
Counterpoint In Composition

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A Species Approach Based on Schenker's Counterpoint

Yale University Press

This book is a study and critical edition of Mendelssohn's composition exercise book from his early period of study with Carl Friedrich Zelter (1819-1821). The workbook illustrates in considerable detail the young musician's struggle to master the rules of part writing and principles of counterpoint. Much of Zelter's systematic teaching method is grounded in the eighteenth-century theoretical tradition of Berlin; not surprisingly, the exercises bear the stamp of the music of J. S. Bach, which heavily influenced such Berlin musicians as C. P. E. Bach, C. F. C. Fasch, Marpurg, Kirnberger, Zelter and Mendelssohn. There

is little doubt that the historicist attitude of the mature Mendelssohn - as seen in his efforts to revive the works of Bach and Handel and in his propensity toward strict contrapuntal techniques in his own music - was conditioned by these studies with Zelter. The publication of the workbook sheds new light on the early development of one of the most important nineteenth-century composers who, though affected by the new wave of romanticism that swept over Europe, never lost his respect for the past. No less important, the manuscript includes several previously unpublished pieces which rank among Mendelssohn's earliest compositions. [Counterpoint](#) Columbia University Press -- Stanley Persky, City University of New York

An Introduction Scarecrow Press
 Johann Sebastian Bach's music forms the backdrop to this stunning novel about motherhood and loss. Following the death

of her daughter, a bereaved pianist immerses herself in Bach's Goldberg Variations. As the woman perfects the complex musical architecture of Bach's own study in grief, memories of her past unfold. A family - mother, father, son, and daughter - appear during various stages of their lives together in this story, which builds up to a crescendo of great emotional power. Beautifully written with a powerful insight into grief and mourning, *Counterpoint* - by Anna Enquist, one of Holland's best loved writers of quality fiction - has already sold 100,000 copies in the Netherlands alone and has been masterfully translated into many languages. Enquist is also the author of the widely-translated and bestselling novels *The Secret* and *The Masterpiece*. **Counterpoint in Composition** Routledge
 Counterpoint manuals have long been central to the music education of composers, historians, and theorists. In

this book a conductor uses counterpoint exercises to aid musicians in becoming sensitive to the fundamental ingredients of good music making.

Tonal Counterpoint for the 21st-Century Musician Courier Corporation

Zarlino's *Le Istitutioni harmoniche*, published in 1558, is one of the most influential music treatises of all time. To his contemporaries it revealed the secrets of composition he had learned from Adrian Willaert, who brought to Italy the polyphonic art of the Netherlands. To the modern scholar Zarlino's treatise illumines the compositional technique of the golden age of vocal polyphony. The essence of this art is contained in Part III, "The Art of Counterpoint," which is here translated into English for the first time.

The Craft of Tonal Counterpoint Oxford University Press, USA

A masterful and original classical composer as well as a renowned composer of film scores, Ernst Toch (1887-1964) made a permanent contribution to music in this important and widely praised book. Based on a series of lectures given at Harvard in 1944 and first published in 1948, this book is a brilliant examination of the materials and concepts that are the basic building blocks of music harmony, melody, counterpoint, and form. An admirable reconciliation of traditional and modern (mainly 12-tone) trends in composition, this book shows all types of writing must respond to psychological wants of the listener and how similar goals may be achieved in seemingly opposed styles. Illustrating his discussion with 390 musical examples, Toch not only introduces new ideas and approaches, but examines many age-old problems with clarity and precision consonance and dissonance, form versus number, and more. His analysis of the expanding harmonic universe, the wave line of melody, and the formative influence of movement are particularly penetrating. New to this edition are a biological introduction by Toch's grandson, Lawrence Weschler; a previously unpublished letter from Thomas Mann to Toch about this book (in English translation); and a complete checklist of Toch's compositions. Intended for all those who have a minimum understanding of musical notation and theory, this book will appeal to music lovers, practical musicians and amateurs, and incipient composers." Psychology Press

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

The Shaping Forces in Music Courier Corporation

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.

The Science behind a Musical Art Rowman & Littlefield

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.

Counterpoint: Counterpoint in three and more voices, Bridges to free composition Routledge

Counterpoint in Composition The Study of Voice Leading Columbia University Press John Wiley & Sons

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.

An Inquiry Into the Nature of Harmony, Melody, Counterpoint, Form Routledge

One Saturday morning in February 1972, an impoundment dam owned by the Pittston Coal Company burst, sending a 130 million gallon, 25 foot tidal wave of water, sludge, and debris crashing into southern West Virginia's Buffalo Creek hollow. It was one of the deadliest floods in U.S. history. 125 people were killed instantly, more than 1,000 were injured, and over 4,000 were suddenly homeless. Instead of accepting the small settlements offered by the coal company's insurance offices, a few hundred of the survivors banded together to sue. This is the story of their triumph over incredible odds and corporate irresponsibility, as told by Gerald M. Stern, who as a young lawyer and took on the case and won.

Counterpoint University of Michigan Press Winner of the ASCAP Deems Taylor Award and Society of Music Theory's Wallace Berry Award This bold challenge to conventional notions about medieval music disputes the assumption of pure literacy and replaces it with a more complex picture of a world in which literacy and orality interacted. Asking such fundamental questions as how singers managed to memorize such an enormous amount of music and how music composed in the mind rather than in writing affected musical style, Anna Maria Busse Berger explores the impact of the art of memory on the composition and transmission of medieval music. Her fresh, innovative study shows that although

writing allowed composers to work out pieces in the mind, it did not make memorization redundant but allowed for new ways to commit material to memory. Since some of the polyphonic music from the twelfth century and later was written down, scholars have long assumed that it was all composed and transmitted in written form. Our understanding of medieval music has been profoundly shaped by German philologists from the beginning of the last century who approached medieval music as if it were no different from music of the nineteenth century. But *Medieval Music and the Art of Memory* deftly demonstrates that the fact that a piece was written down does not necessarily mean that it was conceived and transmitted in writing. Busse Berger's new model, one that emphasizes the interplay of literate and oral composition and transmission, deepens and enriches current understandings of medieval music and opens the field for fresh interpretations.

Modal Counterpoint, Renaissance Style Cambridge University Press
Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

[The Interaction of Melody, Counterpoint, and Harmony in Western Music](#) Cambridge University Press
(Berklee Guide). Use counterpoint to make your music more engaging and creative. Counterpoint the relationship between musical voices is among the core principles for writing music, and it has been central to the study of composition for many centuries. Whether you are a composer, arranger, film composer, orchestrator, music director, bandleader, or improvising musician, this book will help hone your craft, gain control, and lead you to new creative possibilities. You will learn "tricks of the trade" from the masters and apply these skills to contemporary styles. Online audio examples illustrate the principles being discussed, and many recommended listening lists point you to additional examples of how these principles have been used in music over the past thousand years.

[Polyphonic Composition](#) Branden Books
In this groundbreaking book, Tymoczko uses contemporary geometry to provide a new framework for thinking about music, one that emphasizes the commonalities among styles from Medieval polyphony to contemporary jazz.

[Counterpoint, Composition and Musica Ficta](#) W. W. Norton & Company
This volume explores the expressive power of sixteenth-century vocal polyphony, giving special emphasis to the development of aural familiarity with the style. Every element of sixteenth-century counterpoint is defined, described, and liberally illustrated, included for analysis and singing are complete compositions and movements by Palestrina, Lasso, Victoria, Byrd, Morales, and Joaquin. *Counterpoint* Hal Leonard Corporation
First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

[Convertible Counterpoint](#) Counterpoint in Composition
The Study of Voice Leading "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.

[The Buffalo Creek Disaster](#) W. W. Norton & Company
A Pulitzer Prize-winning critic's "lyrical and haunting" (Alex Ross, *The New Yorker*) reflection on the meaning and emotional impact of a Bach masterwork. As his mother was dying, Philip Kennicott began to listen to the music of Bach obsessively. It was the only music that didn't seem trivial or irrelevant, and it enabled him to both experience her death and remove himself from it. For him, Bach's music held the elements of both joy and despair, life and its inevitable end. He spent the next five years trying to learn one of the composer's greatest keyboard masterpieces, the Goldberg Variations. In *Counterpoint*, he recounts his efforts to rise to the challenge, and to fight through his grief by coming to terms with his memories of a difficult, complicated childhood. He describes the joys of mastering some of the piano pieces, the frustrations that plague his understanding of others, the technical challenges they pose, and the surpassing beauty of the melodies, harmonies, and counterpoint that distinguish them. While exploring Bach's compositions he sketches a cultural history of playing the piano in the twentieth century. And he raises two questions that become increasingly interrelated, not unlike a contrapuntal passage in one of the variations itself: What does it mean to know a piece of music? What does it mean to know another human being?

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