic shape. They are guidelines only, and not infallible.

GENERAL DIRECTIONS

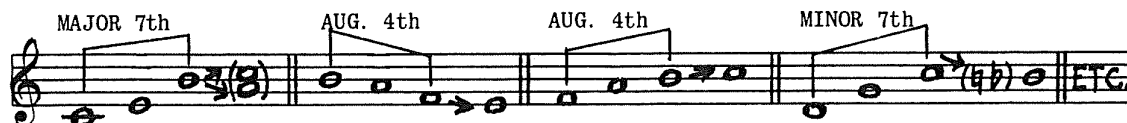
1. The C.F. is to be anywhere from 8 to 16 bars in length.
2. It will usually begin and end on the tonic of the key, but could start or end on the mediant (3rd of the tonic chord).
3. All melodic leaps within an octave are allowed. Octave leaps should not be overdone, and should change direction immediately. Major and Minor 7th leaps should generally be *resolved*, as:



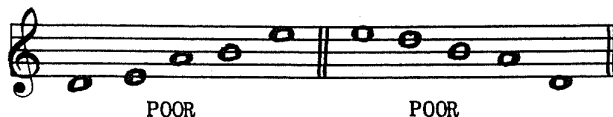
Augmented and diminished leaps should be kept to a minimum. This is particularly true of augmented leaps which, in general, are less satisfactory than diminished leaps. The augmented leaps resolve outside of themselves, whereas the diminished leaps contain their own *reaction*. Here are some traditional resolutions:



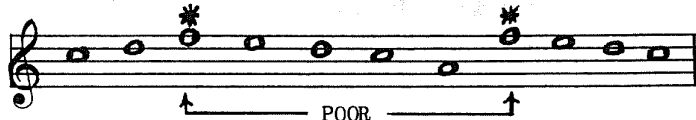
4. When two intervals - and sometimes three - in the same direction add up to a dissonant interval, it is generally desirable to resolve it, as:



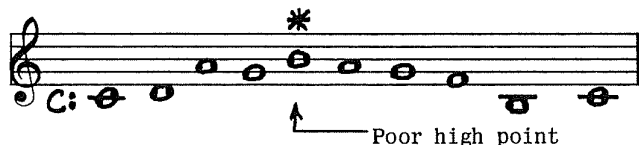
5. In general, don't proceed more than an octave in the same direction, as:



6. Avoid repeating the high point, as:



Avoid using a note with a pronounced upward tendency, such as the leading tone, for a high point, as:

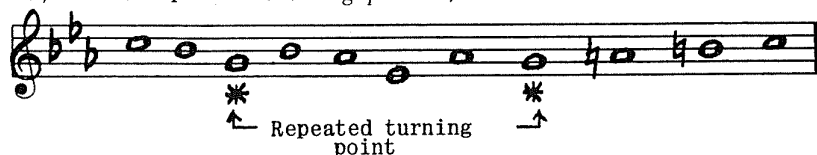


Notes with a clear downward tendency, such as the subdominant in major, the submediant or subtonic in minor, or "flatted" notes, make excellent high points.

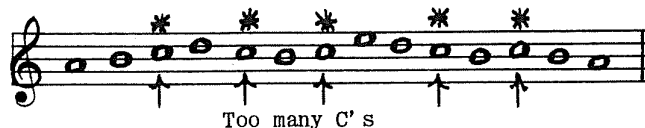
7. Avoid repeating the low point of the line. This is perhaps somewhat less serious than a repeated high point:



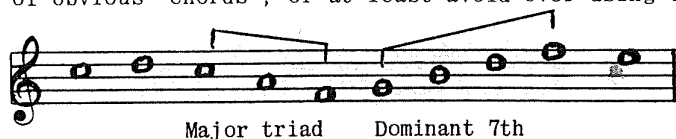
8. When possible, avoid repeated *turning points*, as:



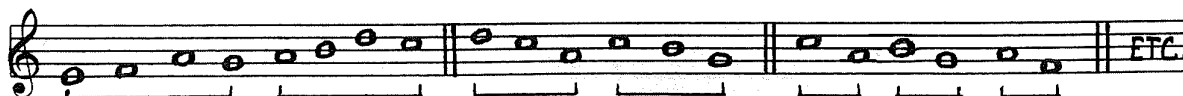
9. Avoid the over-use of any one note, as:



10. Avoid arpeggios of obvious "chords", or at least avoid over-using them:

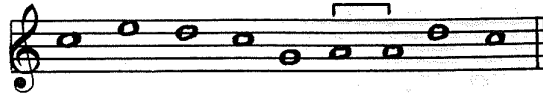


11. Avoid repeated *patterns*, such as:



(For modification of this point, see text on *Contrapuntal Sequences* on Page 12.)

12. It is occasionally possible to repeat a note, as:



13. A line is likely to be more satisfactory if it contains more *steps* (conjunct motion) than *leaps* (disjunct motion). Leaps should be used to break the monotony of steps, rather than vice versa.

14. At the end of the line, the standard melodic cadences will usually work best, as:



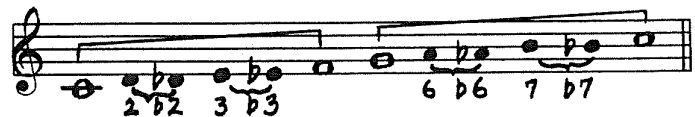
SOME AVAILABLE SCALES

A. Major (Ionian) in its diatonic form.

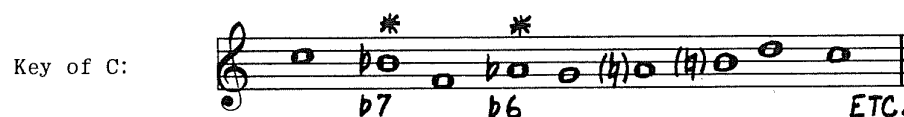
B. Major with "extended tonality" techniques.

1. MAJOR with "modal variants"

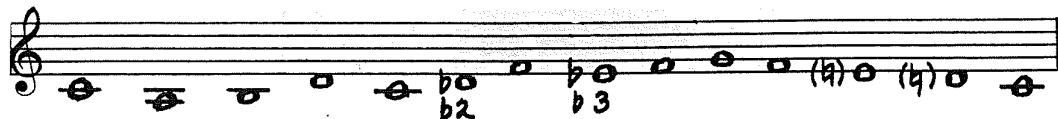
This extends the boundaries of the major scale to include the **b2**, **b3**, **b6**, and **b7** from the *mixed mode* system. These “flatted” modal notes may be used instead of their diatonic counterparts. Here, to illustrate, is a *mixed mode* scale in the key of C, showing the diatonic notes with their “modal variants”:



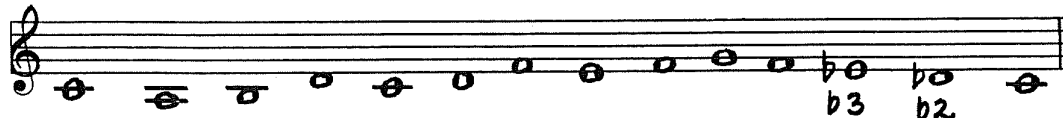
Here are some examples of C.F.'s which include modal variants:



The modal variants require a sensitive handling, with a feeling for the "tendencies" of the altered notes. For instance, here is an *insensitive* use of modal variants:

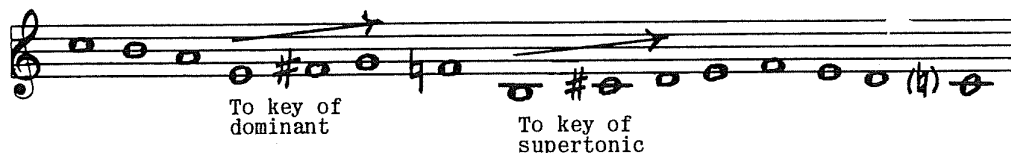
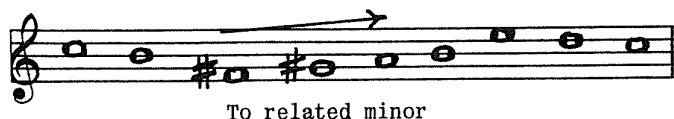


Whereas this, which favors the downward tendency in the modal variants, is smoother:

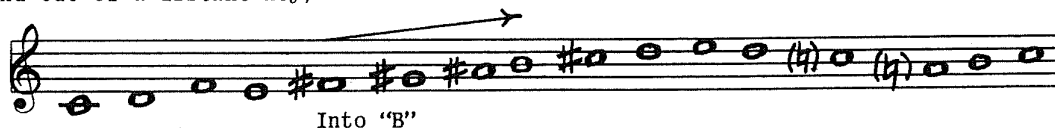


2. MAJOR WITH TONICIZATION (temporary modulation)

The tonicization is generally directed at closely related keys. Smoothness of entry and departure is essential. Observe the examples:

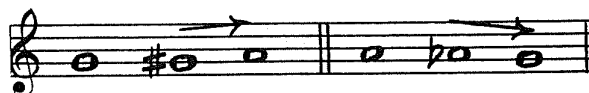


If there are enough notes in the C.F., it could be possible to take a temporary trip into and out of a distant key, as:



3. MAJOR WITH CHROMATICISM

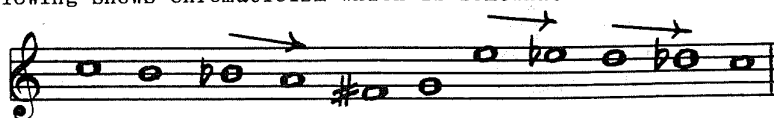
Chromatic half-steps may be introduced, provided they are resolved accurately and immediately. (It is inadvisable to use delayed resolutions in the C.F.) For example:



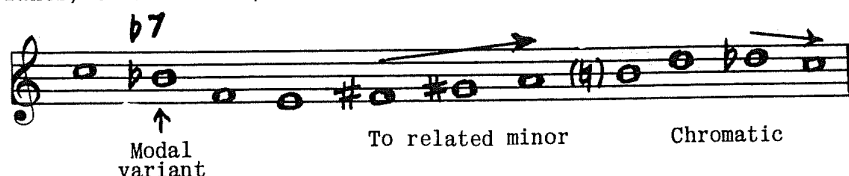
Chromaticism in counterpoint should be used judiciously. Even linear counterpoint is primarily a diatonic art; too much chromaticism will weaken both the line and the overall result. Here is an example which isn't bad:



But the following shows chromaticism which is somewhat overdone:



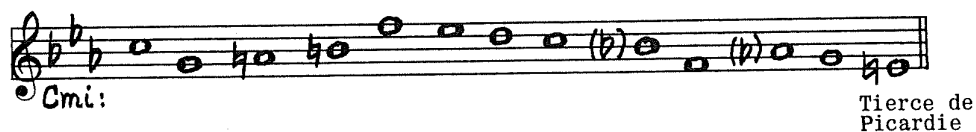
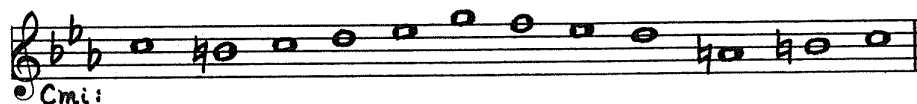
4. Of course, a line in major could show a use of all three *extended tonality* techniques: modal variants, tonicization, and chromaticism:



C. Minor

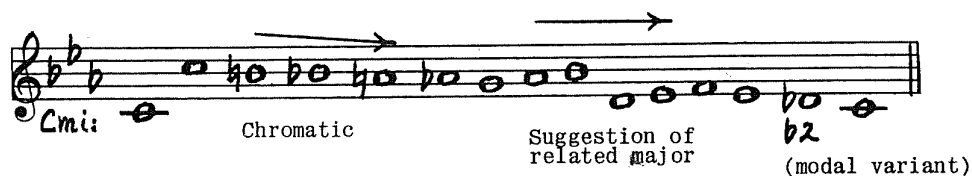
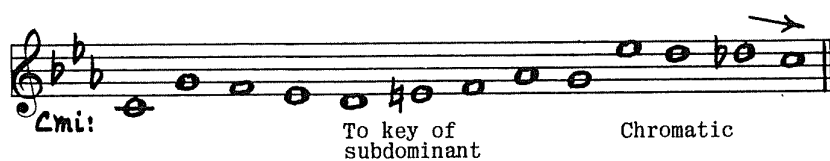
This is the Aeolian Mode with the raised 6th and 7th degrees (*Musica Ficta*) as required.

Examples:



Minor, being innately more colorful than major, doesn't make as extensive use of "extended tonality" techniques. Nevertheless, a careful use of tonicization or chromaticism is available.

Examples:

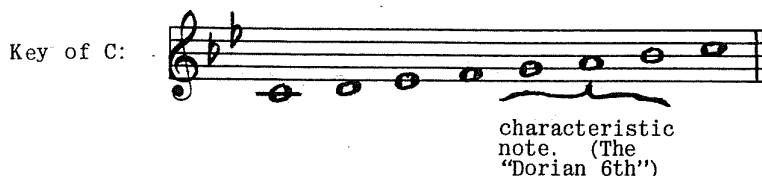


D. The Remaining Modes

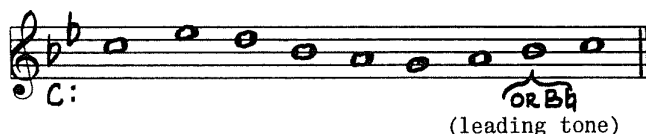
The Dorian, Phrygian, Lydian, Mixo-Lydian, and pure Aeolian scales may be used, and they will often provide fresher and more interesting results than straight major or minor.

As a general rule, it is wise to avoid many "altered" notes in these modes, because they are less stable and do not give as readily to *extended tonality* techniques. Therefore, for instance, if the Dorian mode is to be used, try to exploit the innate quality of the Dorian mode. Extended tonality techniques will threaten the tonality or even destroy it entirely.

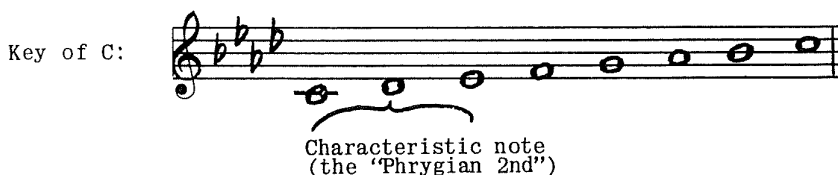
1. THE DORIAN MODE (Mode 2)



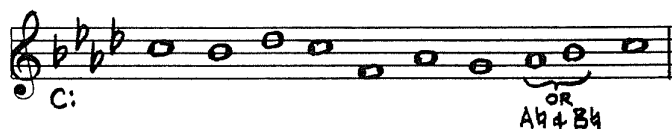
The raised 7th degree (leading tone) may be used, if desired, for a more conclusive close, as:



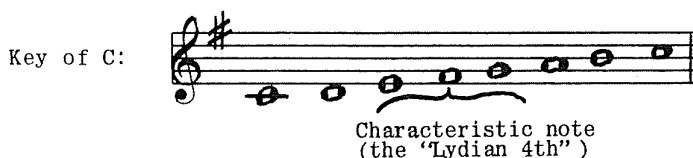
2. THE PHRYGIAN MODE (Mode 3)



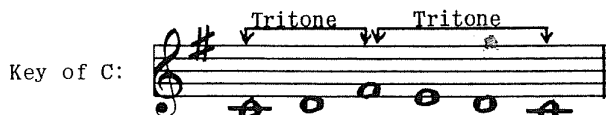
The raised 6th and 7th degrees (*Musica Ficta*) may be used, if desired, for a more conclusive close, as:



3. THE LYDIAN MODE (Mode 4)



This is a very "bright" scale, being the same as major Ionian with the added brightness of the raised 4th degree. Since this raised 4th degree forms a *tritone* with the tonic, it needs sensitive handling. For instance, the following fragment is angular and awkward because of the raised 4th:

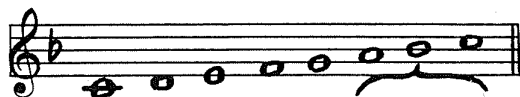


Here are more satisfactory examples:



4. THE MIXO-LYDIAN MODE (Mode 5)

Key of C:



Characteristic note
(the "Mixo-Lydian 7th")

This mode is also similar to the major Ionian, but the "dark" effect of the flat 7th degree often conveys a "blues" quality.

Examples:



5. THE AEOLIAN MODE (Mode 6)

This is sometimes called the *Natural Minor* scale, i.e.; the usual *minor* scale without the raised 6th or 7th degrees.

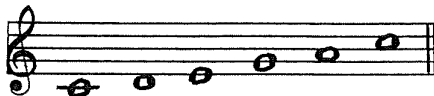
Example:



E. The Pentatonic Scales

1. MAJOR PENTATONIC

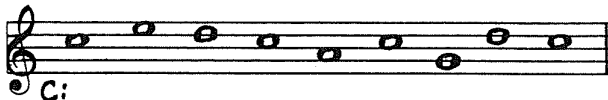
Key of C:



Similar to major Ionian except
that the tritone (4th and 7th
degrees) is removed.

This is a clear and "open" scale which contains no awkward intervals. Because of the fact that there are only five notes, it can be somewhat limiting. Nevertheless, it is valuable for its quality of spaciousness and its ease of movement.

Example:



2. MINOR PENTATONIC

Key of C:



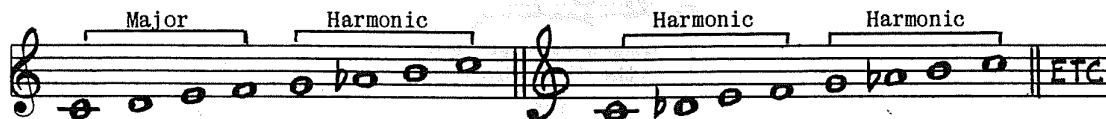
Similar to the Aeolian mode
(*Minor*), except that the
tritone (2nd and 6th degrees)
is removed.

This scale is also somewhat limiting, but is valuable for its passive quality and its ease of movement.

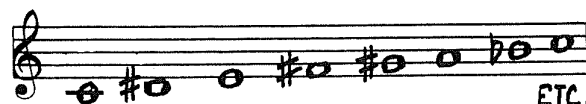
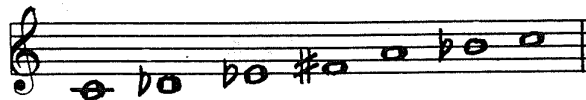
Example:



F. Finally, it is possible to work with scales created through some rearrangement of the basic tetrachord types, as:



or to work with a scale of your own devising, as:



ASSIGNMENT 1

Write a few C.F.'s in each of the following categories. Generally, start on the tonic and end on it. Use whole notes, with each C.F. being no less than eight notes, and no more than sixteen. Use various keys.

- a. Diatonic major (Ionian)
- b. Major with one or more "modal variants"
- c. Major with tonicization (temporary modulation); mainly to related keys, but try one or two with tonicization of distant keys
- d. Major with chromaticism
- e. Major with altered notes derived from two or more of the "extended tonality" techniques. (Modal variants, tonicization, chromaticism)
- f. Minor
- g. Dorian (with or without raised 7th degree at the end)
- h. Phrygian (with or without raised 7th and raised 6th degree at the end)
- i. Lydian
- j. Mixo-Lydian
- k. Aeolian
- l. Major and minor Pentatonic
- m. A manufactured scale of your own

CHAPTER 2

TWO PART LINEAR COUNTERPOINT

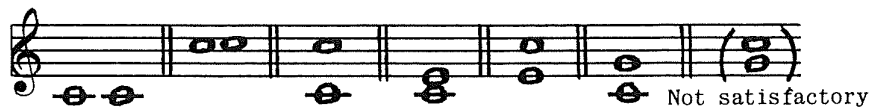
SECTION I.	FIRST SPECIES	SECTION V.	FIFTH SPECIES
SECTION II.	SECOND SPECIES	SECTION VI.	COMBINED FIFTH SPECIES
SECTION III.	THIRD SPECIES	SECTION VII.	TWO PART CANON
SECTION IV.	FOURTH SPECIES		

SECTION I. FIRST SPECIES (Note against note)

In this species, a part is added above or below the C.F., in similar note values. The added part is called the Counterpoint (abbreviated "C.P.") and must be constructed so that it has a melodic shape and interest of its own. In fact, it must be subject to *the identical standards applied in judging the C.F. itself.*

GENERAL DIRECTIONS

1. The safe distance between the parts is a 10th, with the double octave being the absolute maximum.
2. It is customary to begin with the tonic harmony and, also, to conclude with it. Therefore, the possible opening and closing voicings in the key of C are:



However, a situation in which the first sonority was not a tonic harmony would not necessarily be undesirable.

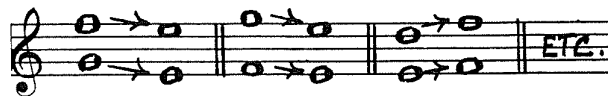
3. Since the type of counterpoint examined herein is *tonal* rather than *atonal*, it is customary to end with some sort of traditional cadence as, for instance:

Key of C:

Chord symbols and figured bass notation for the top staff: V, I, V⁷ OR vii, I⁶, V⁷, I⁶, V⁷ OR vii, I, V, I, V^{b5} OR bli+6, I.

Chord symbols and figured bass notation for the bottom staff: V OR bli+6, I, V OR vii, I, IV, I, IV, I⁶, ii OR V⁷, I⁶, ETC., ETC.

4. In the body of the passage, no consideration need be given to interval *resolution* in the traditional sense. All intervals are available and are not considered to have any meaning with relation to traditional "chords".
5. Avoid unisons except, if desired, on the first and last notes.
6. Avoid parallel octaves and parallel unisons. All other parallels are available (including parallel 5ths which are often favored). Nevertheless *do not use more than three parallel intervals in succession*, because the parallelism tends to destroy the individuality of the part lines.
7. It is generally wise to avoid a "hidden octave" from the interval of a 7th or a 9th, as:



because it tends to overemphasize the octave.

8. If a dissonance is "resolved" in the traditional sense - and there is no law forbidding such a resolution - it is a good idea to balance it with an "unresolved" one, in order to retain the *linear* environment.

Compare:



These resolutions move the music into a "stricter" style and, consequently, subsequent "unresolved" intervals may sound wrong.

Possible improvement:

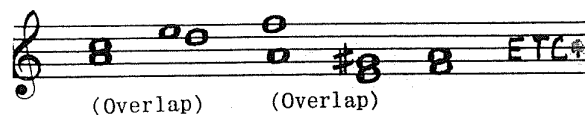


The unresolved interval arrests the move towards strict counterpoint.

9. Avoid simultaneous wide leaps (a 4th or more) in either similar or contrary motion, as:

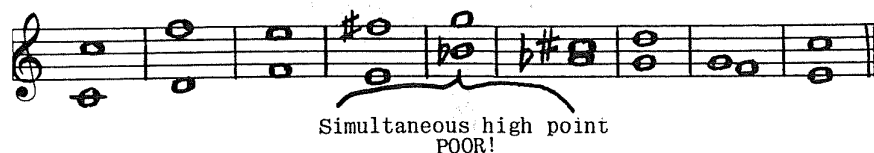


10. Do not overdo even short leaps in parallel motion, and try to avoid "overlap", as:



This is not good because of confusion of voice lines.

11. It is better if the climax (high point) of each line occurs at a different place, rather than simultaneously, as:



12. Do not cross parts in the first species.

13. In traditional harmony and counterpoint, the "ebb and flow" of the music is a result of the control of the qualities of *consonance* and *dissonance* - qualities which are not a major consideration in linear counterpoint. As a substitute for the concept of consonant and dissonant intervals, we can use the concept of *fusion* and *tension*. Here is the interval "spectrum" in order of *fusion to tension*, indicating the five *tension* categories - perfect consonances, imperfect consonances, neutral, mild dissonances and sharp dissonances:

Perf. unison	Perf. octave	Perf. 5th	Perf. 4th	Ma. 3rd	Ma. 6th	Mi. 3rd	Mi. 6th	Tritone	Mi. 7th	Ma. 2nd	Ma. 7th	Mi. 2nd
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PERFECT CONSONANCES IMPERFECT CONSONANCES NEUTRAL MILD DISSONANCES SHARP DISSONANCES

Note: a. The intervals remain in the same tension category on inversion.
b. Enharmonic equivalents of any of the above intervals can be regarded as equivalent in tension or fusion.

It is, therefore, possible to control the *vertical* quality of the music from the point of view of fusion and tension. For instance, a passage may be constructed to produce consistent fusion, as:

C.F.
C.P. Mainly Perfect Consonances

or to produce consistent tension, as:

C.F.
C.P. High Incidence of Mild Dissonance

or to produce a crescendo and decrescendo of tension, as:

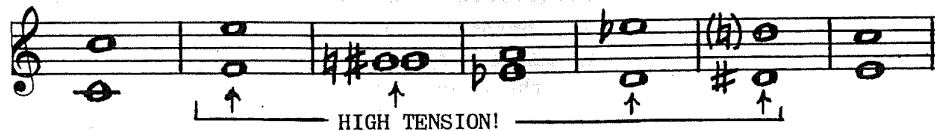
C.F.
C.P. Increase Decrease

or to produce a balance of tension and fusion. This is the attitude which is likely to produce the most satisfactory results most often. To illustrate:

C.F.
C.P.

C.P.
C.F.

Caution: In the first species, where the notes are held for a substantial length of time, the sharp dissonances may generate too much tension. (This is an observation, not a law.) To illustrate:



Some further examples:

D Dorian:
C.F.



C Lydian:
C.P.



C.F.

F MINOR:
C.P.



ASSIGNMENT 2

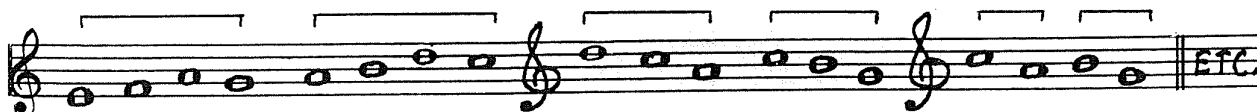
A stock-pile of C.F.'s is given on page 59. Use these, as well as some of your own, and write counterpoints in first species against them. Give examples using the C.P. both above and below the C.F. Experiment with various uses and degrees of tension and fusion. In the modes other than major and minor, remain mainly diatonic for the best results.

The first and second species are the principle training grounds for learning to control melodic shape and vertical sonority. Therefore, it is wise to practice them diligently and to do as many as possible.

SOME FURTHER CONSIDERATIONS AND RESOURCES FOR TWO PART FIRST SPECIES

I. CONTRAPUNTAL SEQUENCES

From time to time you may encounter or compose a C.F. which contains a repeated pattern, as:



This has been discouraged to this point, because a repeated pattern in one voice only will make that voice stand out - thereby adversely affecting the contrapuntal balance.

The effect of the repetition can be cancelled out, however, by using a similar *sequence*, at the same interval relationship, in the counterpoint. The resulting passage is called a *contrapuntal sequence* and can be relied upon to produce a good effect, if not overdone. To illustrate:

The first staff shows a C.F. (Cantus Firmus) and C.P. (Counterpoint) with brackets indicating sequences. The second staff is labeled 'D Dorian' and shows a C.F. and C.P. with brackets. The third staff shows a C.P. and C.F. with brackets and 'ETC.' written above.

ASSIGNMENT 3

Choose or compose a C.F. which contains a repetitive pattern or patterns. Write a few counterpoints to accompany it, creating contrapuntal sequences at the appropriate points. Further, in all the following exercises keep an eye out for situations which allow the use of contrapuntal sequences.

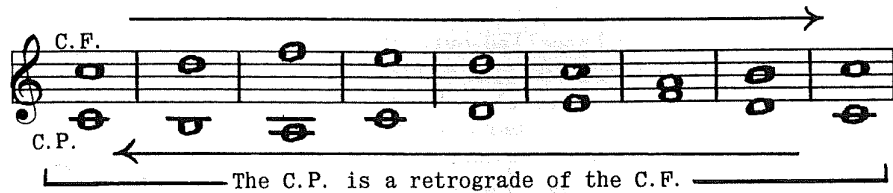
II. INVERSIONS, RETROGRADES, AND CANONIC TECHNIQUE

From time to time, a C.F. may be encountered which allows the C.P. to be written as an *Inversion* or a *Retrograde* of the C.F., or to be written in a *quasi-canonic* technique. To illustrate:

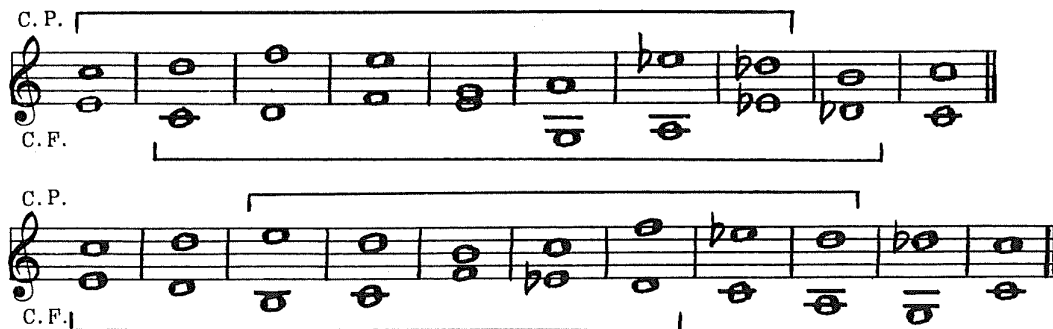
- A. **Inversion** (When the C.F. moves up a 2nd, the C.P. moves down a 2nd; when the C.F. moves down a 3rd, the C.P. moves up a 3rd, etc., etc.)

The first staff shows a C.F. and C.P. with brackets and the text "The C.P. is an inversion of the C.F." below. The second staff shows a C.F. and C.P. with brackets and the text "The C.P. is an inversion of the C.F., starting on a different note." below.

B. Retrograde (The C.P. will be the C.F. backwards.)



C. Canonic Technique (The C.P. will perform part of the same melody as the C.F., a bar or two later or earlier.)



Devices such as these are subtle, of course, and whether or not they are actually heard in first species is a matter for debate. Nevertheless, they are devices which contribute to structural unity and, as such, are worthy of attention.

ASSIGNMENT 4

Choose or compose C.F.'s which allow the use of inversions, retrogrades, and canonic technique, then work out a few examples illustrating these procedures. Also, instead of working with a pre-determined C.F., try conceiving both parts simultaneously.

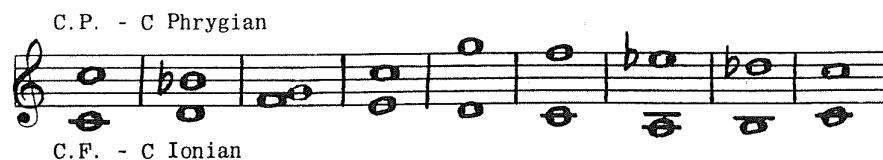
III. POLY-MODAL, POLY-TONAL, AND POLY-MODAL POLY-TONAL TECHNIQUES

The general directions for good counterpoint remain the same in these techniques, and their effectiveness is largely a matter of taste and aural judgment.

A. Poly-Modality

The C.P. is written in a *different mode of the same key*. For best effect, choose or write a diatonic C.F. and also remain mainly diatonic in the C.P.

Examples:



C.P. - C Ionian

C.F. - C Major Pentatonic

C.P. - C Ionian

C.F. - C Aeolian

B. Poly-Tonality

The C.P. is written in a different key from the C.F., but in the same mode. Any two keys are combinable for this purpose, but it is generally wise to choose two keys which will provide an acceptable sonority on the final note. The taste of the writer is the only other guide. Again, it is usually better to remain mainly diatonic in each key, so that the lines can emerge with clarity.

Examples: (With techniques of this nature, it is usually more convenient to write in a natural key signature, using accidentals as required.)

C.F. - C Major

C.P. - E Major

begins and ends with feeling of C Major

C.P. - C Minor

C.F. - F# Minor

begins and ends on neutral tritone

C.P. - C Major

C.F. - Ab Major

begins and ends with a feeling of Ab major

C.P. - Bb Major

C.F. - E major

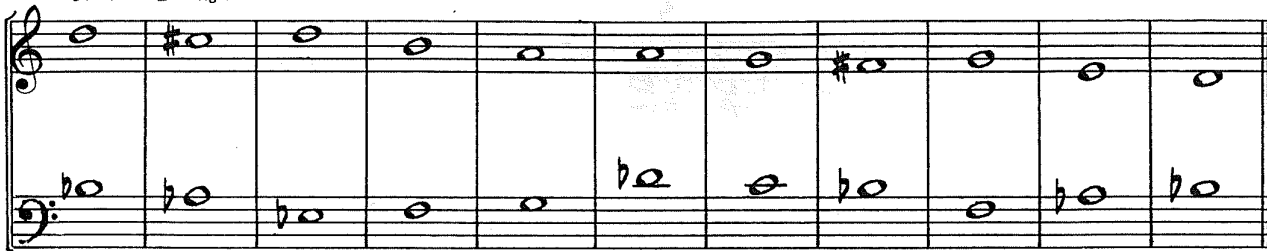
C.P. is an inversion of the C.F., in a different key.
Passage begins and ends on neutral tritone.

C. Poly-Modal, Poly-Tonal

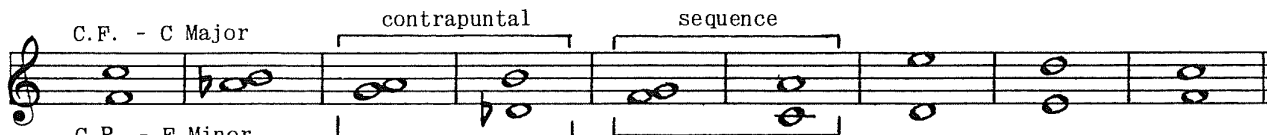
The C.P. is written in a different key AND a different mode from the C.F. Again, the results are likely to be best when both lines are mainly diatonic.

Examples:

C.P. - D Major



C.F. - Bb Dorian begins and ends with feeling of Bb major



C.P. - F Minor

contrapuntal sequence begins and ends with feeling of key of F

ASSIGNMENT 5

Choose or compose C.F.'s, mainly diatonic, and apply C.P.'s to them, in:

1. different modes of the same key,
2. different keys, but the same mode, and
3. different keys and different modes.

Also, try evolving both lines simultaneously. Write C.P.'s both above and below the C.F.

It is worth remarking that there is no suggestion intended here that the combining of keys and modes is necessarily preferable to music which is related to one key and mode only! The poly-modal and poly-tonal techniques are not always to everyone's taste.

SECTION II. SECOND SPECIES (Two notes against one)

With this species, the true nature of counterpoint (or "polyphony") emerges. The contrasting rhythm of each melody leads to a much clearer independence of line.

GENERAL DIRECTIONS.

1. The counterpoint may start simultaneously with the C.F., or it may start on the 2nd beat. For example:



Just as in first species, a consonant form of the tonic harmony is customarily used in the first bar.

2. The last note will be a whole note (first species) and the second last bar may contain either two notes in the C.P. or, for a "braking" action, only one note, as:



or:



3. All other bars will have two notes in the C.P. against one note in the C.F. All of the concerns relating to the melodic shape of the C.P. remain as before. Any desired interval relationship may be used, but it is well to note that what happens on the *first* beat of the bars will determine the overall "vertical" quality of the music. If, for instance, all of the first beats are perfect or imperfect consonances, the overall flavor of the passage will be *fusion* rather than *tension*.
4. Unisons remain available on the first or last bars. Further, they may be used on the *second* beat of any bar, provided they are left *by step in contrary motion*, as:



5. Avoid parallel octaves or unisons across the bar line, and avoid them on corresponding beats of the bars, unless they are "covered" with contrary motion. To illustrate:



6. Generally, avoid repetition of notes in the second species line, as:



7. Parts may occasionally cross, *in this and later species*, if the melodic logic makes it desirable to do so.

8. A contrapuntal sequence pattern will involve at least four notes of the C.P.

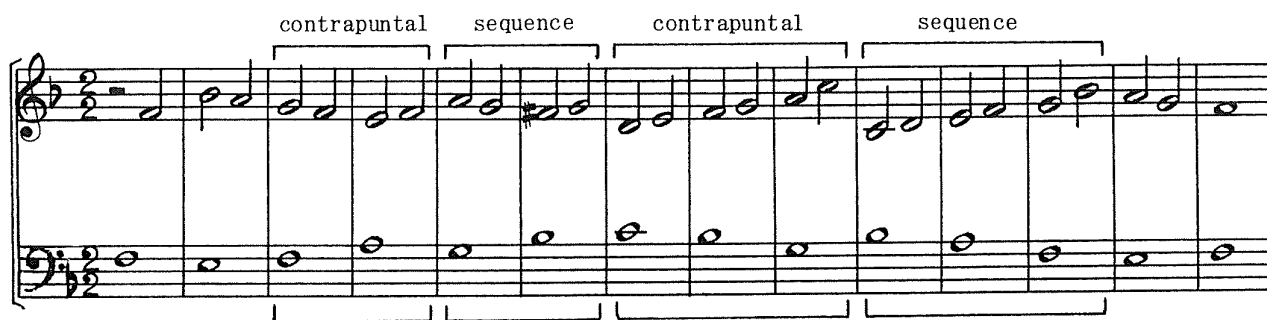
Some examples: (The C.F.'s are, of course, the longer notes.)



(Phrygian)



(Poly-tonal)



ASSIGNMENT 6

Write many examples of two part second species counterpoint, using given C.F.'s and C.F.'s of your own. Watch for opportunities to use contrapuntal sequences, and try an example or two with the poly-modal and poly-tonal procedures. Write C.P.'s both above and below the C.F.

SOME FURTHER CONSIDERATIONS

I. ALTERNATING SECOND SPECIES

Proposition: The two notes against one may alternate between the upper and lower parts, as:



Since the basic C.F.'s are not constructed this way, both parts must be conceived simultaneously.

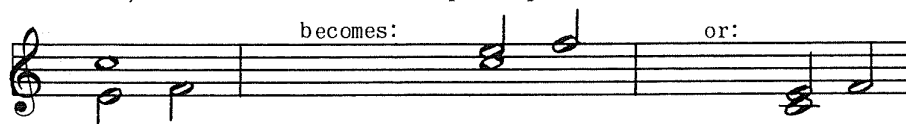
Example:



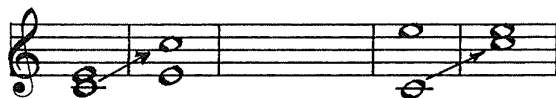
II. DOUBLE COUNTERPOINT

The term **double counterpoint** refers to that type of counterpoint which can be *inverted* so that what was the bottom line becomes the top line, and vice versa. The only type of double counterpoint which will be considered here is that which can be inverted at the octave or double octave (15th).

To invert at the octave, either take the bottom part up an octave or the top part down an octave, as:



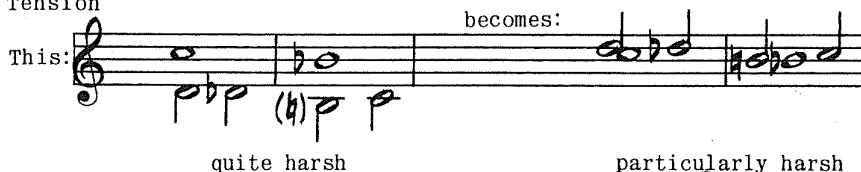
Octave inversion will not work unless the parts are no more than an octave apart in the original passage. To illustrate:



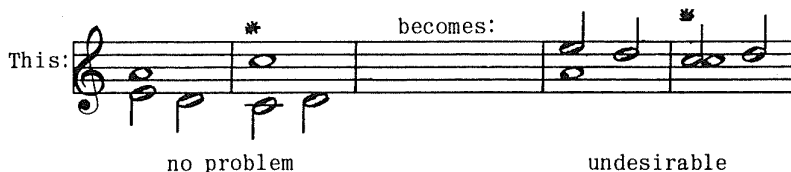
inverted but: not inverted, but simply brought closer together.

So, if the parts are to be inverted at the octave, make sure that they are no further than an octave apart anywhere in the original. Since the intervals retain the same general quality on inversion, there are no real problems except:

a. Tension

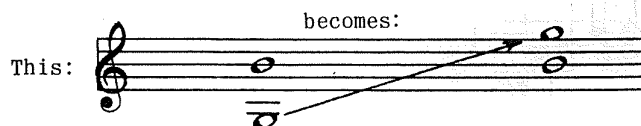


b. An octave on the first beat becomes an undesirable unison on the first beat, as:

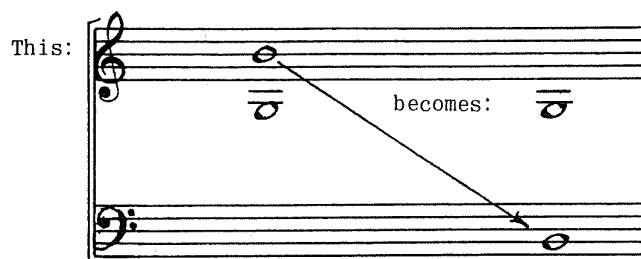


If the parts are more than an octave away at any time in the original, the inversion should be at the double octave. This is accomplished in one of three ways:

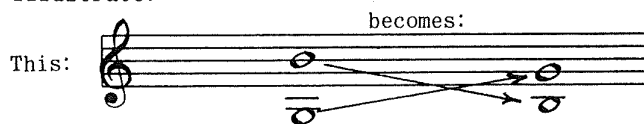
1. Take the bottom part up two octaves, as:



2. Take the top part down two octaves, as:



3. Take the top part down an octave and the bottom part up an octave. This is generally the most satisfactory solution, since it keeps the parts in the same general range. To illustrate:

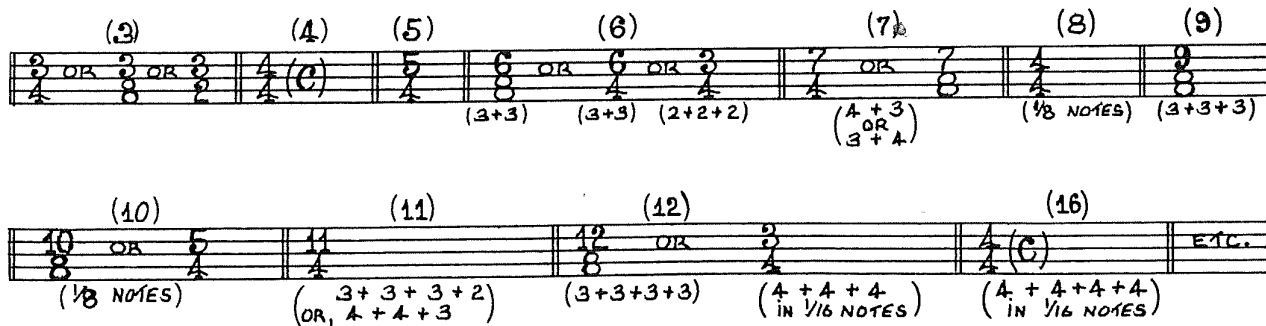


ASSIGNMENT 7

1. Compose a few examples of "alternating" second species.
2. Examine any previous work for its capability of inversion at the octave or double octave. Also, work out two or three examples of second species with the express intention of making them capable of inversion at the octave and/or the double octave.

SECTION III. THIRD SPECIES (Anywhere from three to sixteen notes against one.)

Some possible time signatures:



GENERAL DIRECTIONS

1. The counterpoint may start on any beat of the first bar, which is normally the tonic chord.
2. The last bar will be whole notes (first species) and the second last bar can have fewer notes than the others, if desired, for a "braking" action.
3. Again, the intervals which occur on the first beat of each bar will be the main determining factor in the overall *vertical* quality of the passage.
4. Unisons remain available on the first and last notes. Otherwise they should not occur on the *first beat* of any bar.
5. Parallel octaves (or unisons) should be avoided on corresponding beats of adjoining bars, unless followed by contrary motion. To illustrate:

The image contains two musical staves. The top staff is in 4/4 time. The first part, labeled 'Poor', shows two voices with parallel octaves on the first, second, and third beats, each marked with an asterisk (*). The second part, labeled 'Good', shows the same first part but with the second voice moving by a half step on the second and third beats to break the parallelism. The bottom staff is in 6/8 time. The first part, labeled 'Poor', shows two voices with parallel octaves on the first, second, and third beats, each marked with an asterisk (*). The second part, labeled 'Good', shows the same first part but with the second voice moving by a half step on the second and third beats to break the parallelism.

6. In general, avoid repeated notes in the counterpoint.
7. The parts may occasionally cross.
8. Aside from the control of tension and fusion, a great deal of the value to be gained from working with multi-noted counterpoints lies in the training such work provides in the control of "long" lines. Obviously, the avoidance of repeated high and low points, repeated turning points, and other things that lead to monotony in melody, is much more difficult than it is with only one or two notes per bar.

The problem of melodic "shape" becomes more acute. It is essential to search for continuously varied patterns. Certainly avoid repeating patterns in adjoining bars and, in fact, it is not a bad idea to have a different pattern in each bar of any one passage.

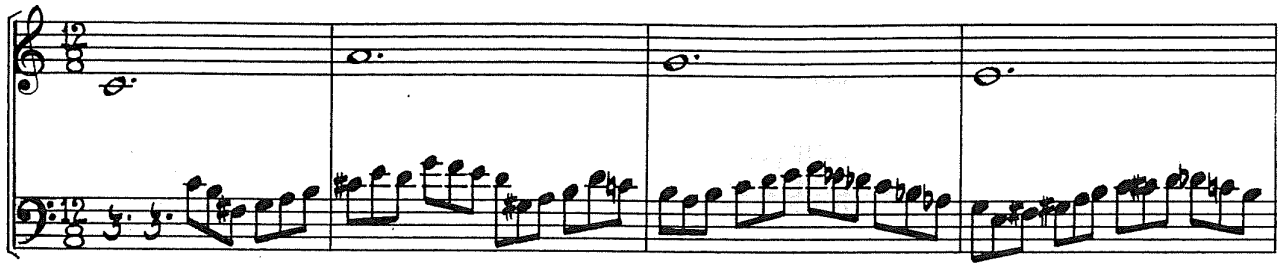
The only exception to this is in the use of a contrapuntal sequence, where the repeated pattern will be at least two bars long, as:

The image shows a musical staff in 4/4 time. The first voice has a melodic line that is repeated in the second voice. The first two bars are bracketed and labeled 'contrapuntal'. The next two bars are bracketed and labeled 'sequence'. The sequence is marked with 'etc.' at the end.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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14



ASSIGNMENT 8

Write many examples of third species two part counterpoint, using given C.F.'s or C.F.'s of your own. Try some poly-modal or poly-tonal procedures, as well as major, minor, and the modes. Write C.P.'s both above and below the C.F., and watch for opportunities to use the contrapuntal sequence.

While the three and four notes against one are probably the most used in practice, do not neglect the multi-noted counterpoints, and make some use of the less common time signatures.

Also, compose some examples of *alternating* third species - which operate the same way as alternating second species - and try some which will work in *double counterpoint* (i.e., able to be inverted at the octave or the 15th).

SECTION IV. FOURTH SPECIES

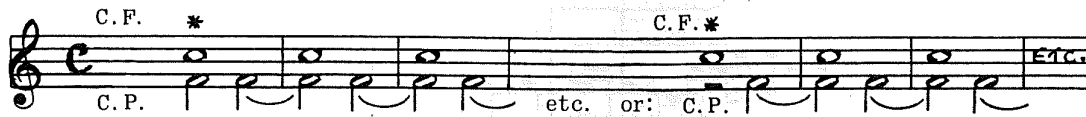
This species is characterized by *suspensions* and is usually written in common time, as:



The reader who is acquainted with traditional counterpoint will recall that the difficulty in this species comes from the necessity to resolve the dissonant suspensions. This consideration is not necessary in the style being examined here, however, and there is no restriction on the consonance or dissonance of any note. Simply try to achieve a good balance of tension and fusion.

GENERAL DIRECTIONS

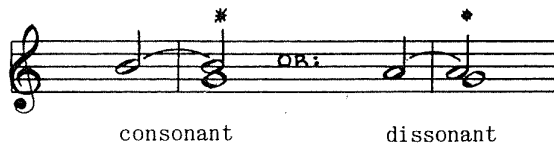
1. The C.P. may start with a half note or a half rest, as:



2. The last bar is usually first species, as:



3. The tied note at the beginning of any bar may be a consonance or a dissonance, as:

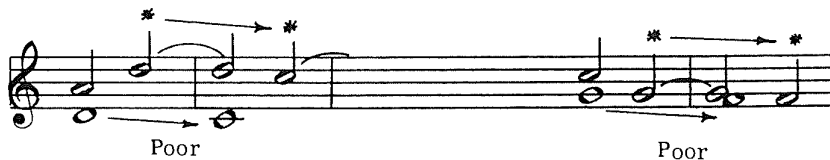


In either case, it may proceed freely, but the dissonance may be "resolved" in the classical sense, if desired, as:

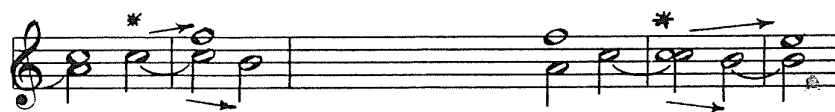


However, don't use too many classically resolved dissonances, or the free linear style may be lost.

4. Parallel octaves or parallel unisons are to be avoided on the SECOND BEAT, as:



5. Unisons are available on any beat, but it is better to leave them in contrary motion, as:



6. Continuous fourth species can become a little monotonous. Therefore, it is possible, occasionally, to break the suspensions by introducing a bar of straight second species, as:



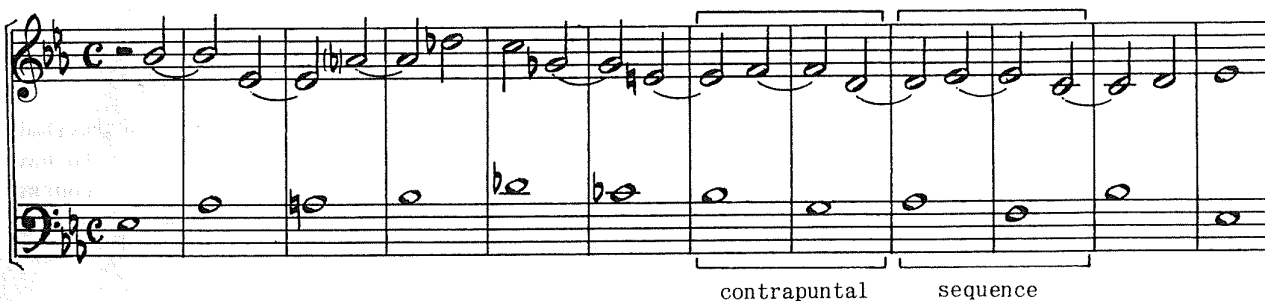
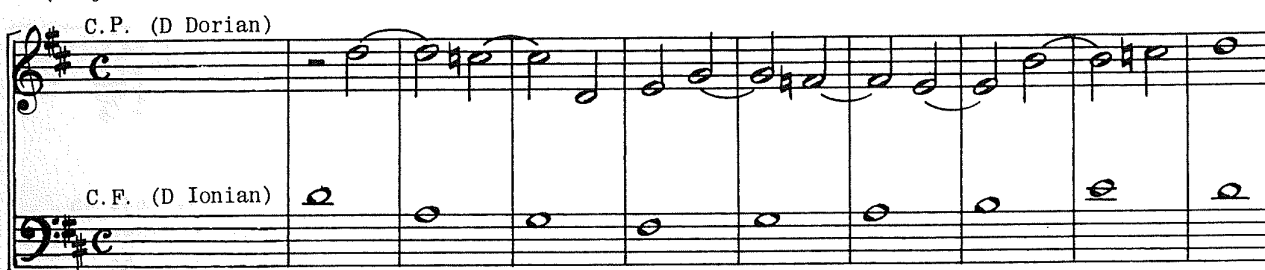
7. The parts may occasionally cross.

Some examples:

(Pentatonic Major)



(Poly-modal)



In triple time, the fourth species is written with a rhythm as follows:



Example:

(Phrygian)



ASSIGNMENT 9

Write many examples of fourth species counterpoint using given C.F.'s or C.F.'s of your own. Use poly-modal and poly-tonal procedures as well as major, minor, and the modes. Write C.P.'s above and below the C.F. and watch for opportunities to use the contrapuntal sequence.

Suspensions are liberally used in all contrapuntal styles, because of the "forward motion" effect they have on the rhythm, so that skill with the fourth species is an important preparatory asset.

Try some in triple time, as well as common time, and compose some in *alternating* fourth species, which will be in a rhythm as follows:

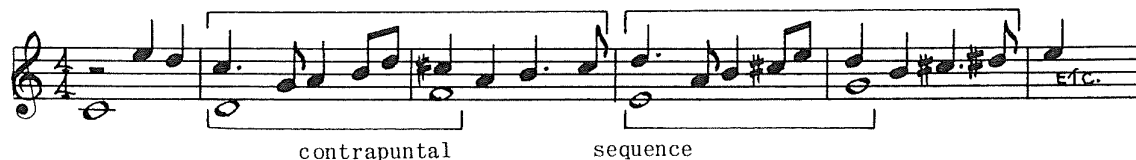


SECTION V. FIFTH SPECIES

This species is characterized by free rhythms in the C.P., and can be written in any time signature. In a sense, all other species are preparations for this one, and the considerations applicable to each species remain applicable to the fifth species.

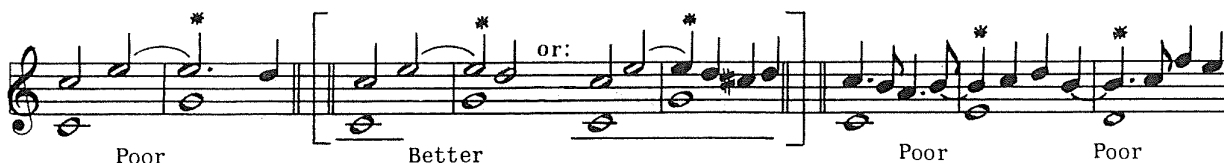
GENERAL DIRECTIONS

1. Any and all note values are available.
2. It is essential to avoid monotony. Therefore, do not use identical melodic and/or rhythmic patterns in adjoining bars. In fact, just as in third species, it is not a bad idea to have a different pattern in every bar of each passage. An exception to this would, of course, be the contrapuntal sequence, where the repeated pattern will be at least two bars long, as:

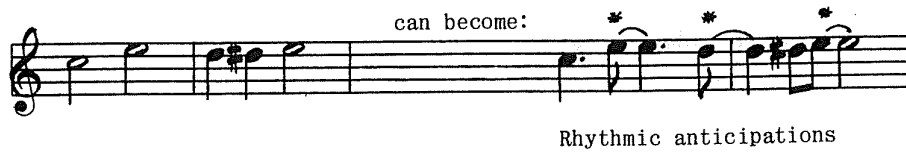


3. Control must be exercised to avoid illogical rhythms and "jerky" patterns. With this in mind the following points are worth noting:

- a. Not as a hard and fast rule, but as a general principle, avoid tying a note to a preceding shorter note, as:



(This direction may undergo some modification when a jazz conception is desired, and when there is rhythmic accompaniment of some sort. The use of "rhythmic anticipations" is part of jazz style, and a passage such as:



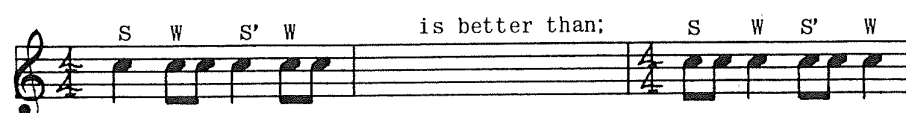
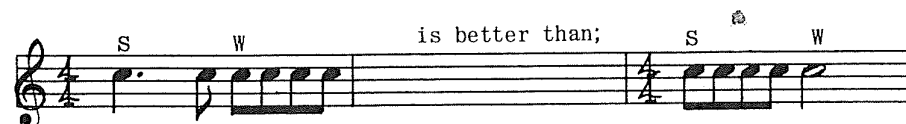
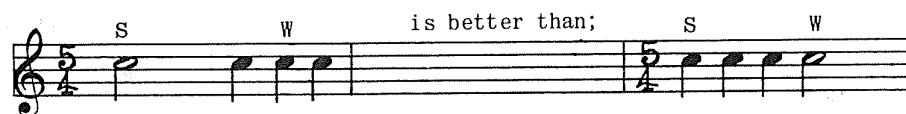
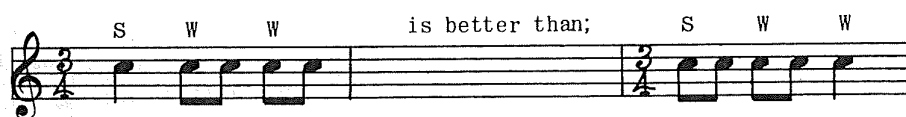
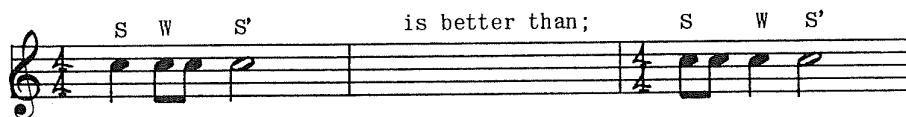
Nevertheless, in "school" work, at this point, such rhythms are best avoided.)

b. Other rhythms which are akin to syncopation, and are best avoided, include:



c. Whatever the shortest note value is in your line - be it quarter, eighth or sixteenth - avoid having too many of them in succession. Without making an absolute law, it is inadvisable, generally, to have more than five or six of the shortest note values in succession. More than this may lead to a loss of rhythmic interest and control.

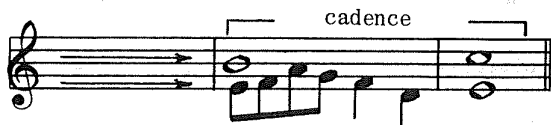
d. In combinations of short and longer notes, the principle: "*activate weakness*" is generally reliable. That is, the shorter note values are best at the weaker positions in the pulse, as:



There are, however, modifications of this which are worth remark. This rhythm, for instance:



shows a loss of "forward motion" and would be of doubtful value at the beginning of, or in the body of a passage, but the "braking" action it has could be entirely appropriate at the end, as:

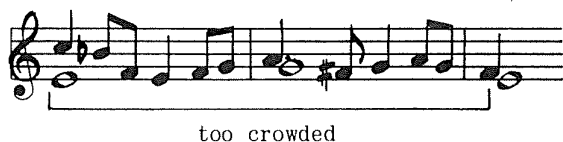


"braking" action

and an old law of counterpoint is valid: *Short note values at the beginning of a bar are best when preceded by one or more similar short notes at the end of the preceding bar.* To illustrate:



4. Clarity of line is always important, so try to avoid *congestion*, such as:

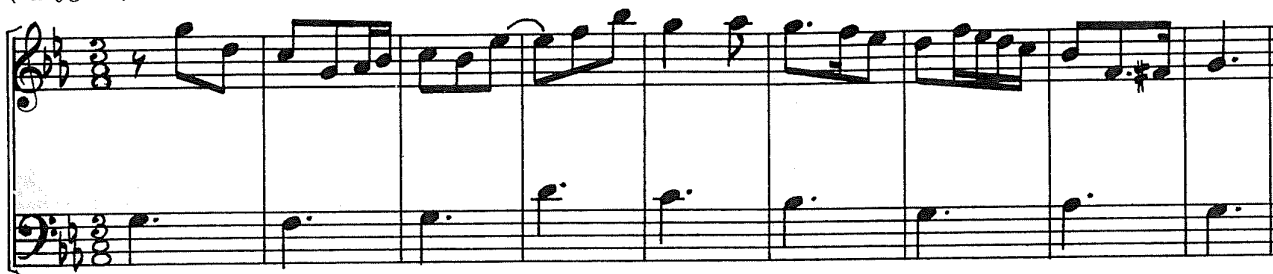


5. Do not hesitate to make a liberal use of suspensions across the bar line (i.e., fourth species.) Suspensions are one of the most effective devices of counterpoint.
6. Parts may occasionally cross.
7. Occasional rests may be used, if desired.

Some examples:



(Phrygian)



ASSIGNMENT 10

Write many examples of fifth species counterpoint, both above and below the C.F.'s. Use C.F.'s from the given stockpile, or devise your own.

Use all available techniques of tonality, poly-tonality, etc., and work with a variety of time signatures. Watch for opportunities to use contrapuntal sequences and remember to avoid repetitions unless they ARE part of a contrapuntal sequence.

SECTION VI. COMBINED FIFTH SPECIES

This is the use of free rhythm in both parts and is the ultimate in two part counterpoint.

Here are a number of approaches to the composition of combined fifth species.

1. Write a first species C.F. and counterpoint, then embellish both parts to taste, as:

This:



developed, for
instance, into:



With such a method as this, it doesn't matter in the slightest if the finished product does not follow the outline of the preliminary sketch!

2. Choose or write a C.F. in first species, add a fifth species part to it - leaving a few longer notes here and there - then embellish the C.F. to taste, as:

This:



becomes:



and finally becomes:



3. Write a fifth species line, then add another fifth species line to it. This might be done by plotting a suitable rhythm for the added line, a rhythm which will complement, and balance with, the rhythm of the first line. Then find notes to fit the rhythm. To illustrate:

(Dorian)

Fifth species:



Fifth species with rhythm for second line:



Second line in notes:



4. Plot the rhythms for both parts of the passage, then work it out in notes, as:

Rhythms plotted:



(Poly-modal, poly-tonal)

C Ma.
Into notes:

F Mi.



*Two possible cadential adjustments for the preceding, aimed at finishing in one key only:



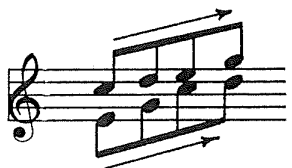
5. Both parts may be conceived simultaneously.

No matter what method is used to produce the music, the following points should be heeded:

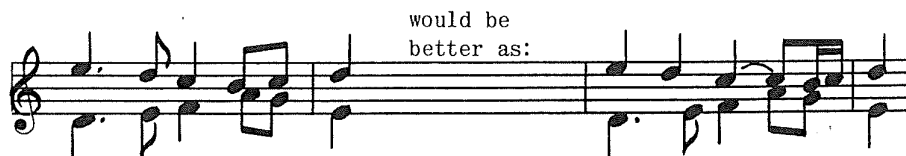
- The note values in each part should be similar. For instance, if there are no sixteenth notes in one part there is likely no advantage in having sixteenth notes in the other.
- Contrast* is essential, both rhythmic and melodic contrast. Use much contrary motion and in particular, oblique motion (i.e., one part in shorter note values while the other is in longer). Parallel motion, as:



should be kept at a minimum - not because it sounds "wrong", but because it is *harmonic* and not *contrapuntal*. Likewise, similar motion, as:



should not be overdone. Further, note against note movement, even in contrary motion, is not especially desirable, as:



The necessity for good rhythmic contrast in counterpoint is one of the reasons why preparatory *rhythmic plotting* is so effective.

- In order to retain forward motion, there should be movement in at least one part on every strong beat and you may find that some passages require movement at every beat. While suspensions remain very desirable, don't tie BOTH parts over the bar line, as:



d. Three notes in the time of one, as:



or three notes in the time of two, as:



are not specifically forbidden, but they may sound too frivolous, or have an adverse effect on the rhythm.

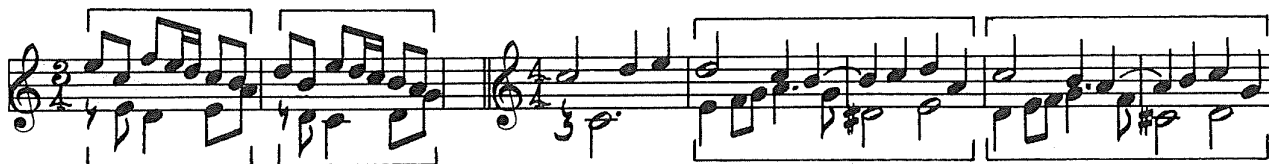
e. IMITATION

The use of imitation in two part counterpoint is entirely optional. Nevertheless, a judicious use of it can contribute to the organic unity of a passage. The imitations need not be exact, nor need they occur at regular time intervals. (In fact, it is more subtle if they don't.) The imitations may occur at the same level, at the octave, or at any other interval.

Examples:



f. Occasional contrapuntal sequences are, as always, effective. For example:



g. Occasional rests may be employed.

ASSIGNMENT 11

Write many examples of combined fifth species counterpoint, with and without imitation. Use any or all of the suggested methods, or simply use one which works best for you. However, some examination of the *rhythmic plotting* approach is advised.

Try the various techniques of combined modes and keys, as well as regular major, minor, and the modes. Examine the possibility of inversion at the octave or the fifteenth (double counterpoint).

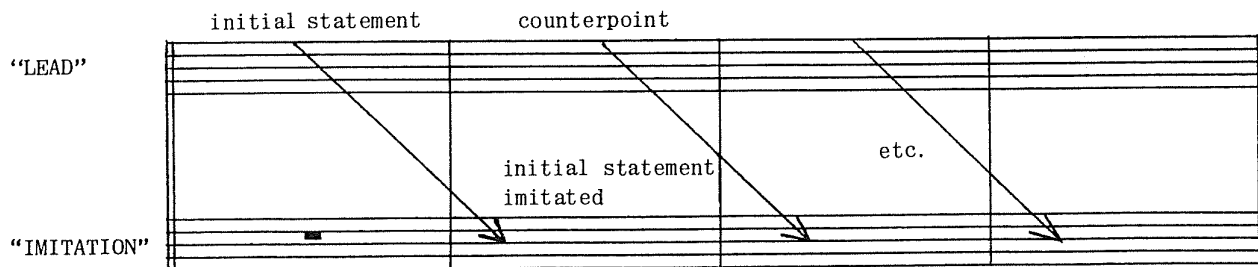
Also, find melodies of a popular or a standard nature that are suited to contrapuntal treatment (only some of them are!) and use them as C.F.'s for combined fifth species.

SECTION VII. TWO PART CANON

A canon is a composition in which the second voice is an **exact imitation** of the first voice, except for the last few bars. It is necessary to adjust the last few bars in order to bring the composition to a close.

The imitation may take place at any interval relationship, but imitation at the octave is most usual. The imitation may start at any time interval after the "lead" part has started, most often a bar or two.

It would be extremely rare to find a situation where a predetermined lead part (C.F.) would lend itself well to canonic treatment. Rather, it is customary to compose the two parts simultaneously, in a process as follows:



(The "lead" part can, of course, be at the bottom or the top.)

The principles of counterpoint and contrapuntal melody are no different in a canon than they are in any form of linear counterpoint.

Examples:

Canon at the octave (C major)

1 2 3 4

5 6 7 8 9

10 11 12 13 14

In the foregoing example, note the use of modal variants in bars 4, 5, 6, and 7, and the modulation to the related minor in bars 7 and 8. After the lead part has introduced the F# and G#, which perform the modulation to A minor, it then avoids these notes. Since they will continue to recur in the second part, a further use of them in the lead would result in a loss of harmonic motion. The passage would, in fact, remain in A minor. Note also how the canon is discarded in the last two bars, in order to bring the passage to a close.

(Poly-tonal)

G Mixo-Lydian

1 2 3 4 5

C Mixo-Lydian

6 7 8 9 10

The musical score is a two-part canon in F minor, 3/4 time. It consists of two systems of staves. The first system shows measures 11 through 16. The second system shows measures 17 through 24. The top staff is labeled 'F Minor' and the bottom staff is labeled 'F Minor'. The music features a canon where the top part imitates the bottom part, with a change of key and role reversal in the second section.

In the preceding example, the first section is in two keys, a fifth apart, but they are so closely related that the only note of difference between them is the B \flat in the fifth bar of the imitation (top part). The imitating part starts at the half bar instead of the bar, producing a more subtle canonic effect.

The canon is discarded in bar 10 to allow entry into the second section, which shows a change of key (to F minor) and a reversing of the roles. (The top part becomes the lead.) Notice, in the second section, the references to the minor 7th leap, which was a characteristic of the original opening statement. The canon is discarded in the last five bars, and the passage ends with a first species close, using a classical "horn fifth".

The overall effect of this canon is rather traditional because:

- a. the tension is at a minimum,
- b. a number of "dissonant" intervals are classically resolved, and
- c. quite a number of the "vertical" sounds are imperfect consonances.

ASSIGNMENT 12

Compose several two part canons, approximately twelve to thirty bars in length. Use the "lead" part at both the top and the bottom.

Use the modes, as well as major and minor and, optionally, try combinations of keys and modes.

CHAPTER 3

THREE AND FOUR PART LINEAR COUNTERPOINT

Three and four part linear counterpoint are dealt with under one heading, because the considerations are similar. Two separate headings would lead only to repetition of these considerations.

GENERAL DIRECTIONS

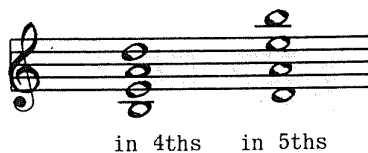
1. Melodic Considerations

The melodic considerations are the same as in two part linear counterpoint. In four part writing, and sometimes in three, it may be necessary to compromise these considerations occasionally. Compromises should be kept to a minimum, however, and restricted to inner parts.

2. Harmonic Considerations

- a. End - and usually begin - with a complete or incomplete tonic harmony in root position or first inversion. (This consideration may undergo some modification in a poly-tonal situation.) Also, all parts may begin or end in unison or in octaves.
- b. An octave is a safe maximum distance between any of the upper parts. The bass may be as much as a twelfth, even a double octave, removed from the part above it. *Brief* violations of the spacing rules may sometimes be acceptable (except in the first species) if they occur in the interests of melodic logic.
- c. Parallel octaves and parallel unisons are forbidden. All other parallels are allowed.
- d. Similar motion in all parts should be kept at a minimum. It is acceptable occasionally, provided all parts do not leap.
- e. Avoid simultaneous wide leaps in all voices, *even with contrary motion*.
- f. As always, avoid writing parts which are just "filler". Each part must have melodic value, or the objective is missed.
- g. Harmonic structures of any kind are allowable, provided they are produced by good and logical voice leading. Harmonies which are *dissonant* in the classical sense may be resolved; in fact, the *cadential* harmonies may often be a resolved *dominant function* chord to a tonic chord. If too many resolutions in the strict sense occur, however, the environment will move towards traditional counterpoint. So if any harmonies are traditionally resolved, balance them with unresolved harmonies. In general, it is better to work with the concept of *fusion* and *tension*, aiming for a control of these qualities.

Of course, the melodic lines may produce familiar structures, such as triads, 7th chords, 9th chords, etc., which are basically chords in "3rds", but they are under no obligation to do so. Among the less conforming vertical structures which will occur, occasionally try for sonorities in "balanced" intervals, such as chords in 4ths or 5ths, as:



SECTION I. FIRST SPECIES

GENERAL DIRECTIONS

1. Avoid unisons except, if desired, on first and last notes.
2. Use of note repetitions should not be overdone, but they tend to be used a little more frequently than in two parts.

Examples:

Three part first species (Major)



Four part first species (Phrygian)



Three part first species (poly-tonal)



(In the foregoing example, three different keys are used. Poly-tonality can also be done with two or three parts in one key with only one part in another.)

The contrapuntal sequence is available, as:

C Lydian

Chords in fourths (sometimes called "quartal" harmony) can provide some interesting qualities. Any note can be harmonized as one note of different "fourth chords". To illustrate:

This: can be harmonized with: or, in 4 part with: (b4)

and any fourth chord is capable of a number of voicings and inversions, as:

This: can be:

etc.

This: can be:

etc.

Here are two examples of C.F.'s accompanied entirely with fourth chords. Note the consistent level of mild dissonance:

C.F.

cadential adjustment to conforming harmony

C.F.

cadential adjustment

A PRACTICAL "ARRANGING" APPLICATION OF FIRST SPECIES LINEAR COUNTERPOINT

First species linear counterpoint can be used as a means of harmonizing a *sectional* harmony technique. For instance:

This lead line:

Basic harmony: C: I - vi - ii - V - I

can be reduced to a first species line, as:

and harmonized with first species linear counterpoint, perhaps as:

C.F.

and can then be restored to:

The advantages of this practical application of first species counterpoint lie in the fact that all parts move well and the sectional harmony is somewhat more interesting than it would be with normal methods of sectional harmonization.

ASSIGNMENT 13

Write many examples of three and four part first species linear counterpoint. Use given C.F.'s and/or some of your own. Use the C.F. in all parts.

Work with major and minor, all of the modes, and optionally, with poly-modality and poly-tonality. Also, try some using *fourth chords* (quartal harmony). Watch for opportunities to use the contrapuntal sequence.

Arrangers may wish to try some *sectional harmony* derived from first species linear counterpoint.

SECTION II. SECOND SPECIES

In three and four part counterpoint, the second species uses two notes against one in one part, with all other parts in first species.

GENERAL DIRECTIONS

1. The second species line may start on the first or second beat of the first bar, and may be in any part.
2. The final bar will likely be first species.
3. The next to last bar may also be first species.
4. Unisons are available on the first and last bars. Further, they may be used on the *second beat* of any bar, provided they are left in contrary motion, by step.
5. The second species voice may cross parts if necessary for the melodic line. *This is true for all faster moving voices.*

Some examples:

G Minor

The musical notation shows a two-staff system in G Minor (one flat, 2/2 time). The top staff contains a complex melodic line with many beamed eighth and sixteenth notes, representing the second species. The bottom staff, labeled 'C.F.' (Cantus Firmus), contains a simple line of half notes. A bracket below the staves, labeled 'contrapuntal sequence', spans the first six measures of the piece.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 2/2 time. The key signature has one flat (B-flat). The melody is written in the Treble clef, and the bass line is written in the Bass clef. The music consists of a series of chords and single notes, with some notes beamed together. The lyrics "The Rose Tree" are written below the bass line.

Work with major and minor, all of the modes and, optionally, with poly-modality and poly-tonality. Watch for opportunities to use the contrapuntal sequence.



1. The third species line may be in any part and may start on any beat of the first bar.

2. The final note will likely be first species.
3. The next to the last bar may show a decrease of activity.
4. Unisons remain available on the first and last notes, but avoid them on the *first beat* of any other bar.

Some examples:

(Mixo-Lydian)

C.F.

contrapuntal sequence

This musical example is in 4/4 time and features a Mixo-Lydian mode. The treble clef staff contains a sequence of eighth notes, while the bass clef staff contains a sequence of half notes. The two parts are labeled 'C.F.' (Contrapuntal Sequence) and are bracketed together. The sequence consists of eight measures, with the first measure starting on a whole rest in the treble and a half note in the bass.

(Poly-tonal)

D Dorian

E Major

C.F.

This musical example is in 3/4 time and features a Poly-tonal mode. The treble clef staff contains a sequence of eighth notes, while the bass clef staff contains a sequence of half notes. The two parts are labeled 'D Dorian' and 'E Major' and are bracketed together. The sequence consists of eight measures, with the first measure starting on a whole rest in the treble and a half note in the bass.

(Minor)

C.F.

This musical example is in 7/8 time and features a Minor mode. The treble clef staff contains a sequence of eighth notes, while the bass clef staff contains a sequence of half notes. The two parts are labeled 'C.F.' (Contrapuntal Sequence) and are bracketed together. The sequence consists of eight measures, with the first measure starting on a whole rest in the treble and a half note in the bass.

ASSIGNMENT 15

Write many examples of three and four part third species linear counterpoint. Use the C.F. in all parts and use the third species line at the top, in the middle, and at the bottom. Do not neglect the multi-noted counterpoints.

Work with all scale types and, optionally, with poly-tonality or poly-modality. Watch for opportunities to use the contrapuntal sequence.

SECTION IV. FOURTH SPECIES

The fourth species uses syncopated notes in one part with all other parts in first species.

GENERAL DIRECTIONS

1. The fourth species line may begin with a half-note, or a half-note rest.
2. The final note will likely be first species.
3. Unisons are available on any beat, but it is preferable to leave them in contrary motion.
4. The fourth species line may be broken occasionally by introducing a bar or so of straight second species.
5. In triple time, the fourth species is written as follows:



(Poly-modal)

C Major Pentatonic

C Lydian

C.F.

ASSIGNMENT 16

Write several examples of three and four part fourth species linear counterpoint. Use the C.F. in all parts and use the fourth species line at the top, in the middle, and at the bottom.

Work with all scale types and, optionally, with poly-tonality or poly-modality. The contrapuntal sequence is available.

SECTION V. FIFTH SPECIES

HÄMEENLINNAN
KAUPUNGINKIRJASTO-
MAAKUNTAKIRJASTO

One part is in fifth species, and all other parts in first species.

GENERAL DIRECTIONS

1. The fifth species line may begin on any beat of the first bar.
2. The final bar will likely be first species.
3. Unisons remain available on the first and last notes. Otherwise, avoid struck unisons on the *first beat* of any bar. They may be used elsewhere, but as always, are best if left in contrary motion.
4. Remember to provide for much variety in the shape and rhythm of the fifth species line. Repeated rhythmic or melodic patterns should be confined to contrapuntal sequences only.
5. Make liberal use of suspensions. (fourth species)

Some examples:

(Minor)

C.F.

(Poly-tonal)

C.F.

D Major

C Major

contrapuntal sequence

C.F.

In the above example, the three first species parts are based on "fourth chords", as discussed in Section I, page 39.

ASSIGNMENT 17

Write many examples of three and four part fifth species linear counterpoint. Use the C.F. in all parts and use the fifth species line at the top, in the middle, and at the bottom.

Work with all scale types and, optionally, with poly-tonality and poly-modality. Watch for opportunities to use the contrapuntal sequence.

SECTION VI. COMBINED SPECIES

Combined species in three and four parts is a vitally important section of this study. It can almost be regarded as the goal toward which all previous work is aimed. Facility in combined species is a major asset for the composer, and the arranger.

The possible combinations are:

IN THREE PART:

1. C.F. - 2nd species - 3rd species
2. C.F. - 2nd species - 4th species
3. C.F. - 2nd species - 5th species
4. C.F. - 3rd species - 4th species
5. C.F. - 3rd species - 5th species
6. C.F. - 4th species - 5th species
7. C.F. - 5th species - 5th species

each of which has six different vertical arrangements, e.g.:

C.F.	C.F.	2nd species	3rd species	2nd species	3rd species
2nd species	3rd species	C.F.	C.F.	3rd species	2nd species
3rd species	2nd species	3rd species	2nd species	C.F.	C.F.

with the exception of #7, which has only three possible vertical arrangements, as:

C.F.	5th species	5th species
5th species	C.F.	5th species
5th species	5th species	C.F.

IN FOUR PART:

1. C.F. - 1st species - 2nd species - 3rd species
2. C.F. - 1st species - 2nd species - 4th species
3. C.F. - 1st species - 2nd species - 5th species
4. C.F. - 1st species - 3rd species - 4th species
5. C.F. - 1st species - 3rd species - 5th species
6. C.F. - 1st species - 4th species - 5th species
7. C.F. - 1st species - 5th species - 5th species
8. C.F. - 2nd species - 3rd species - 4th species
9. C.F. - 2nd species - 3rd species - 5th species
10. C.F. - 2nd species - 4th species - 5th species
11. C.F. - 2nd species - 5th species - 5th species
12. C.F. - 3rd species - 4th species - 5th species
13. C.F. - 3rd species - 5th species - 5th species
14. C.F. - 4th species - 5th species - 5th species
15. C.F. - 5th species - 5th species - 5th species

each of which has a number of vertical arrangements.

Further, there is the combination of three or four free parts (combined fifth species) which is examined under a separate heading. (See Section VII.)

A WORD OF ADVICE RELATING TO COMBINED SPECIES:

The richer texture and heightened activity which naturally results from a combining of the species can easily lead to a loss of clarity. This loss must be avoided, and can be avoided, through skill and careful calculation. The individual personality of each line remains a required consideration, of course, but the writer must realize that the lines are not being sent into an arena, like gladiators, to do all out battle with one another. So, while the individual melodic value of each line is important, some concern must be shown for the control of the vertical, harmonic, sonorities. The composer must function as a chairman of the board, but should avoid writing music which requires a referee.

GENERAL DIRECTIONS

1. Each part will follow the principles of its particular species.
2. Unisons struck simultaneously should be avoided except, if desired, on the first and last bars.
3. The fastest moving voice may be in the bass but, generally speaking, it is usually more satisfactory in one of the upper voices.

4. It is often helpful to sketch in the slower moving counterpoints first. With more notes, and therefore more patterns to draw from, the more active counterpoints can be shaped, varied, or altered more readily than can the slower lines.

Some examples:

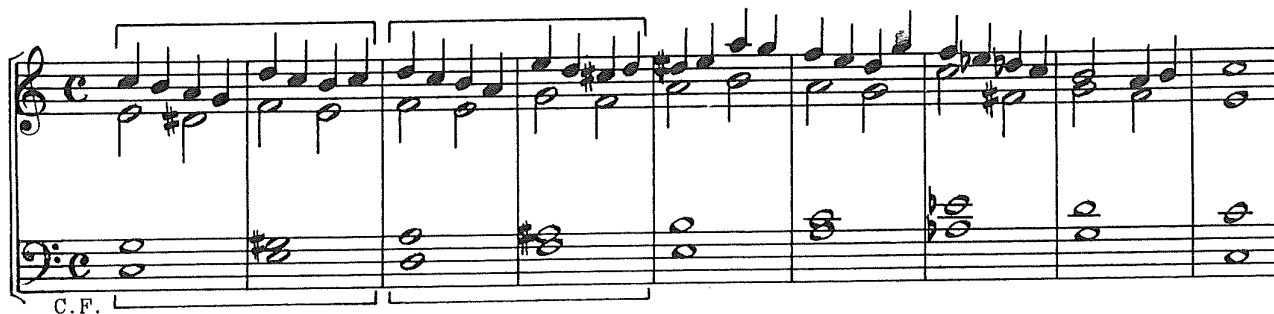
C.F. - 3rd species - 4th species



C.F. - 5th species - 5th species



C.F. - 1st species - 2nd species - 3rd species



contrapuntal sequence

C.F. - 5th species - 5th species - 5th species

Brass Choir

C.F.

ASSIGNMENT 18

Write many examples of combined species in three and four part linear counterpoint. In fact, a try at all of the possible combinations is recommended. If all aren't tried, at least try a variety of combinations and use the C.F. and the various species in differing parts.

Work with all scale types and, optionally, with poly-tonality and poly-modality. When combined keys are used, it is generally more effective if the line with the opposed key is in the fastest moving part. Also, watch for opportunities to use the contrapuntal sequence.

SECTION VII. COMBINED FIFTH SPECIES

The reader is requested to consult the notes relating to combined fifth species in two parts. (Chapter 2, Section VI, Page 30.) The remarks there, plus the following points, can serve as basic directions.

The compositional procedures are variable. All of the following should work:

1. Use a plain C.F., and sketch in two or three fifth species counterpoints - leaving a little room for development of the C.F. Then go back and elaborate the C.F., changing the counterpoints if necessary. To illustrate:

A

Plain C.F.

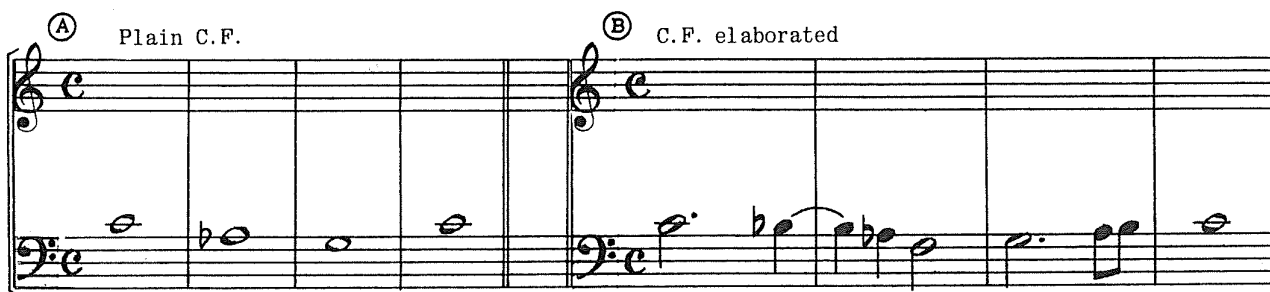
B

Counterpoints sketched in



In any plan similar to this, *only the result counts*. The bass in "c" above has been changed slightly from the original sketch. The soprano could have been changed also. The sketch is only a working framework and there is no obligation to retain any of it.

2. Take a plain C.F., decorate and elaborate it to taste, and then add the counterpoints in any method desired. To illustrate:



3. Write a fifth species line suitable as a C.F., and then proceed as in "2".
4. Plot a rhythm for each of the lines, and then find suitable notes. To illustrate:
 - a. Rhythm plotted:



b. Into notes: (Poly-tonal poly-modal)

5. Both parts may be conceived simultaneously.

6. IMITATION

Just as in two part counterpoint, the use of imitation is entirely optional. Some writers may feel, however, that the freedom resulting from fifth species in all parts makes the presence of a unifying idea or ideas desirable. The imitation need not be exact, nor does it have to occur at regular time intervals. The imitation may occur at the same level, at the octave, or at any other interval.

EXAMPLE:

*Repeated notes, which often impede the forward motion of the line, are quite acceptable when they are part of a logical musical phrase, particularly when that phrase is being heard more than once.

7. Occasional rests may be employed.

ASSIGNMENT 19

Write many examples of combined fifth species three and four part linear counterpoint, with and without imitation. Use any or all of the suggested methods or simply use one which produces the best results for you. Whatever method is used, however, keep a close eye and ear on the *rhythm of each line*, and on the *rhythm of the sum total of all parts*.

The composer will probably find that writing in three parts is somewhat easier than writing in four. He may also find that the result in three parts is sometimes more effective because of greater clarity in the lines.

Work with all scale types and, optionally, with poly-tonality and poly-modality, and use an occasional contrapuntal sequence.

Also, find melodies of a popular or standard nature that are suited to contrapuntal treatment, and use them as C.F.'s for combined fifth species.

SECTION VIII. THREE PART CANON

The structure of a three part canon is similar to that of a canon in two parts, except that the melody appears three times instead of twice. The lead part may be placed in any voice, with the middle voice being favored. It is necessarily somewhat more difficult to handle than a two part canon, but the principles are the same.

The imitations may take place at any interval, but imitation at the octave is most usual. If the second part starts at an interval other than the octave, the third part will normally show the same relationship to the second part as the second shows to the first.

Remember that the last few bars have to be adjusted to bring the passage to a close.

Examples:

Three part canon at the octave:

The musical score is written for three voices (Soprano, Alto, and Bass) in G major (one sharp) and 4/4 time. It consists of 13 measures, numbered 1 through 13. The first measure (1) is the beginning of the canon, with the Soprano voice starting a melody. The second measure (2) shows the first voice continuing and the second voice (Alto) entering at the octave. The third measure (3) shows the first voice continuing and the third voice (Bass) entering at the octave. The fourth measure (4) shows the first voice continuing and the second voice continuing. The fifth measure (5) shows the first voice continuing and the third voice continuing. The sixth measure (6) shows the first voice continuing and the second voice continuing. The seventh measure (7) shows the first voice continuing and the third voice continuing. The eighth measure (8) shows the first voice continuing and the second voice continuing. The ninth measure (9) shows the first voice continuing and the third voice continuing. The tenth measure (10) shows the first voice continuing and the second voice continuing. The eleventh measure (11) shows the first voice continuing and the third voice continuing. The twelfth measure (12) shows the first voice continuing and the second voice continuing. The thirteenth measure (13) shows the first voice continuing and the third voice continuing. The score ends with a double bar line.

A musical score for a canon in G major, measures 14 through 18. The score is written for two staves, treble and bass. Measure 14 shows a melodic line in the treble staff and a supporting bass line. Measures 15-18 continue the melodic development with various intervals and rests, illustrating the principles of spacing in a canon.

In the foregoing example, the lead part is in the middle voice and involves some tonicization in bars eight and nine (brief moves to E minor and A minor). This same tonicization will recur, of course, two and four bars later in the imitating parts. The principles of spacing are violated two or three times, in the interests of melodic development and because of the demands of the canon.

Furthermore, a canon involving three parts can be written as a two part canon with a "free" added third part. This is a little easier to handle than a true three part canon and can sometimes be more successful. The added third part can contribute complementary rhythms - thereby freeing the canon from some of its chores - and can fill out the harmony. To illustrate:

A musical score for a canon with an added part, measures 1 through 4. The score is written for two staves, treble and bass. The top staff is labeled "Canon:" and the bottom staff is labeled "Added part:". The canon part is in the treble staff, and the added part is in the bass staff. The added part provides a complementary rhythm and fills out the harmony.

A musical score for a canon with an added part, measures 5 through 8. The score is written for two staves, treble and bass. The canon part continues in the treble staff, and the added part continues in the bass staff. The added part provides a complementary rhythm and fills out the harmony.

A musical score for a canon with an added part, measures 9 through 12. The score is written for two staves, treble and bass. The canon part continues in the treble staff, and the added part continues in the bass staff. The added part provides a complementary rhythm and fills out the harmony.

In the foregoing example, the lead part is in "C" and the imitating part is in the key of the dominant (G), except at the cadence where they both end in "C". The "free" part, in the key of C, is the bass.

Finally, a *canonic entry* is available, with the remainder of the passage in ordinary counterpoint, as:

Free C.P.

Free C.P.

Continue freely

ASSIGNMENT 20

Compose one or two three part canons, approximately twelve to thirty bars in length. Use the *lead* part in any desired voice. Also, compose a two part canon with an additional *free* third part.

Optionally, try a four part canon, or a three part canon with an additional *free* fourth part.

Although the given examples are in major, minor and the modes are available, as are the combinations of keys and modes.

Section IX. FUGATO PASSAGES

A full examination of fugue is not within the scope of this text. However, it is quite possible to employ a fugal passage within the framework of a composition, without it becoming a full fugue. The general procedure is as follows:

1. A short "subject" - about four to six bars long - is written as the basis of the passage. It is heard first in unaccompanied form and can be in any one of the voices. It is then repeated in another voice in a different key - usually the key of the dominant. This is called the *answer*. Make sure that the new key is entered smoothly.

2. The initial voice continues with a counterpoint against the answer. This counterpoint is called the **countersubject**, and follows the principles of ordinary counterpoint. The two parts continue until the entry of the next voice, which presents the subject again in the tonic key. The **answer** may be extended a little in order to return to the tonic key smoothly.
3. The first two voices continue with free counterpoint against the subject, until the passage is brought to a smooth close.

Examples:

(A)

Example A is a musical score in G major (one sharp) and 2/4 time. It consists of three systems of staves. The first system shows the **subject** in the bass staff and the **answer** in the treble staff. The second system shows the **countersubject** in the treble staff, which continues against the subject in the bass staff. The third system shows the subject and answer continuing with free counterpoint against the countersubject. The piece concludes with a smooth close.

(B)

Example B is a musical score in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system shows the **subject** in the bass staff and the **answer** in the treble staff. The second system shows the subject and answer continuing with free counterpoint. The piece concludes with a smooth close.

ASSIGNMENT 21

Write two or three fugato passages, using subjects from four to six bars in length. While the dominant is the usual key for the answer - and is the key used in the given examples - a different relationship can be used.

SECTION X. GROUND BASS

A ground bass is a short passage of bass melody - generally from four to eight bars in length - which is continuously repeated while the upper parts change, melodically and harmonically, above it.

A ground bass is the foundation of the traditional passacaglia form, where it is repeated many times. However, this study is aimed only at conveying the general idea, so the ground bass will be repeated a few times only. For convenience of examination, a plan such as one of the following is sufficient:

(A)

Ground bass heard unaccompanied. Addition of one or two parts. Continue with all parts, generating more activity and tension, leading to close.

(B)

Ground bass heard unaccompanied. Addition of one, two or three parts. Continue with all parts, generating more activity and tension, leading to close.

The climax (i.e., high point and area of most activity and tension) should occur in the last section, with a probable relaxation at the close. This is a *form* of music rather than a particular technical approach so that the principles of counterpoint are the same as with any other form.

Examples:

① Poly-Tonal

Example A: Poly-Tonal. The score is in 2/4 time. The first system shows a treble staff with a whole rest and a bass staff with a whole note C4, labeled 'C Major'. The second system shows the treble staff with a whole note D4, labeled 'D Major', and the bass staff with a whole note C4. The third system shows the treble staff with a whole note D4 and the bass staff with a whole note C4. The final measure of the third system shows a six-bar ground bass pattern in the bass staff.

In the foregoing example, a total of three parts is used, with an increase in tension, height, and activity with the final appearance of the six bar ground bass pattern.

②

Example B. The score is in 4/4 time. The first system shows a treble staff with a whole rest and a bass staff with a whole note C4. The second system shows the treble staff with a whole note D4 and the bass staff with a whole note C4. The final measure of the second system shows a six-bar ground bass pattern in the bass staff.



In the foregoing example, the ground bass pattern is just four bars long. Two parts are added with the second appearance of the pattern and three parts are added - for a total of four - with the third appearance, which shows an increase of tension, height, and activity.

ASSIGNMENT 22

Work out a few passages employing ground basses. The upper parts may be added in any order and each passage may employ any number of appearances of the ground bass pattern.

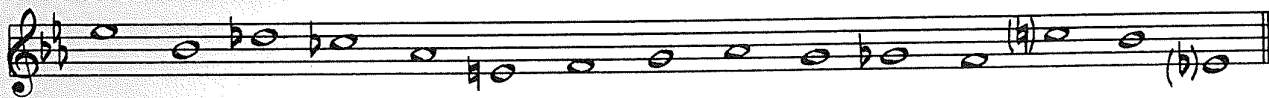
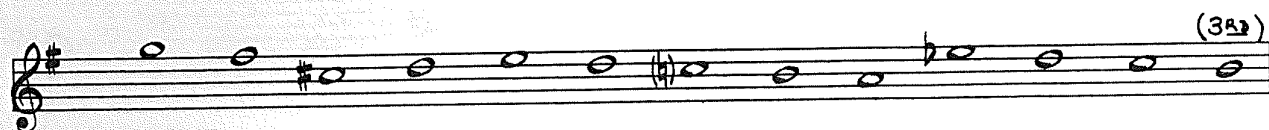
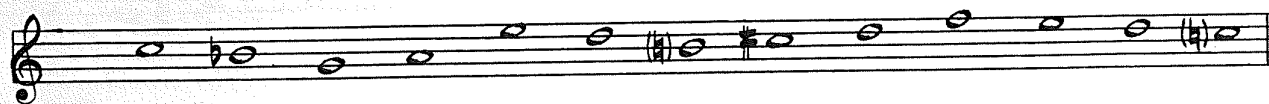
Ground basses may be composed for this purpose or any of the following may be used. The final tonic may be extended a bar or two if desired.



A STOCKPILE OF C.F.'S

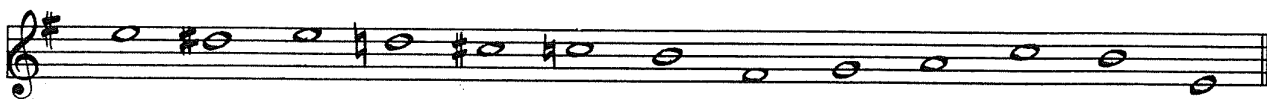
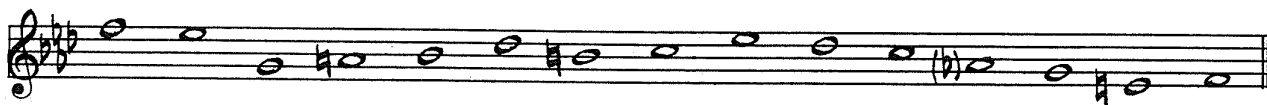
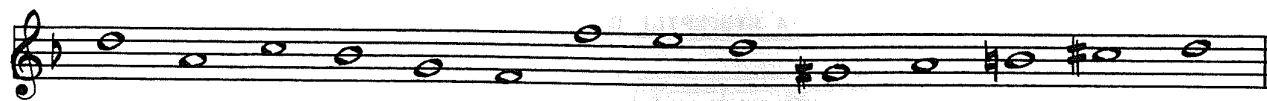
These are mainly intended to be upper parts. When it is the intention to place the C.P. *above* the C.F., these can be transposed down an octave, or any other interval.

Major

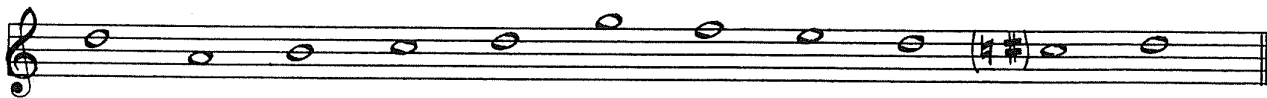


Minor

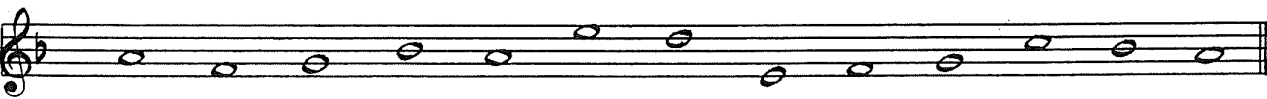




Dorian

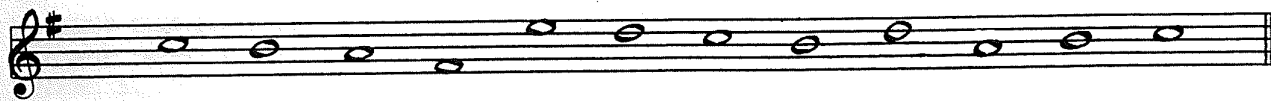


Phrygian

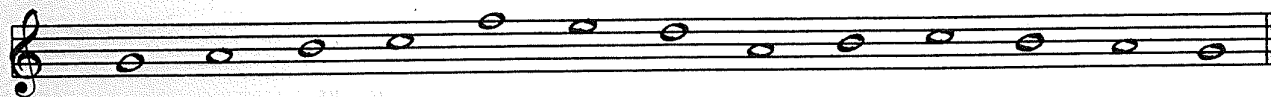


Lydian





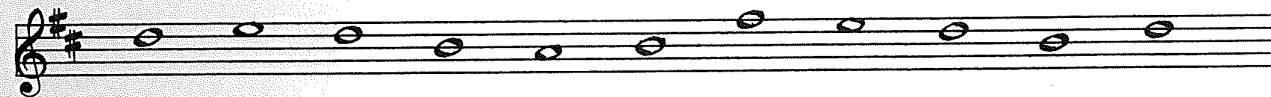
Mixo-Lydian



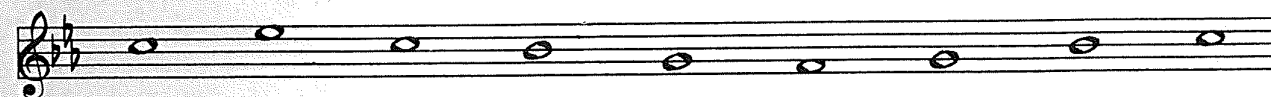
Aeolian



Major Pentatonic



Minor Pentatonic



HÄMEENLINNAN
KAUPUNGINKIRJASTO-
MAAKUNTAKIRJASTO

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