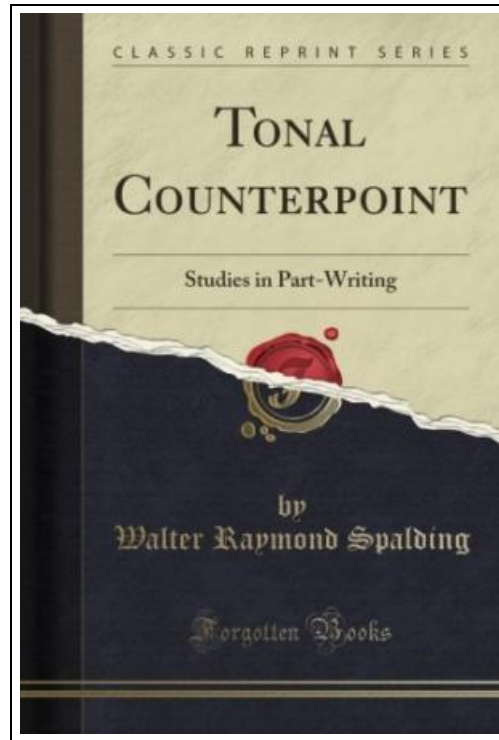


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Forgotten Books. Paperback. Condition: New. This item is printed on demand. 280 pages. Dimensions: 9.0in. x 6.0in. x 0.6in.Excerpt from Tonal Counterpoint: Studies in Part-Writing1. The first requisite for the student who has just finished the study of harmony is the power to look at music horizontally. Heretofore he has either built up harmonies on a given bass, or placed harmonies below a melody in the soprano. To form correct chords and to connect them in a grammatical and fairly agreeable way has taken other voices, individually and in its relation to the other voices, is chiefly to be considered. The eye must follow each part throughout its range, and the endeavor must be directed toward the formation of a good flowing melody. 2. A Second point of difference between the study of harmony and counterpoint is this: that whereas the melody has heretofore always been either in the bass or in the soprano, nothing is more common in free part-writing than to find the melody is so placed, there is implied in four-part writing the power to invent a bass which shall be good both harmonically and melodically, and a melodious, interesting soprano, besides one inner part. At the same time these voices must be so planned that the harmonic background, outlined by the notes sounded together on the strong beats, shall be natural and satisfactory. About the PublisherForgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com)This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do,...



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