

**A MANUAL OF COUNTERPOINT,  
FORMING A  
SEQUEL TO PROF. OSCAR  
PAUL'S MANUAL OF HARMONY**

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A Manual of Counterpoint, Forming a Sequel to Prof. Oscar Paul's Manual of Harmony by  
Theodore Baker

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# MANUAL OF COUNTERPOINT

FORMING A SEQUEL

TO

PROF. OSCAR PAUL'S MANUAL OF HARMONY

BY

**THEODORE BAKER**

PH. D. (LEIPZIG).

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1887.

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*Transfer to  
Music  
12-2-04*

TO MY REVERED TEACHER

OSCAR PAUL, PH. D.

PROFESSOR IN THE UNIVERSITY OF LEIPZIG

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## PREFACE.

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On taking the step from Harmony to Counterpoint success depends, in great measure, upon the *harmonic foundation*, so to speak, which the pupil may have gained by previous study. A student who thoroughly understands Prof. PAUL'S presentation of the principles of harmony is fully competent to take this step forward with confidence.

Prof. PAUL'S Manual is founded upon HAUPTMANN'S theory of the Interconnection of the Chords, which furnishes a most admirable explanation of their elementary progressions.

But a theory which leaves room for a multitude of exceptions cannot be regarded as covering the ground *now* to be gone over. The Principle of Substitution is the natural outgrowth and extension of the Theory of Interconnection, being based upon the *harmonic equality* of any given tone and its lower or higher octave. Such an extension is required in order to meet the necessity, in contrapuntal combinations, for a freer melodic leading of the individual parts than is possible in progressions of simple chords.

The Principle of Substitution covers the same ground, in contrapuntal *theory*, respecting all progressions of intervals not included

under the Theory of Interconnection, that BACH's vocal works cover in contrapuntal *practice*; that is, each instance of the preparation and resolution of dissonances found in those works may be explained, logically and completely, by reference to that principle. The Principle of Substitution explains the free progressions of *intervals* as fully and naturally as the Theory of Interconnection explains the progressions of simple *chords*; furthermore, the former leaves as little room for arbitrary rules and exceptions, and is as indispensable (because providing a thorough explanation of, and positive groundwork for, free contrapuntal evolution) as the latter.

It is an open question as to where the line between "strict" and "free" composition should be drawn. As a matter of fact, each theorist follows some pot theory of his own, giving any set of more or less arbitrary rules evolved from the depths of his æsthetic consciousness. This Manual does not profess to teach absolute musical æsthetics. Most disputes among musicians in regard to the "correctness" or "incorrectness" of divers harmonic and melodic progressions arise from a mere divergence of taste; regardless of the musty, yet not obsolete, proverb: *de gustibus non est disputandum*. So many words have been wasted concerning the propriety (in two-part movements) of consecutive major thirds, the permissibility of the perfect fourth and fifth and of the augmented triad in harmonic, and of the augmented intervals generally in melodic, progression, that the author does not feel called upon to prolong the discussion. No branch of musical science has fared worse at the theorists' hands than two-part equal counterpoint: they either apply to it the strait jacket of "consonant intervals", or let it come lagging after the exercises in four and three parts, recognizing its existence, but scarcely admitting its usefulness. The entrance of a dissonance in any form is usually described as an "exception". When such "exceptions" multiply to an inconvenient extent, they are lumped together as renegades unfit for a "strict" or "pure" style. Yet is it

not self-contradictory to limit the two-part movement by such pedantic rules, and at the same time to point to the works of JOHANN SEBASTIAN BACH, which are teeming with examples to the contrary, as worthy models for study and imitation? And what explanation do such theories afford of innumerable progressions in two-part counterpoint found in the scores of BACH and BEETHOVEN, of VOLKMANN and KIEL, or of any ancient or modern composer of original and vigorous conception?

In stating the Principle of Substitution squarely and broadly at the outset, and applying it in all possible forms even to the exercises in two-part equal counterpoint, the author is conscious that his intentions are liable to misconstruction. He begs for indulgent criticism on this head. It was his purpose to illustrate, in these two-part examples, a principle which can be employed, in *polyphonic* writing, to regulate the mutual progression of any two parts, without other restrictions than those imposed by general æsthetic considerations. It is evidently impossible, in view of the wide divergence of opinion, to construct a manual which would satisfy all *tastes*. All that this Manual requires of the teacher is, that he shall teach the doctrine of Substitution based upon Interconnection; that he shall reject any and every form of musical progression opposed to this principle; but leaves to his individual judgment the measure of liberty to be granted to the individual pupil.

To his revered teacher, Prof. PAUL, the author owes an explanation (perhaps apology) for styling this book a sequel to the Professor's Manual of Harmony. Prof. PAUL is in no way responsible for any opinions herein advanced. But the author not only considers the study of the above-mentioned work essential as a preparation for a ready comprehension and assimilation of the principles set forth in the following pages; it was his own firm conviction: that the Theory of Interconnection must form the groundwork of any new departure