

Modal And Tonal Counterpoint From Josquin To Stravinsky

Modal and Tonal CounterpointThe Craft of Tonal CounterpointTonal Counterpoint for the 21st-Century MusicianThe Principles and Practice of Tonal CounterpointModal and Tonal CounterpointTonal CounterpointTonal Counterpoint in the Style of the Eighteenth CenturyTonal CounterpointTonal CounterpointTonal Counterpoint Third EditionTonal CounterpointTonal CounterpointTonal counterpoint : studies in part-writingThe Craft of Modal CounterpointTonal Counterpoint in the Style of the Eighteenth CenturyTonal CounterpointModern Tonal Counterpoint in Two PointsTwelve Note Tonal CounterpointTonal CounterpointAsymmetries in Post-tonal Counterpoint Harold Owen Thomas Benjamin Teresa Davidian Evan Jones Harold Owen Walter R. Spalding Ernst Krenek Walter Raymond Spalding Walter R Spalding Kendall Durelle Briggs Walter R. Spalding Kendall Durelle Briggs Walter Raymond Spalding Thomas Benjamin Ernst Krenek Samuel H. Scott Houston Bright Graham George Leland H. Procter Anton Vishio

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this is a comprehensive study of the development of counterpoint form the sixteenth century through the first half of the twentieth century deriving the rules of counterpoint from the music itself each chapter begins with a complete musical example followed by questions for class discussion chapter observations and subsequent musical examples amplify the concepts discovered through individual analysis book cover

first published in 2003 the craft of tonal counterpoint is an introductory text to the analysis and composition of tonal counterpoint using examples from the music of j s bach the master of this style the author takes students through a series of carefully graded cumulative exercises

that stress both analysis and writing benjamin covers chromaticism and fugal writing in exceptional detail the exercises cover a wide range of formats including error detection linear pitch reduction analysis and composition the book also incorporates a 100 page anthology of scores effective for analysis in class performance and compositional models

students today have grown up in the age of digital technology as a result they process information in radically different ways than preceding generations they like their information fast and consider visual images as important as textual content in tonal counterpoint for the 21st century musician teresa davidian finally provides students a textbook that is quick direct and visual a direct reflection of the age in which they live this book is easy to understand comprehensive and distinctly modern in its approach to the study of counterpoint written in a style that is clear simple and informal writing style davidian artfully mixes the history of counterpoint with an outline of its structure placing musical examples from j s bach side by side with those from the beatles to illustrate the universality and currency of counterpoint in music analysis and composition designed as a single semester introduction tonal counterpoint brings the study of counterpoint into the present by making ample use of diagrams and flow charts including helpful step by step prompt sheets for analyzing inventions and fugues placing just as much emphasis on the composition as on the analysis of counterpoint offering a broad array of musical examples including the work of women composers american songwriters current students and pop music composers throughout davidian explains how the techniques of 18th century contrapoint still readily apply to how music is composed today tonal counterpoint for the 21st century musician is ideal for students in the fields of music theory composition music history and performance

the principles and practice of tonal counterpoint is a comprehensive textbook that combines practical how to guidance in 18th century techniques with extensive historical examination of contrapuntal works and genres beginning with an introductory grounding in species counterpoint tonal harmony and figured bass students progress through the study of chorale preludes invertible counterpoint and canonic and fugal writing this textbook thoroughly joins principle with practice providing a truly immersive experience in the study of tonal counterpoint and familiarizing students with contrapuntal styles from the baroque period to the 21st century also available is a companion volume the principles and practice of modal counterpoint which focuses on 16th century techniques and covers modal music from gregorian chant through the 17th century

attention is particularly called to the fact that very few rules are given as to what not to do in music almost anything can be done at some time or other for music is not a matter of morals when for the sake of special effect a departure is made from the normal rules what is needed is a well trained instinct as to whether any given effect justifies itself in no way is this power gained so surely or quickly as by a thorough study of the compositions of the great masters bach handel haydn mozart beethoven and others no one ever becomes a geologist

merely by the study of books on the subject but rather by going out into the fields and examining the works of nature at first hand likewise in music example is much better than precept very few prohibitive rules will be found in this book and as far as possible every suggestion and recommendation is confirmed and illustrated by an example from some standard composer

excerpt from tonal counterpoint studies in part writing 1 the first requisite for the student who has just finished the study of harmony is the power to look at music horizontally heretofore he has either built up harmonies on a given bass or placed harmonies below a melody in the soprano to form correct chords and to connect them in a grammatical and fairly agreeable way has taken other voices individually and in its relation to the other voices is chiefly to be considered the eye must follow each part throughout its range and the endeavor must be directed toward the formation of a good flowing melody 2 a second point of difference between the study of harmony and counterpoint is this that whereas the melody has heretofore always been either in the bass or in the soprano nothing is more common in free part writing than to find the melody is so placed there is implied in four part writing the power to invent a bass which shall be good both harmonically and melodically and a melodious interesting soprano besides one inner part at the same time these voices must be so planned that the harmonic background outlined by the notes sounded together on the strong beats shall be natural and satisfactory about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at forgottenbooks com this book is a reproduction of an important historical work forgotten books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy in rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition we do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

on the subject of counterpoint as that term is generally understood this book does not profess to be an exhaustive treatise rather is it intended as a practical textbook to deal with the principles of free part writing and to offer suggestions for the cultivation of such a musical instinct that wherever polyphony is desirable in composition the various parts shall be made interesting and truly melodious it seems to the writer that at the present day the import of the word counterpoint is largely historical certainly the rules still in vogue in the majority of the books on counterpoint are those which were practiced when music was under the influence of the old modal system was written almost exclusively for voices and long before the principles of rhythm and of tonality so deeply implanted in our modern instrumental music had come into existence at all moreover in these textbooks there is little to stimulate the imagination of the student or to develop a broad musical judgment the subjects given with their heterogeneous and unrhythmic collection of whole notes seem at best merely to furnish opportunities for the acquisition of a rudimentary power of selection but this selecting and grouping of the various chord factors in the most effective way have already been taught the student during his course in harmony when that subject has been properly taught that is without a servile dependence

upon the figured bass system in fact whoever has been writing free exercises in harmony under competent instruction has also been writing counterpoint of a certain kind that is he has been making the separate voices as varied and melodious as possible every one will recognize the great discrepancy in style between the counterpoint of the textbook and that of a mozart string quartet a beethoven symphony or even the contrapuntal accompaniment of a franz song there must of necessity be some difference one is an exercise for the young student the other the work of mature genius nevertheless the difference should be one rather of degree than actually of kind in both exercise and work of creative imagination should be found the broad principles of all musical art there should be life spontaneity and freedom and all the voices whenever possible should say something except where a confessedly homophonic style is being used in music of all arts the letter killeth but the spirit giveth life hence the writer has no sympathy with the arbitrary division of counterpoint into two classes strict and free

tonal counterpoint is a study of counterpoint in the common practice focusing on the contrapuntal arts from the baroque through the 19th century this book presents a step by step study of how to create imitation canons and fugues of all types and varieties

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a new and unique approach to tonal counterpoint the student is introduced to the secrets of counterpoint as practiced by the masters of the baroque classical and romantic periods

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