

Modal And Tonal Counterpoint From Josquin To Stravinsky

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 student workbook accompanies *Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint*. The exercises are organized by chapter into 61 discrete assignments, each progressing from short, introductory analytical and writing exercises to more-involved tasks. This volume also features additional keyboard exercises for 12 chapters. The student workbook is enhanced by a DVD of recordings by the Eastman students and faculty of musical examples from the text and analytical exercises within.

Practical work in writing counterpoint! This volume emphasizes developing analytical and writing skills in the contrapuntal technique of the eighteenth century. The orientation is strongly stylistic, dealing mainly with the polyphony of the late Baroque period. Three aspects are stressed throughout: practical work in writing counterpoint, utilizing various textures, devices, and genre of the period; historical background, to establish the origins of different forms and justify the

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pedagogical method employed here; analysis of selections from music literature, often in voice-leading reductions. After an opening chapter that reviews some general features of the late Baroque period, there is a brief survey of melodic characteristics, and a study of procedures associated with two, three, and four voices.

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.

An exploration of musical harmony from its ancient fundamentals to its most complex modern progressions, addressing how and why it resonates emotionally and spiritually in the individual. W. A. Mathieu, an accomplished author and recording artist, presents a way of learning music that reconnects modern-day musicians with the source from which music was originally generated. As the author states, "The rules of music--including counterpoint and harmony--were not formed in our brains but in the resonance chambers of our bodies." His theory of music reconciles the ancient harmonic system of just intonation with the modern system of twelve-tone temperament. Saying that the way we think music is far from the way we do music, Mathieu explains why certain combinations of sounds are experienced by the listener as harmonious. His prose often resembles the rhythms and cadences of music itself, and his many musical examples allow readers to discover their own musical responses.

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 into the principal European languages. The present translation by Alfred Mann is the first faithful rendering in English, presenting the essence of Fux's teachings.

For third-year undergraduate courses in Tonal Counterpoint, Baroque Analysis courses, courses on the music of Bach and Handel, and graduate courses in Counterpoint and Baroque Music. This informative text teaches writing and understanding Baroque counterpoint. Unique in approach, *Baroque Counterpoint* uses extensive quotations and examples from contemporaneous treatises; the authors explain the principles underlying the compositional techniques of the period, introducing students to the widest range of composers of any of the books currently available. It emphasizes singing and improvisation as well as writing. A revision of the classic 1964 edition exploring counterpoint techniques beyond the stylistic base of the baroque tradition. This practical 194-page book contains a glossary of terms, a bibliography for further study, and a subject index. There is

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also an index of musical examples, and the included CDs contain recordings of musical examples from the text. Includes perforated exercise pages for students. This volume of essays draws together recent work on historical music theory of the Renaissance. The collection spans the major themes addressed by Renaissance writers on music and highlights the differing approaches to this body of work by modern scholars, including: historical and theoretical perspectives; consideration of the broader cultural context for writing about music in the Renaissance; and the dissemination of such work. Selected from a variety of sources ranging from journals, monographs and specialist edited volumes, to critical editions, translations and facsimiles, these previously published articles reflect a broad chronological and geographical span, and consider Renaissance sources that range from the overtly pedagogical to the highly speculative. Taken together, this collection enables consideration of key essays side by side aided by the editor's introductory essay which highlights ongoing debates and offers a general framework for interpreting past and future directions in the study of historical music theory from the Renaissance.

Modal and Tonal Counterpoint From Josquin to Stravinsky Cengage Learning
The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

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.

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Collected Writings of the Orpheus Institute 6 "We have developed a tremendous amount of what might best be referred to as journalistic knowledge concerning the ways that musicians of earlier periods thought about musical structures. Now that we have that knowledge, what might we do with it?"—Joel Lester
The often complex connections and intersections between modal and tonal idioms and contrapuntal and harmonic organization during the transition from the

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Renaissance to the Baroque era are considered from various perspectives in *Towards Tonality*. Prominent musicians and scholars from a wide range of fields testify here to their personal understanding of this significant time of shifts in musical taste. This collection of essays is based on lectures presented during the conference "Historical Theory, Performance, and Meaning in Baroque Music," organized by the International Orpheus Academy for Music and Theory in Ghent, Belgium.

The Language of the Modes provides a study of modes in early music through eight essays, each dealing with a different aspect of modality. The volume codifies all known theoretical references to mode, all modally ordered musical sources, and all modally cyclic compositions. For many music students and listeners, the "language of the modes" is a deep mystery, accustomed as we are to centuries of modern harmony. Wiering demystifies the modal world, showing how composers and performers were able to use this structure to create compelling and beautiful works. This book will be an invaluable source to scholars of early music and music theory. In *early music through eight essays, each dealing with a different aspect of modality*. It codifies all known theoretical references to mode, all modally ordered musical sources, and all modally cyclic compositions. This book will be an invaluable source to scholars of early music.

The Craft of Tonal Counterpoint is a complete pedagogic package for students of composition and music theory."--BOOK JACKET.

This book is addressed to the listener whose enjoyment of music is filled with questions and whose curiosity makes him eager to grasp the sense of music, despite a lack of theoretical training. Unlike the usual listener's guide, which begins with a discussion of the elementary materials of music, this book starts with the elementary experiences of listening.

A new method of music theory education for undergraduate music students, *Harmony, Counterpoint, Partimento* is grounded in schema theory and partimento, and takes an integrated, hands-on approach to the teaching of harmony and counterpoint in today's classrooms and studios. A textbook in three parts, the package includes: · the hardcopy text, providing essential stylistic and technical information and repertoire discussion; · an online workbook with a full range of exercises, including partimenti by Fenaroli, Sala, and others, along with arrangements of eighteenth- and nineteenth-century compositions; · an online instructor's manual providing additional information and realizations of all exercises. Linking theoretical knowledge with aural perception and aesthetic experience, the exercises encompass various activities, such as singing, playing, improvising, and notation, which challenge and develop the student's harmonic, melodic, and rhythmic imagination. Covering the common-practice period (Corelli to Brahms), *Harmony, Counterpoint, Partimento* is a core component of practice-oriented training of musicianship skills, in conjunction with solfeggio, analysis, and modal or tonal counterpoint.

-- Stanley Persky, City University of New York

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,

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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. "Music Theory Resource Book covers topics not usually found in standard theory texts including basic acoustics, contrapuntal techniques, jazz harmony, musics from non-Western cultures, and music since 1950."--BOOK JACKET.

Music is said to be the most autonomous and least representative of all the arts. However, it reflects in many ways the realities around it and influences its social and cultural environments. Music is as much biology, gender, gesture - something intertextual, even transcendental. Musical signs can be studied throughout their history as well as musical semiotics with its own background. Composers from Chopin to Sibelius and authors from Nietzsche to Greimas and Barthes illustrate the avenues of this new discipline within semiotics and musicology.

"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,

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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.?

Unlike the first volume, *Modal Counterpoint*, which deals with music of the pretonal era, *The Principles and Practice of Tonal Counterpoint* devotes itself to music during the eighteenth- and early nineteenth centuries (Bach through Beethoven) and touches on Romantic and Twentieth-Century music. It follows the species approach to tonal counterpoint. It studies the basic principles of contrapuntal music throughout the history of western music and how they are put into practice in various styles.

Structure and Style, first published in 1962 and expanded in 1979, fills the need for new ways of analysis that put 20th-century music in perspective. It spans forms in use before 1600 through forms and techniques in use today. *Anthology of Musical Forms* provides musical examples of forms treated in *Structure and Style*. Some examples are analyzed throughout. Most are left for the student to analyze. These books reflect Leon Stein's impressive background as student, musician, and composer. Stein studied composition with Leo Sowerby, Frederick Stock (conductor of the Chicago Symphony) and orchestration with Eric DeLamarter, his assistant. He earned M. Mus and Ph.D degrees at DePaul University and was associated with its School of Music as director of the Graduate Division and chairman of the Department of Theory and Composition until his retirement in 1976. He has composed a wide variety of works, including compositions for orchestra, chamber combinations, two operas, and a violin concerto.

Music Theory Essentials offers an antidote to music theory textbooks that are overly long and dense. Focusing on the essentials, this text provides a clear-cut guide to the key concepts of music theory. Beginning with no assumptions about music theory knowledge, the book covers the core elements of music fundamentals, diatonic and chromatic harmony, post-tonal theory, and popular music in a single concise volume. Emphasizing critical thinking skills, this book guides students through conceptualizing musical concepts and mastering

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analytic techniques. Each chapter concludes with a selection of applications designed to enhance engagement: Exercises allow students to apply and practice the skills and techniques addressed in the chapter. Brain Teasers challenge students to expand their musical understanding by thinking outside the box. Exploring Music offers strategies for students to apply learned concepts to the music they are currently learning or listening to. Thinking Critically encourages students to think more deeply about music by solving problems and identifying and challenging assumptions. A companion website provides answers to book exercises, additional downloadable exercises, and audio examples. Straightforward and streamlined, *Music Theory Essentials* is a truly concise yet comprehensive introduction to music theory that is accessible to students of all backgrounds.

First Published in 2000. 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.

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

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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.

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. One of most important books in Western music. Detailed explanation of principles of diatonic harmonic theory. New 1971 translation by Philip Gossett of 1722 edition. Many musical examples.

Practical work in writing counterpoint! Gauldin emphasizes the acquisition of writing skills in the contrapuntal discipline and the simulation of sixteenth-century sacred polyphonic idioms in this volume. The author follows a didactic method of a non-species or direct approach. While no previous contrapuntal training is necessary to absorb this material, some acquaintance with Baroque polyphonic terminology proves helpful. Key features include: musical examples illustrating specific devices are taken from musical literature or composed by the author; demonstrates the possibility of employing a single given pitch series within the contexts of different compositional techniques; includes a collection of complete or excerpted movements drawn from musical literature at the conclusion of each major textual division; emphasizes Palestrina and the Counter-Reformation sacred style; discusses various compositional procedures of the late Renaissance, including paraphrase, cantus firmus, familiar style, parody, polychoral technique, and chromaticism.

"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.

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