

Modal and Tonal Counterpoint

From Josquin to Stravinsky



HAROLD OWEN

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Modal and Tonal Counterpoint Harold Owen, 1992 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

Modal and Tonal Counterpoint Harold Owen, 1992

The Craft of Modal Counterpoint Thomas Benjamin, 2005 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company

The Principles and Practice of Tonal Counterpoint Evan Jones, 2015-08-27 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

Basic Contrapuntal Techniques H. Owen Reed, Greg A. Steinke, Paul O. Harder, 2003 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 also an index of musical examples and the included CDs contain recordings of musical examples from the text Includes perforated exercise pages for students

[The Craft of Modal Counterpoint](#) Thomas Benjamin, 2005-07-08 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

Tonal Counterpoint Walter R Spalding, 2019-11-30 On the subject of Counterpoint as that term is generally understood this book does not profess to be an exhaustive treatise Rather it is 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 Strng 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 Walter R. Spalding, 2016-12-18

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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** Walter Raymond Spalding,1904

Musical Theory in the Renaissance CristleCollins Judd,2017-07-05 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 **The Craft of Tonal Counterpoint** Thomas Benjamin,2004-03-01 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

Handbook for Creative Church Musicians Harold Owen,2001 Signs of Music Eero Tarasti,2002 Semiotics has had a profound impact on our comprehension of a wide range of phenomena from how animals signify and communicate to how people read TV commercials This series features books on semiotic theory and applications of that theory to understanding media language and related subjects The series publishes scholarly monographs of wide appeal to students and interested non specialists as well as scholars AAS is a peer reviewed series of international scope **Tonal Counterpoint for the 21st-Century Musician** Teresa Davidian,2015-02-10 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 **Journal of Music Theory Pedagogy** ,1995

Composers' counterpoint Charles William Pearce,1900 **Theory for Today's Musician Textbook** Ralph Turek, Daniel McCarthy, 2025-12-29 Theory for Today's Musician Fourth Edition recasts the scope of the traditional music theory course to meet the demands of the professional music world in a style that speaks directly and engagingly to today's music student It uses classical folk popular and jazz repertoires with clear explanations that link music theory to musical applications The authors help prepare students by not only exploring how music theory works in art music but how it functions within modern music and why this knowledge will help them become better composers music teachers performers and recording engineers This broadly comprehensive text merges traditional topics such as part writing and harmony diatonic chromatic neo tonal and atonal through literature based analysis that is practical and accessible to students and instructors It also covers less traditional topics such as counterpoint and musical process and includes the non traditional topics of popular music songwriting jazz harmony and the blues The accompanying instructor and student resources provide audio recordings and exercises that allow students to practice foundational theory skills Written by experienced authors both active classroom teachers for many years Theory for Today's Musician is the complete and ideal theory text to enable today's student to accomplish their musical goals tomorrow Updated and corrected throughout the Fourth Edition includes Replacement of Assorted Preliminaries with Pitch Rhythm Scales and Keys as new Chapter 1 Revised coverage of atonality Interactive text features simplified to a single type Concept Checks Answers to Concept Checks now provided Appendix B More women and minority composers represented Charts illustrations and musical examples revised and clarified Audio of musical examples improved and provided through the instructor and student resources The accompanying Workbook offers exercises and assignments to accompany each chapter in the book Online Instructor and Student Resources also support the textbook and workbook including For students online tutorials with drills of basic concepts as well as audio recordings of the

musical examples For instructors an Instructor s Manual with answer keys and guides to using the textbook and workbook in a course **The Best Books for Academic Libraries: Music & fine arts** ,2002 Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers *Tonal Counterpoint* Kendall Durelle Briggs,2012-08 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 Walter Raymond Spalding,1904

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