

Modal Counterpoint,

RENAISSANCE STYLE

SECOND EDITION

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PETER SCHUBERT

Modal Counterpoint Renaissance Style

Anderson Miranda Anderson



Modal Counterpoint Renaissance Style:

Modal Counterpoint, Renaissance Style Peter Schubert, 1999 *Modal Counterpoint Renaissance Style* introduces the rules for writing and analysing 16th century music through a wide variety of carefully graded exercises It begins with species counterpoint the method used to teach voice leading and the treatment of consonances and dissonances in contrapuntal composition with exercises modelled on examples from among 1600 Unlike other books that bear little stylistic relation to the music of the period this is the only text available that uses examples and concepts based on Renaissance treatises and contemporaneous theoretical sources This book provides a conceptual framework that guides the students writing and analysis and that teaches students the general principles of composition The author s selection of Renaissance repertoire examples illustrates the range of possibilities within a given technical formula The concluding chapters provide conceptual tools and formal schemes for building longer pieces encouraging students to see analysis and composition as complementary activities By the end of the book students are writing real compositions not just drill exercises Adapted from eight years of class testing this textbook includes many helpful tools for students and teachers including carefully chosen musical examples different levels of student exercises with exercise blanks historical asides explaining interesting and relevant issues of the period a glossary of terms brief information on theorists whose work was examined to make this text and brief notes to the teacher This book uniquely combines the stylistic accuracy of the style oriented texts with more systematic species counterpoint approach favoured by many as a pedagogical method

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

Modal Counterpoint, Renaissance Style Peter Schubert, 2008 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 **The Principles and Practice of Modal Counterpoint** Douglass Green,Evan Jones,2010-11-01 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 *Music Education in the Middle Ages and the Renaissance* Susan Forscher Weiss,Russell E. Murray, Jr.,Cynthia J. Cyrus,2010-07-16 What were the methods and educational philosophies of music teachers in the Middle Ages and the Renaissance What did students study What were the motivations of teacher and student Contributors to this volume address these topics and other including gender social status and the role of the Church to better understand the identities of music teachers and students from 650 to 1650 in Western Europe This volume provides an expansive view of the beginnings of music pedagogy and shows how the act of learning was embedded in the broader context of the early Western art music tradition **The Oxford Handbook of Musical Variation** Jeffrey Swinkin,2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation *A Performer's Guide to Renaissance Music, Second Edition* Jeffery Kite-Powell,2007-08-02 Vocal choral issues The solo voice in the Renaissance Ellen Hargis On singing and the vocal ensemble I Alexander Blachly On singing and the vocal ensemble II Alejandro Planchart Practical matters of vocal performance Anthony Rooley Wind string and percussion instruments Recorder Renaissance flute Herbert Myers Capped double reeds crumhorn Kortholt Schreierpfeif Jeffery Kite Powell Shawm and curtal Ross Duffin Racket rackets Rankett Ger cervelas Fr cervello It Jeffery Kite Powell Bagpipe Adam Knight Gilbert Cornett Douglas Kirk Sackbut Stewart Carter Bowed instruments Wendy Gillespie The violin David Douglass Plucked instruments Paul O Dette The harp Herbert Myers Early percussion Benjamin Harms Keyboard instruments Jack Ashworth Practical considerations instrumentation Proto continuo Jack Ashworth and Paul O Dette Mixed ensembles James Tyler Large ensembles Jeffery Kite Powell Rehearsal tips for directors Adam Knight Gilbert Performance editions Frederick Gable Performance practice Tuning and temperament Ross Duffin Pitch and transposition Herbert Myers Ornamentation in sixteenth century music Bruce Dickey Pronunciation guides Ross Duffin Aspects of theory Eight brief rules

for composing a si placet altus ca 1470 1510 Adam Knight Gilbert Renaissance theory Sarah Mead Introduction to Renaissance dance Early Renaissance dance 1450 1520 Yvonne Kendall For the early music director Starting from scratch Jeffery Kite Powell *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 Studies in Historical Improvisation Massimiliano Guido, 2017-01-06 In recent years scholars and musicians have become increasingly interested in the revival of musical improvisation as it was known in the Renaissance and Baroque periods This historically informed practice is now supplanting the late Romantic view of improvised music as a rhapsodic endeavour a musical blossoming out of the capricious genius of the player that dominated throughout the twentieth century In the Renaissance and Baroque eras composing in the mind alla mente had an important didactic function For several categories of musicians the teaching of counterpoint happened almost entirely through practice on their own instruments This volume offers the first systematic exploration of the close relationship among improvisation music theory and practical musicianship from late Renaissance into the Baroque era It is not a historical survey per se but rather aims to re establish the importance of such a combination as a pedagogical tool for a better understanding of the musical idioms of these periods The authors are concerned with the transferral of historical practices to the modern classroom discussing new ways of revitalising the study and appreciation of early music The relevance and utility of such an improvisation based approach also changes our understanding of the balance between theoretical and practical sources in the primary literature as well as the concept of music theory itself Alongside a word centred theoretical tradition in which rules are described in verbiage and enriched by musical examples we are rediscovering the importance of a music centred tradition especially in Spain and Italy where the music stands alone and the learner must distil the rules by learning and playing the music Throughout its various sections the volume explores the path of improvisation from theory to practice and back again *Renaissance Polyphony* Fabrice Fitch, 2020-08-27 This engaging study introduces Renaissance polyphony to a modern audience balancing the listening experience with what lies beyond the notes **What Is a Cadence?** Markus Neuwirth, Pieter Bergé, 2015-04-23 The variety and complexity of cadence The concept of closure is crucial to understanding music from the classical style This volume focuses on the primary means of achieving closure in tonal music the cadence Written by leading North American and European scholars the nine essays assembled in this volume seek to account for the great variety and complexity inherent in the cadence by approaching it from different sub disciplinary angles including music analytical theoretical historical psychological experimental as well as linguistic Each of these essays challenges in one way or another our common notion of cadence Controversial viewpoints between the essays are highlighted by numerous cross references Given the

ubiquity of cadences in tonal music in general this volume is aimed not only at a broad portion of the academic community scholars and students alike but also at music performers Contributors Pieter Berg KU Leuven Poundie Burstein City University of New York Vasili Byros Northwestern University William Caplin McGill University Felix Diergarten Schola Cantorum Basiliensis Nathan John Martin Yale University KU Leuven Danuta Mirka University of Southampton Markus Neuwirth KU Leuven Julie Pedneault Deslauriers University of Ottawa Martin Rohrmeier Massachusetts Institute of Technology and David Sears McGill University

Mathematics and Computation in Music Carlos Agon, Emmanuel Amiot, Moreno Andreatta, Gerard Assayag, Jean Bresson, John Manderau, 2011-06-18 This book constitutes the refereed proceedings of the Third International Conference on Mathematics and Computation in Music MCM 2011 held in Paris France in June 2011 The 24 revised full papers presented and the 12 short papers were carefully reviewed and selected from 62 submissions The MCM conference is the flagship conference of the Society for Mathematics and Computation in Music This year's conference aimed to provide a multi disciplinary platform dedicated to the communication and exchange of ideas amongst researchers involved in mathematics computer science music theory composition musicology or other related disciplines Areas covered were formalization and geometrical representation of musical structures and processes mathematical models for music improvisation and gestures theory set theoretical and transformational approaches computational analysis and cognitive musicology as well as more general discussions on history philosophy and epistemology of music and mathematics

A Briefe and Short Instruction of the Art of Musicke by Elway Bevin Elway Bevin, 2007-01-01 A Briefe and Short Introduction 1631 is one of about a dozen late sixteenth and early seventeenth century English music instruction books that go beyond the basics for beginners and it is the last of the writings dealing with the art of singing and el

Interpreting Historical Keyboard Music Dr Andrew Woolley, Dr John Kitchen, 2013-12-28 Research in the field of keyboard studies especially when intimately connected with issues of performance is often concerned with the immediate working environments and practices of musicians of the past An important pedagogical tool the keyboard has served as the workbench of countless musicians over the centuries In the process it has shaped the ways in which many historical musicians achieved their aspirations and went about meeting creative challenges In recent decades interest has turned towards a contextualized understanding of creative processes in music and keyboard studies appears well placed to contribute to the exploration of this wider concern The nineteen essays collected here encompass the range of research in the field bringing together contributions from performers organologists and music historians Questions relevant to issues of creative practice in various historical contexts and of interpretative issues faced today form a guiding thread Its scope is wide ranging with contributions covering the mid sixteenth to early twentieth century It is also inclusive encompassing the diverse range of approaches to the field of contemporary keyboard studies Collectively the essays form a survey of the ways in which the study of keyboard performance can enrich our understanding of musical life in a given period

Perspectives

on Early Keyboard Music and Revival in the Twentieth Century Rachele Taylor, Hank Knox, 2017-12-15 The twentieth century revival of early music unfolded in two successive movements rooted respectively in nineteenth century antiquarianism and in rediscovery of the value of original instruments The present volume is a collection of insights reflecting the principal concerns of the second of those revivals focusing on early keyboards and beginning in the 1950s The volume and its authors acknowledge Canadian harpsichordist Kenneth Gilbert b 1931 as one of this revival s leaders The content reflects international research on early keyboard music sources instruments theory editing and discography Considerations that echo throughout the book are the problematics of source attributions progressive institutionalization of early music historical instruments as agents of artistic change and education antecedents and networks of the revival seen as a social phenomenon the impact of historical performance and the quest for understanding style and genre The chapters cover historical performance practice source studies edition theory and form and instrument curating and building Among their authors are prominent figures in performance music history editing instrument building and restoration and theory some of whom engaged with the early keyboard revival as it was happening

Distributed Cognition in Medieval and Renaissance Culture Anderson Miranda Anderson, 2019-05-15 This collection brings together 14 essays by international specialists in Medieval and Renaissance culture and provides a general and a period specific introduction to distributed cognition and the cognitive humanities The essays bring recent insights in cognitive science and philosophy of mind to bear on how cognition is seen as distributed across brain body and world The volume includes essays on law history drama literature art music philosophy science and medicine covering topics such as the mind life and soul the body and environment the emotions language and linguistic theories theory of mind and interaction theory the self and subjectivity social material and conceptual environments the memory arts orality and literacy and literature and the arts

A History of Western Choral Music, Volume 1 Chester L. Alwes, 2015-06-24 A History of Western Choral Music explores the various genres key composers and influential works essential to the development of the western choral tradition Volume I offers a thorough exploration of the music of the Renaissance and Baroque eras and its aesthetic influence on the beginnings of the Classical and Romantic eras

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Baroque Counterpoint Christoph Neidhofer, Peter Schubert, 2023-12-01 This book teaches Baroque compositional techniques through writing and improvisation exercises and analysis of repertoire examples It provides readers with a historical outlook by focusing largely on principles taught in treatises from the period 1680 1780 This expanded edition includes new sections with keyboard exercises that provide training in Partimento performance as it was practiced at the time helping students master Baroque style from the inside While the focus of the book is on fugue it also

treats chorale preludes stylized dances inventions and trio sonatas The volume is divided into two parts basic and advanced which could be taught in a two semester sequence There are various options to introduce material from Part II into Part I for a one semester course Interpreting Historical Keyboard Music Andrew Woolley, John Kitchen, 2016-05-23 Research in the field of keyboard studies especially when intimately connected with issues of performance is often concerned with the immediate working environments and practices of musicians of the past An important pedagogical tool the keyboard has served as the workbench of countless musicians over the centuries In the process it has shaped the ways in which many historical musicians achieved their aspirations and went about meeting creative challenges In recent decades interest has turned towards a contextualized understanding of creative processes in music and keyboard studies appears well placed to contribute to the exploration of this wider concern The nineteen essays collected here encompass the range of research in the field bringing together contributions from performers organologists and music historians Questions relevant to issues of creative practice in various historical contexts and of interpretative issues faced today form a guiding thread Its scope is wide ranging with contributions covering the mid sixteenth to early twentieth century It is also inclusive encompassing the diverse range of approaches to the field of contemporary keyboard studies Collectively the essays form a survey of the ways in which the study of keyboard performance can enrich our understanding of musical life in a given period

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