

Epitome of Counterpoint.

Longum iter est per Præcepta, breve et efficax per Exempla. SENECA Ep: VI.

Musical Composition, before our present notation, was expressed by *points*: hence the art of disposing, with pleasing harmony, two or more parts, was called *Counterpoint*; that is, *point* against *point*. *Counterpoint* may be divided into three sorts: **SIMPLE, FLORID, and DOUBLE.**

SIMPLE Counterpoint is a Composition in two or more parts, moving together in *concord*s of equal length.

SIMPLE Counterpoint.

Example
in 2 parts by
JOSEPH FUX,
Composer to
CHARLES VI.
Emperor of
Germany.

Example
in 3 parts
by FUX.

Example
in 4 parts
by FUX.

Example of
SIMPLE Counterpoint
from a Madrigal by
PALESTRINA.

FLORID Counterpoint
admits notes of *various*
length, *passing* notes,
and *disords*.

Example
in 2 parts
by FUX.

Example
in 3 parts by
FUX.

Example
in 4 parts
by Fux.

FLORID Counterpoint

Musical notation for Example in 4 parts by Fux. It consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music features a complex counterpoint with many sixteenth and thirty-second notes, characteristic of Fux's style.

The following Example of FLORID Counterpoint is by J. PHIL: KIRNBERGER, Pupil of SEB: BACH.

The CANTO FERMO
is in the upper part
of the Treble

Musical notation for the Canto Fermo by Kirnberger. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a common time signature (C). The lower staff is in bass clef with a key signature of two sharps (D major) and a common time signature (C). The music features a complex counterpoint with many sixteenth and thirty-second notes.

Musical notation for the first system of the Kirnberger exercise. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a common time signature (C). The lower staff is in bass clef with a key signature of two sharps (D major) and a common time signature (C). The music features a complex counterpoint with many sixteenth and thirty-second notes.

Musical notation for the second system of the Kirnberger exercise. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a common time signature (C). The lower staff is in bass clef with a key signature of two sharps (D major) and a common time signature (C). The music features a complex counterpoint with many sixteenth and thirty-second notes.

Musical notation for the third system of the Kirnberger exercise. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a common time signature (C). The lower staff is in bass clef with a key signature of two sharps (D major) and a common time signature (C). The music features a complex counterpoint with many sixteenth and thirty-second notes.

DOUBLE Counterpoint, which is the Source of innumerable musical beauties, may be divided into five sorts. The first; when, a Melody being repeated at the same pitch, another Melody in Harmony with it, is transposed above or below the first Melody.

Examples
from the celebrated
PADRE MARTINI.

Counterpoint in the acute part. Counterpoint the 8^{ve} above.

Grave Part. Counterpoint the 8^{ve} below.

Counterpoint the 15th below. Counterpoint the 3^d below.

Counterpoint the 10th below.

acute part grave part the 15th above. acute part the 3^d above.

grave part acute part the 8^{ve} below. grave part the 8^{ve} above.

acute part the 8^{ve} above acute part the 3^d above acute part the 8^{ve} and 3^d above.

grave part the 8^{ve} below grave part unison and 3^d above grave part unison

The Third Sort; when the acute or grave part, or both together are transposed in contrary motion, various ways.

Examples

acute part 3^d above in contrary motion

grave part 8^{ve} above

grave part the 10th above in contrary motion

acute part in unison

both parts 8^{ve} above

acute part 3^d below in contrary motion

grave part 5th above in contrary motion

grave part 12th above in contr: motion

The Fourth Sort; when transposition is used as in the 2^d and 3^d Sort, with the addition of a Bass, as a foundation, that the upper parts may be transposed without transgressing the rules of Harmony. This Sort is inferior to the preceding; but it is easier, and frequently adopted.

Examples

acute part

middle part 8^{ve} above

middle part 4th above

middle part

acute part 8^{ve} below

acute part 5th below

Additional Bass

middle part 4th and 6th above

middle part 6th above

acute part 6th above

ac. pt 12th below

acute part 3^d below

middle part 8^{ve} below

6 The Fifth Sort, inferior to the 4th but much easier to the composer, is, when the transposition of the parts is attended with a small change of time, or of interval. An additional Bass is necessary as a foundation.

Examples

middle part 8^{ve} above
acute part 3^d above
acute part 8^{ve} and 6th below.
middle part unison and 5th above

middle part unison and 3^d above
ac. pt. 8^{ve} below
midd: part 8^e above in contr: motion
acute part 10th below in contr: motion.
middle part 8^e above; & 5^h above in cont: motion
ac. pt. 8^{ve} below

Examples
of DOUBLE
Counterpoint
by Jos: Fux.

acute part
grave part
grave part unison
acute part in 12th below
acute part unis:
acute part 10th below

acute part unis. and 3rd below

This system shows a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a supporting line with chords and single notes. The annotation 'acute part unis. and 3rd below' is placed between the two staves.

grave part 3^d above

acute part 8^{ve} below

grave part 8^{ve} below

This system continues the musical exercise. The treble staff has a melodic line, and the bass staff has a supporting line. The annotations 'grave part 3^d above' and 'acute part 8^{ve} below' are placed between the staves, and 'grave part 8^{ve} below' is placed below the bass staff.

grave part 6th above

acute part 5th below

acute part 5th and 7th below

grave part 6th and 5th below

This system features a treble and bass staff. The treble staff has a melodic line, and the bass staff has a supporting line. The annotations 'grave part 6th above', 'acute part 5th below', 'acute part 5th and 7th below', and 'grave part 6th and 5th below' are placed between the staves.

acute part unison

acute part 10th below

grave part 3^d above

grave part 8^{ve} below

This system shows a treble and bass staff. The treble staff has a melodic line, and the bass staff has a supporting line. The annotations 'acute part unison', 'acute part 10th below', 'grave part 3^d above', and 'grave part 8^{ve} below' are placed between the staves.

grave part 2^d above in contrary motion

acute part 8^{ve} below in contrary motion.

grave part 9th below in contrary motion

This system features a treble and bass staff. The treble staff has a melodic line, and the bass staff has a supporting line. The annotations 'grave part 2^d above in contrary motion', 'acute part 8^{ve} below in contrary motion.', and 'grave part 9th below in contrary motion' are placed between the staves.