

Counterpoint In Composition

This book is a study and critical edition of Mendelssohn's composition exercise book from his early period of study with Carl Friedrich Zelter (1819-1821). The workbook illustrates in considerable detail the young musician's struggle to master the rules of part writing and principles of counterpoint. Much of Zelter's systematic teaching method is grounded in the eighteenth-century theoretical tradition of Berlin; not surprisingly, the exercises bear the stamp of the music of J. S. Bach, which heavily influenced such Berlin musicians as C. P. E. Bach, C. F. C. Fasch, Marpurg, Kirnberger, Zelter and Mendelssohn. There is little doubt that the historicist attitude of the mature Mendelssohn - as seen in his efforts to revive the works of Bach and Handel and in his propensity toward strict contrapuntal techniques in his own music - was conditioned by these studies with Zelter. The publication of the workbook sheds new light on the early development of one of the most important nineteenth-century composers who, though affected by the new wave of romanticism that swept over Europe, never lost his respect for the past. No less important, the manuscript includes several previously unpublished pieces which rank among Mendelssohn's earliest compositions.

Counterpoint manuals have long been central to the music education of composers, historians, and theorists. In this book a conductor uses counterpoint exercises to aid musicians in becoming sensitive to the fundamental ingredients of good music making.

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.

(Berklee Guide). Use counterpoint to make your music more engaging and creative. Counterpoint the relationship between musical voices is among the core principles for writing music, and it has been central to the study of composition for many centuries. Whether you are a composer, arranger, film composer, orchestrator, music director, bandleader, or improvising musician, this book will help hone your craft, gain control, and lead you to new creative possibilities. You will learn "tricks of the trade" from the masters and apply these skills to contemporary styles. Online audio examples illustrate the principles being discussed, and many recommended listening lists point you to additional examples of how these principles have been used in music over the past thousand years.

-- Stanley Persky, City University of New York

Covering modal music from Gregorian chant through the seventeenth-century, *The Principles and Practice of Modal Counterpoint* is a comprehensive textbook combining stylistic composition, theory and analysis, music history, and performance. By supplementing a modified species approach with a wealth of complete musical examples and historical information, this textbook thoroughly joins principle with practice, providing a truly immersive experience in the study of modal counterpoint and familiarizing students with modal repertoire.

"Counterpoint proceeds by developing species counterpoint in the tradition of Johann Joseph Fux and his famous *Gradus ad Parnassum* (1725), but with attention to Schenker's more in-depth study. Everyone from beginning music theory students to composers to graduate composition students will benefit from the methods introduced here. As emphasized in the preface, readers are presented with "exercises for composition." Rather than actually teaching a student to compose, working through these exercises will improve musicianship as it applies to both composition and understanding music theory."--BOOK JACKET.

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

An exceptional text for undergraduate and graduate music students, *Modal Counterpoint, Renaissance Style* uses a wide variety of carefully graded exercises to present guidelines for writing and analyzing 16th-century music. The only species counterpoint text that draws directly on Renaissance treatises, it provides a conceptual framework to guide students through composition and analysis as it teaches them general structural principles. With stylistically diverse examples including not only motets and mass movements but also French chansons, German chorale settings, English canzonets, Italian madrigals, and Spanish organ hymns, villancicos, and ricercars, the book gives students a real-life feel for the subject. It distinguishes between technical requirements (hard rules) and stylistic guidelines (soft rules), and includes coordinated exercises that allow students to develop their skills systematically. The concluding chapters provide the formal and conceptual building blocks for longer pieces and encourage students to understand analysis and composition as complementary activities. By the end of the book, students are writing real compositions, not just drill exercises. The text also features progressively graded exercises, historical asides that explain important topics and issues of the period, and some notes in the preface on using the book in the classroom. Combining the historical accuracy of style-oriented texts with the more systematic species counterpoint approach, this book offers a unique alternative to other methods. Now in its second edition, *Modal Counterpoint, Renaissance Style* integrates improvisation activities and new repertoire examples into many chapters; revises the chapter on three-part writing (Chapter 14) so that it pays more attention to rules and strategies; reworks the chapters on cadences (Chapter 10) and on writing two parts in mixed values (Chapter 11) to make them more accessible to students; incorporates clarified instructions throughout; and includes a summary of rules.

This is a comprehensive study of the development of counterpoint from 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 2002. Routledge is an imprint of Taylor & Francis, an informa company.

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.

You can hum it, but can you write it down? When most people think of a composer, they picture a bewigged genius like Mozart or Beethoven frenetically directing mighty orchestras in the ornate palaces of Vienna. While that may have been the case once upon a time, modern composers make themselves heard far beyond the classical conservatoire and concert hall. These days, soundtracks are in high demand in industries such as TV, film, advertising, and even gaming to help create immersive and exciting experiences. Whatever your musical ambitions—composing a dark requiem in a beautiful Viennese apartment or producing the next great Star Wars-like movie theme in LA—the fully updated Music Composition For Dummies hits all the right notes to help you become confident in the theory and practice of composition. To help you translate your musical ideas from fleeting tunes in your head to playable bars and notation on paper, professional composer and instructor Scott Jarrett and music journalist Holly Day take you on a friendly step-by-step journey through the process of musical creation, including choosing the right rhythms and tempos, creating melodies and chord progressions, and working with instruments and voices. You'll learn how to match keys and chords to mood, use form to enhance your creativity, and write in different styles from pop to classical—and you'll even learn how to keep hammering away when inspiration eludes you. Organize and preserve your musical ideas Formalize your knowledge with professional vocabulary Get familiar with composition apps and software Make a demo and market on social media Filled with musical exercises to help you acquire the discipline you need for success, Music Composition For Dummies has everything you need to turn your inner soundtrack into a tuneful reality!

Counterpoint in Composition The Study of Voice Leading Columbia University Press

"The Craft of Modal Counterpoint" is the companion book to Benjamin's "The Craft of Tonal Counterpoint," recently republished in a second edition by Routledge. Modal counterpoint is the style of composition that was employed until the "tonal" revolution pioneered by Bach; it is the basis for most Early Music. Benjamin, a composer and pedagogue, offers a complete analysis of this important musical style. He begins by covering general aspects of the style, then covers in detail two, three, and four-part counterpoint. The Motet, an important form of vocal composition in this period, is studied separately. The book concludes with a brief anthology of key scores, 15 in all, for the student to study further. Also includes 132 musical examples.

Music Theory and Composition: A Practical Approach presents a pragmatic, accessible approach to music theory through an emphasis on melody and counterpoint. This focus explains the "why" of musical construction more clearly than the traditional approach of beginning with chords. By starting with a single melodic line and gradually adding voices in counterpoint, the book drills part-writing while simultaneously explaining functionality, first with scale degrees and then with harmony. The text has students learn musical techniques and progressively build on their functions and importance to create their own compositions. With short, digestible chapters, Music Theory and Composition clearly presents otherwise complicated ideas not as strict rules, but as artistic ideals, encouraging the interactive creation of new compositions as a tool for learning. The textbook is versatile and easily customizable, suiting Different skill levels with species counterpoint providing a framework for the beginner while providing an interesting challenge for more experienced students Different curricular schedules with complete exercises in two, three, and four voices, allowing for an optional skip from two voices to four Different pedagogical approaches with species exercises encouraging students to consider harmonic choices and figured bass ensuring functional progressions Instructor Resources: Instructor's Manual: The Instructor's Manual includes sample syllabi and student handouts Test Bank: The test bank includes sample tests and answer keys in MS Word format. Student Resources: Companion Website with Downloadable Workbook Sections: <http://textbooks.rowman.com/stone> Additional Features: complete curriculum for first-year theory courses over 500 musical examples drawn from Common Practice Era compositions as well as more contemporary and popular pieces focus on active composition throughout the text and workbook sections large pop music section to expand student's application of theory conversational tone to encourage student engagement Designed for first-year college music theory courses, but accessible enough for the interested lay reader or high school student, the text offers a true balance of counterpoint and harmony.?

Harmony Through Melody offers a robust, conservatory-style approach to music theory focused on Common Era classical works, reaching far beyond basic rudiments. The authors develop techniques and strategies for exploring the fundamental interaction of melody and counterpoint with harmony.

An invaluable introduction to the art and craft of musical composition from a distinguished teacher and composer This essential introduction to the art and craft of musical composition is designed to familiarize beginning composers with principles and techniques applicable to a broad range of musical styles, from concert pieces to film scores and video game music. The first of its kind to utilize a style-neutral approach, in addition to presenting the commonly known classical forms, this book offers invaluable general guidance on developing and connecting musical ideas, building to a climax, and other fundamental formal principles. It is designed for both classroom use and independent study.

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This vintage book contains a comprehensive guide to contrapuntal motion. In music theory, contrapuntal motion is the movement of two melodic lines in relation to each other. In standard four-part harmony, it is imperative that the lines remain independent - a result that can be maintained through the use of the four types of contrapuntal motion: similar motion, contrary motion, parallel motion, and oblique motion. Written in clear, plain language and full of interesting and useful information, this text is ideal for those with little previous musical knowledge, and will be of considerable utility to students. The chapters of this book include: "Two-Part Writing (Harmony Notes Only)", "Unaccented Diatonic Passing Notes used Singly", "Accented Passing Notes Used Singly", "Simultaneous Combined Unessential Notes", "Simultaneous Use of Harmony and Unessential Notes", "Two Notes to One Combined with a Longer Note", "Applied Technique", etcetera. This book is being republished in an affordable, high-quality, modern edition - complete with a specially commissioned new biography of the author.

Explores the contrapuntal element in significant works from the eighteenth and nineteenth centuries for the music student who fully understands the composition of harmony

The companion book to Benjamin's recently republished Craft of Tonal Counterpoint, this entirely rewritten second edition provides a complete analysis of modal counterpoint -

the important musical style that forms the basis of all early music.

The most celebrated book on counterpoint is Fux's great theoretical work GRADUS AD PARNASSUM. Since its appearance in 1725, it has been used by and has directly influenced the work of many of the great composers, including J.S. Bach, Haydn, and Beethoven. Originally written in Latin, this work has been translated in to the principal European languages. The present translation by Alfred Mann is the first faithful rendering in English, presenting the essence of Fux's teachings.

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