STUTTGMRT

A Study in Counterpoint (Part 1)

Primary Melody (upper part)

In Part 1 the primary melody is in the upper voice. The secondary melody is in the lower voice.



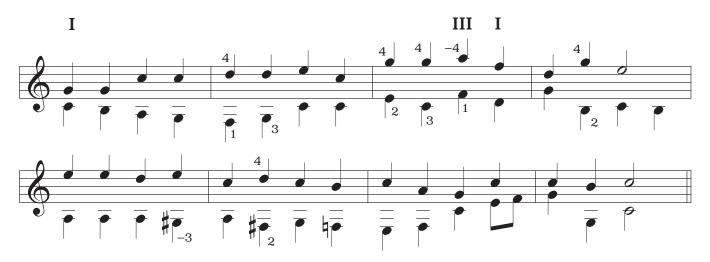


Secondary Melody (lower part)





Counterpoint with Primary Melody on top and Secondary Melody in bass



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When you play music in two parts, you will often need to adjust your fingering so you can reach both notes. Note the suggested fingering above where the 4th finger plays both the D and G in the melody.

STUTTGART

A Study in Counterpoint (Part 2)



The counterpoint in this study is **invertible**. In Part 2 the two voices are inverted. The primary melody is now in the lower voice. The secondary melody is in the upper voice.



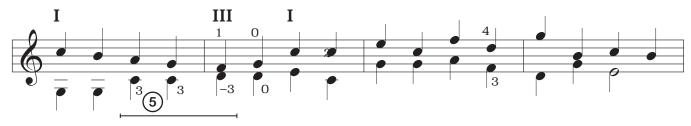


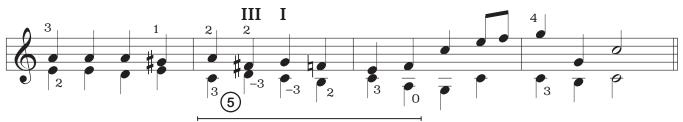
Secondary Melody (upper part)





Counterpoint with Primary Melody in bass and Secondary Melody on top





Student Exercise ©2021 Kenneth Puls kenpulsmusic.com Used by Permission Again take note of the adjustment needed in your fingering so you can reach both notes. The D and F (in the first line) and D and F# (in the second line) cannot both be played on the 4th string. Play the bass note D on the next string lower (at the 5th fret on the 5th string with the 3rd finger).

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A Study in Counterpoint (Part 3)



