

# MODAL AND TONAL COUNTERPOINT

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*From Josquin to Stravinsky*

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*Harold Owen*

# Modal And Tonal Counterpoint

**Evan Jones**



## **Modal And Tonal Counterpoint:**

Modal and Tonal Counterpoint Harold Owen, 1992      *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

**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

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

**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

*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     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 Raymond Spalding,1904     *The Craft of Tonal Counterpoint* Thomas Benjamin,2004-03 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company     **Teaching Approaches in Music Theory** Michael R. Rogers,2004 Drawing on decades of teaching experience and the collective wisdom of dozens of the most creative theorists in the country Michael R Rogers s diverse survey of music theory one of the first to comprehensively survey and evaluate the teaching styles techniques and materials used in theory courses is a unique reference and research tool for teachers theorists secondary and postsecondary students and for private study This revised edition of Teaching Approaches in Music Theory An Overview of Pedagogical Philosophies features an extensive updated bibliography encompassing the years since the volume was first published in 1984 In a new preface to this edition Rogers references advancements in the field over the past two decades from the appearance of the first scholarly journal devoted entirely to aspects of music theory education to the emergence of electronic advances and devices that will provide a supporting if not central role in the teaching of music theory in the foreseeable future With the updated information the text continues to provide an excellent starting point for the study of music theory pedagogy Rogers has organized the book very much like a sonata Part one Background delineates principal ideas and themes acquaints readers with the author s views of contemporary musical theory and includes an orientation to an eclectic range of philosophical thinking on the subject part two Thinking and Listening develops these ideas in the specific areas of mindtraining and analysis including a chapter on ear training and part three Achieving Teaching Success recapitulates main points in alternate contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum Teaching Approaches in Music Theory emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks materials and technologies Consistently combining general methods with specific examples and both philosophical and practical reasoning Rogers compares and contrasts pairs of concepts and teaching approaches some mutually exclusive and some overlapping The volume is enhanced by extensive suggested reading lists for each chapter     *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

**Anthology of Musical Forms - Structure & Style (Expanded Edition)** Leon Stein,1999-11-27 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

**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 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 Walter R. Spalding, 2016-12-18 From the PREFACE 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      Signs of Music Eero Tarasti, 2012-05-15 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

*Handbook for Creative Church Musicians* Harold Owen, 2001      **The Whistling Blackbird** Robert Morris, 2010 A collection of essays on new music composers and issues in American music criticism and aesthetics on by composer and music theorist Robert Morris *The Whistling Blackbird* Essays and Talks on New Music is the long awaited book of essays from Robert Morris the greatly admired composer and music theorist In these essays Morris presents a new and multifaceted view of recent developments in American music His views on music as well as his many compositions defy easy classification favoring instead a holistic creative and critical approach *The Whistling Blackbird* contains fourteen essays and talks divided into three parts preceded by an Overture that portrays what it means to compose music in the United States today Part 1 presents essays on American composers John Cage Milton Babbitt Richard Swift and Stefan Wolpe Part 2 comprises talks on Morris's music that illustrate his ideas and creative approaches over forty years of music composition including his outdoor compositions an ongoing project that began in 1999 Part 3 includes four essays in music criticism on the relation of composition to ethnomusicology on phenomenology and attention on music theory at the millennium and on issues in musical time Threaded throughout this collection of essays are Morris's diverse and seemingly disparate interests and influences English romantic poetry mathematical combinatorics group and set theory hiking Buddhist philosophy Chinese and Japanese poetry and painting jazz and nonwestern music chaos theory linguistics and the American transcendental movement exist side by side in a fascinating and eclectic portrait of American musical composition at the dawn of the new millennium Robert Morris is Professor of Music Composition at the Eastman School of Music University of Rochester      *Processes Of Emergence Of Systems And Systemic Properties: Towards A General Theory Of Emergence - Proceedings Of The International Conference* Gianfranco Minati, Eliano Pessa, Mario Abram, 2008-12-04 This book contains the Proceedings of the 2007 Conference of the Italian Systems Society Papers deal with the interdisciplinary study of processes of emergence considering theoretical aspects and applications from physics cognitive science biology artificial intelligence economics architecture philosophy music and social systems Such an interdisciplinary study implies the need to model and distinguish in different disciplinary contexts the establishment of structures systems and systemic properties Systems as modeled by the observer not only possess properties but are also able to make emergent new properties While current disciplinary models of emergence are based on theories of phase transitions bifurcations dissipative structures multiple systems and organization the present volume focuses on both generalizing those disciplinary models and identifying correspondences and new more

general approaches The general conceptual framework of the book relates to the attempt to build a general theory of emergence as a general theory of change corresponding to Von Bertalanffy's project for a general system theory *Audible Traces* Elaine Barkin, Lydia Hamessley, 1999 In recent years new fields of inquiry in music have blossomed some more controversial and inflammatory than others some overtly veering from the traditional affairs of the Academy Among the variety of questions raised are those that explore the differences between who we are what we do and how what we experience Such inquiry reflects our desire to discover the ways in which we identify with our music and the ways in which the music we make listen to and talk about identifies us Going beyond singular investigations of history theory gender race or culture the contributors to *Audible Traces* complicate matters They examine the ways that our supposed self identity gender race sexuality sexual orientation and ethnicity intersects with our activities and our experiences Their concerns also include dance technology societal forces cognitive studies poetry fashion sensory inputs and politics In a mosaic of approaches and viewpoints composers musicologists performers ethnomusicologists theorists of music and of literature suggest and reveal traces of the ways that these complex matrices of identity affect us during the compositional listening or performing experience Publisher's website

**Processes of Emergence of Systems and Systemic Properties** Gianfranco Minati, 2009 This book contains the Proceedings of the 2007 Conference of the Italian Systems Society Papers deal with the interdisciplinary study of processes of emergence considering theoretical aspects and applications from physics cognitive science biology artificial intelligence economics architecture philosophy music and social systems Such an interdisciplinary study implies the need to model and distinguish in different disciplinary contexts the establishment of structures systems and systemic properties Systems as modeled by the observer not only possess properties but are also able to make emergent new properties While current disciplinary models of emergence are based on theories of phase transitions bifurcations dissipative structures multiple systems and organization the present volume focuses on both generalizing those disciplinary models and identifying correspondences and new more general approaches The general conceptual framework of the book relates to the attempt to build a general theory of emergence as a general theory of change corresponding to Von Bertalanffy's project for a general system theory



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