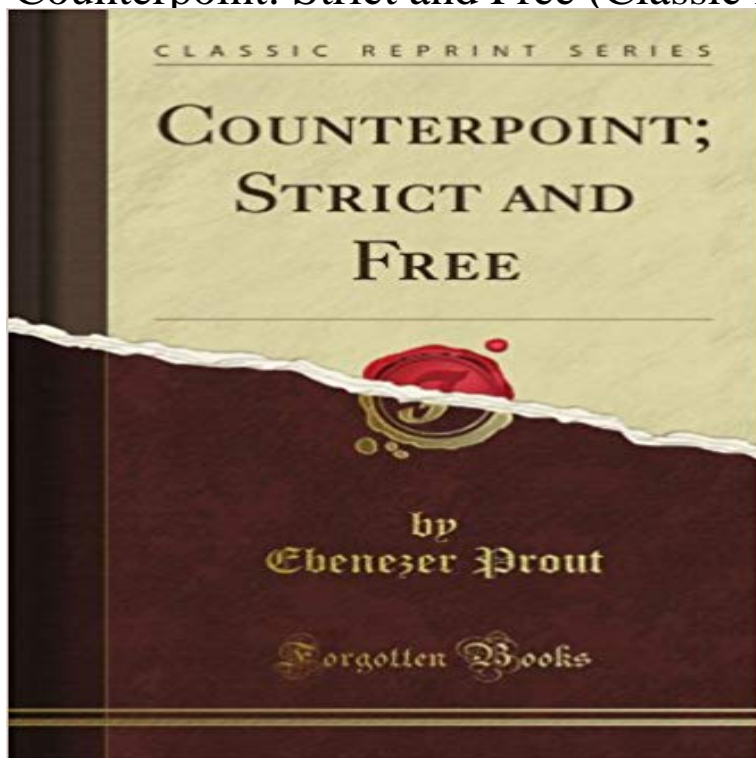


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No modulations have been introduced in the examples of Strict Counterpoint, because, though not forbidden, they are unadvisable, as it is far more useful to the student to practise himself in varying the resources of one key. In Free Counterpoint, modulation has been frequently employed; the examples in this part of the volume have been, as far as possible, taken from standard works. If the explanations in some of the earlier chapters be thought needlessly minute, the author would urge that what is very plain to a practised musician is often very confusing to a beginner; and it is only by the reiteration of simple elementary principles that these can be firmly impressed on the student's mind. While, however, the author has endeavoured to afford all possible assistance to the learner, he has not the slightest toleration for the indolence which will not take the trouble to master the C-clefs. Every one who aspires to be a musician ought to be able to read and write the C-clefs just as easily as those in G and F. For this reason the alto and tenor parts of the examples (excepting when in short score) are written in their proper clefs throughout the volume. Those who do not choose to undergo the slight labour involved in learning these clefs must study Counterpoint from some other book than this. It will be seen that the important subject of Double Counterpoint is not dealt with at all in the present volume. The omission is intentional; its proper place is in the next volume of this series, when it will be treated together with Canon and Fugue. LONDON, February, (Typographical errors above are due to OCR software and do not occur in the book.) About the Publisher Forgotten Books is a publisher of historical writings, such as: Philosophy, Classics, Science, Religion, History, Folklore and Mythology. Forgotten Books Classic Reprint Series utilizes the latest technology to regenerate facsimiles

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