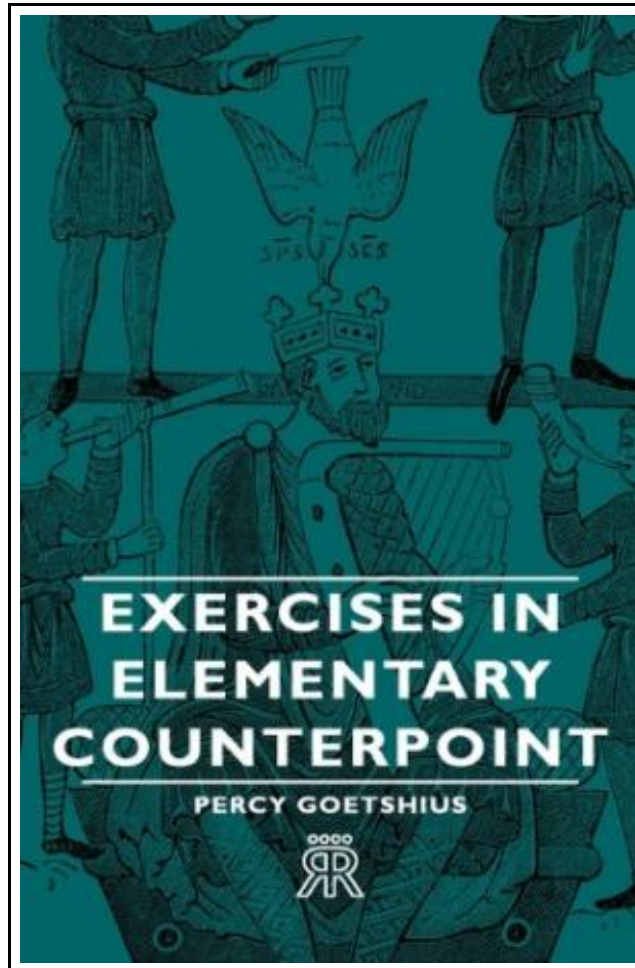


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Reviews

*A top quality publication and also the font employed was interesting to learn. It is really simplistic but excitement within the fifty percent from the book. Its been designed in an remarkably basic way in fact it is only following i finished reading this pdf where in fact changed me, modify the way i believe.
(Rachel Stiedemann)*

EXERCISES IN ELEMENTARY COUNTERPOINT



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Mayo Press. Hardcover. Book Condition: New. Hardcover. 184 pages. Dimensions: 8.4in. x 5.6in. x 0.9in. EXERCISES IN ELEMENTARY COUNTERPOINT by PERCY GOETSCHUIS. Originally published in 1910. PREFACE: THE present volume is intended and expected to cover more ground than its title implies. In the authors mind it represents a course in Harmony, quite as much as in Counterpoint. It owes its inception to the authors often expressed conviction that these two courses of study cannot be separated and also to a constantly strength ening belief that the most rational, quickest and best way to acquire a thorough knowledge of the chords and their uses the recognized purpose of the study of Harmony is to begin with one part, to pass from that to two, from that to three, and thus gradually arrive at full four-part harmony. For this reason, an extensive preparatory knowledge of Harmony is not at all necessary, though a general knowledge of the chords will facili tate the study of this book, and is therefore recommended. Such general familiarity may be gained by the study of Part II of my Material, or Chapters III to XXX of my Tone-Relations. The full four-part texture, when approached in this way, as system atized in these chapters, will have developed itself naturally into Counter point and its acquisition will fully prepare the student to undertake the subsequent tasks in homophonic and polyphonic composition. THE AUTHOR. NEW YORK, February, 1910. Contents include: INTRODUCTION. i Chapter I. THE SINGLE MEIODIC LINE, STEPWISE PROGRESSIONS AND NAR ROW LEAPS S Exercise i 7 Chapter H. WIDER LEAPS 8 Exercise 2 n Chapter HI. EXCEPTIONAL PROGRESSIONS, AND THE MINOR MODE n Exercise 3 15 Chapter IV. THE ASSOCIATION OF Two MELODIC LINES. CORRESPONDING RHYTHM. FUNDAMENTAL INTERVALS. MAJOR MODE 15 Exercise 4 20 Chapter V. FUNDAMENTAL INTERVALS,...



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