

# Contents

Preliminaries		v
<b>Part 1: The Basic Elements</b>		
1.	The Gregorian Modes	3
2.	The Part Types	6
3.	Basic Intervals	8
4.	Melodic Principles	10
5.	Harmonic Principles	15
6.	The Cadence	19
7.	Meter and Durations	22
8.	The First Species of Counterpoint	23
9.	The Second Species of Counterpoint and <i>Minim</i> Dissonances	27
10.	The Third Species of Counterpoint and <i>Semiminim</i> Dissonances	34
<b>Part 2: The Imitative Style</b>		
11.	Basic Free Counterpoint	41
12.	Simple Imitation	45
13.	Motet Form	49
14.	Subject/Answer Relationships	53
15.	The Decorated <i>Clausula Vera</i>	58
16.	Delayed Motion	62
17.	Phrase Connections	63
<b>Part 3: Advanced Techniques</b>		
18.	Larger Architectural Concerns	69
19.	Phrase Relations	71
20.	Double Counterpoint	73
21.	The Basic Canon	78
22.	Other Canon Types	83
23.	Text Setting	85
24.	The Final Two-part Activities	89
<b>Part 4: Beginning Three Parts</b>		
25.	Rules and Principles	93
26.	Simple Vertical Structures	94
27.	Cadences	97
28.	Progressions	99
29.	First-Species Counterpoint for Three Parts	101
30.	Second-Species Counterpoint for Three Parts	102
31.	Third-Species Counterpoint for Three Parts	105
32.	Imitation in Three Parts	107
33.	Phrase Overlaps	108
<b>Appendix</b>		
34.	Postface	115
35.	The Rules	117
36.	Analytical Techniques	125
37.	Latin	131
38.	Sacred Texts	133
	Glossary	137
	Bibliography	151
	Index	157
<b>The Library</b>		
1.	Plainchant <i>Canti Firmi</i>	163
2.	Two-voice Pieces	169
3.	Three-voice Pieces	183
4.	Four-voice Pieces	195
5.	<i>Missa Carminum</i> by Heinrich Isaac	219
6.	Five and More Voices	255
7.	Manuscript Paper	268