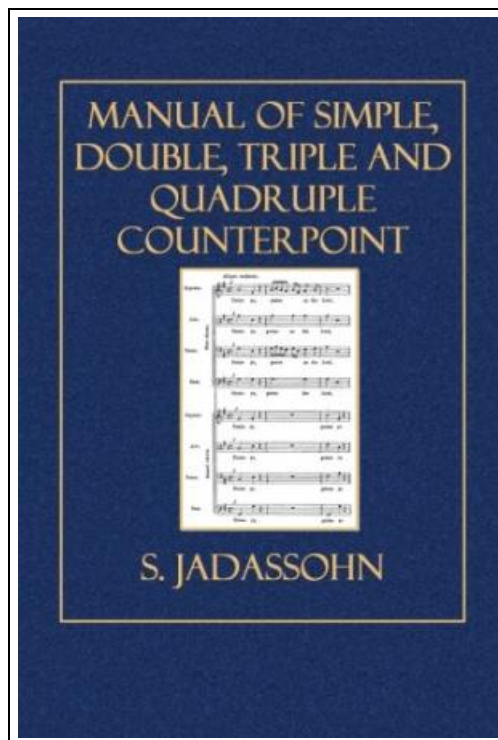


## Manual of Simple, Double, Triple and Quadruple Counterpoint (Paperback)



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*(Prof. Loyce Runolfsson Jr.)*

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Createspace, United States, 2014. Paperback. Condition: New. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.An excerpt from the beginning of the first chapter: Note Against Note. 1. The term Counterpoint implies the independent progression of one or more melodious parts or voices with one another, taking into consideration a natural and correct connection of chords. Melody is therefore the characteristic feature of Counterpoint; each of the parts or melodies thus united, must be worked out independently; each must be a perfectly constituted part of the whole. This enables us to change at will, the relative position of the parts in double, triple and quadruple counterpoint. Thus each part in its turn may become soprano, alto, tenor, or bass. We have already recommended to the student in the exercises in our book on Harmony, (where we dealt with the structure and connection of chords, ) a greater amount of care and consideration, in the progression of parts from a melodious point of view. In the last exercises in the Manual of Harmony particular attention was called to the formation of bass and soprano. Referring to this, we can at once begin with the exercises in simple counterpoint. We make a distinction between Simple Counterpoint in Note against Note, in which only notes of equal duration are placed to a cantus firmus, - and Florid Counterpoint, in which two or more notes are placed in one, or several parts against the cantus firmus. In the former the progression of parts will be independent only with respect to melody; but in florid counterpoint, the progression will be independent in a rhythmical, as well as a melodic respect. The only difference then, between the exercises in simple counterpoint, and our last studies in the Manual of Harmony is that the choice...



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