

# Essentials of eighteenth-century counterpoint - a practical stylistic approach

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The interpreter is thus concerned with the first four only as it becomes necessary for him to find out from the notation what the composer intended to express.

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By way of variety, also, the women may be asked to sing the verse while the entire chorus joins in the refrain; or the men and women may alternate in singing stanzas; or those in the back of the balcony may repeat the refrain as an echo; or the leader and the crowd may sing antiphonally. In the



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end, it still cost them the continent, or at least the better part of it. Such confidence in one's own ability as we have been describing usually results in the acquiring of what is called an easy manner,—self-possession,—in short, poise, and it is the possession of such a bearing that gives us confidence in the scholarship and ability of the leaders in any type of activity.

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In inaugurating chanting in churches where this form of music has not previously formed a part of the service, it will be well to have both choir and congregation sing the melody in unison for a considerable period before attempting to chant in parts. If on the other hand, he wants to let down in emotional intensity, he does the opposite of all these things. Orgel und Orgelmusik hrdbk Fellowes, E.

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