

The Craft Of Tonal Counterpoint

The Principles and Practice of Tonal Counterpoint
The Craft of Tonal Counterpoint
The Craft of Modal Counterpoint
Tonal Counterpoint
Modal and Tonal Counterpoint
Tonal Counterpoint for the 21st-Century Musician
Tonal Counterpoint
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Tonal Counterpoint
Tonal counterpoint : studies in part-writing
Tonal Counterpoint
Tonal Counterpoint Third Edition
Tonal Counterpoint in the Style of the Eighteenth Century
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Charles-Simon Catel's Treatise on Harmony and the Disciplining of Harmony at the Early Paris Conservatory
Modern Tonal Counterpoint in Two Points
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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

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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

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

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

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

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

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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

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

the purpose of this manual is to present the subject matter in concentrated form for the use of teachers and students who can devote only a limited amount of time to the study of tonal counterpoint reference to the eighteenth century implies a limitation in that we shall not try to cover all phases of contrapuntal practice which were developed during the three hundred years of the reign of tonality the student will be made acquainted with a style corresponding to that of the period in which the older techniques of counterpoint were integrated with the modern idiom of tonality a process which found its consummation in

the works of j s bach by the same token reference to the eighteenth century implies a generalization as the technical instructions of this text do not aim at a faithful replica of bach s personal style this would require painstaking analysis of innumerable details not only far beyond the scope of this study but also of little value to a student who is expected to acquire in a short period of time a working knowledge of a certain compositional practice for this reason we have refrained from quoting examples from bach s works such examples obviously not written to demonstrate technical procedure would nearly always contain a number of details which had to remain unexplained for the time being and thus would tend to confuse the student our own examples are designed to focus the student s attention on the point under discussion and to illustrate it as succinctly as possible after having covered this material teacher and student will have no difficulty in finding analogies in the literature this outline discusses actual compositional procedure as far as the writing of brief two part and three part inventions requires it including the application of double counterpoint and canonic devices although the fugue does not demand a contrapuntal technique essentially different from that explained on the following pages it is not dealt with in this manual since writing fugues involves considerations of structure which transcend the limits of this study assignments which summarize the consecutive phases of the subject are indicated at the end of the relevant sections of the text the student may find it useful to practice technical details according to need and available time by writing in addition to the larger assignments short exercises concerning such details as he goes along preface

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

charles simon catel s treatise on harmony and the disciplining of harmony at the early paris conservatory traces the formation of the discipline of harmony at the early paris conservatory focusing on the 1801 treatise of charles simon catel by examining the forces that shaped catel s text michael j masci reconstitutes the contours of the dynamic disciplinary network that determined the content and scope of the study of harmony in paris expanding our understanding of practical harmony traditions

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