

THE CRAFT OF TONAL COUNTERPOINT

THOMAS BENJAMINE

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Craft Of Tonal Counterpoint

Thomas Benjamin



Craft Of Tonal Counterpoint:

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

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

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 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

We Are Music: An Existential Journey Toward Infinity John Stephen Sharpley, 2024-02-15 What is music Modern society has come to view music largely as entertainment

and commodity In response *We Are Music An Existential Journey Toward Infinity* provides the reader with a holistic starting point Music has unlimited potential to transform and enlighten and is only impeded when bound by materialism physicalism and reductionism *We Are Music* is an attempt to bring music back to the core of humanity as an agent of positive empowerment self actualization and beyond Embracing interconnectivity music is more deeply experienced alongside the arts science social sciences math philosophy history and above all spirituality An endless spiral self perception and identity can be vastly expanded if not questioned and transcended Music is an infinite field and any attempt to define and describe it is problematically finite and consequently limited Herein lies the impossibility of the book which both excites and disturbs the paradox of being and not being A roadmap for music lovers toward self realization *We Are Music* is for those who desire to delve deeper into the power and illusion of self through music

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

Cadence William E. Caplin, 2024-09-20 Cadence explores the many ways in which the component parts of a classical composition achieve a sense of ending The book examines cadential practice in a wide variety of musical styles in the eighteenth and nineteenth centuries including works by well known composers such as Bach Mozart Beethoven Schubert Chopin and Brahms

Bach's Art of Fugue and Musical Offering Matthew Dirst, 2024 The initial volume in a series of American Bach Society Guides Bach's Art of Fugue and Musical Offering is a comprehensive study of two closely related masterworks of the late Baroque fugal style This compact guide intended for practitioners music scholars and a general readership summarizes a considerable body of knowledge about these famously cerebral collections in an engaging and accessible style Bach specialist and keyboard player Matthew Dirst explains the Art of Fugue and Musical Offering's idiosyncratic musical language while reviewing how both projects took shape during Bach's final decade They reflect Bach's lifelong fascination with learned counterpoint as demonstrated in elaborate series of fugues and canons in both and in an unusually intricate trio sonata in the latter Dirst provides commentary on individual movements and groups of pieces and on the historical reception of this music including its impact on other disciplines Recurring themes include Bach's diligent exploration of contrapuntal types and techniques his embrace of musical games and his creative assimilation of diverse musical styles

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

Teaching Music Performance in Higher Education Helen Julia Minors, Stefan Östersjö, Gilvano Dalagna, Jorge Salgado Correia, 2024-05-27 Higher Music Performance Education as taught and learned in universities and conservatoires in Europe is undergoing transformation Since the nineteenth century the master apprentice pedagogical model has dominated creating a learning environment that emphasises the development of technical skills rather than critical and creative faculties This book contributes to the renewal of this field by being the first to address the potential of artistic research in developing student centred approaches and greater student autonomy This potential is demonstrated in chapters illustrating artistic research projects that are embedded within higher music education courses across Europe with examples ranging from instrumental tuition and ensemble work to the development of professional employability skills and inclusive practices Bringing together diverse and experienced voices working within Higher Music Education but often also as professional performers this edited collection pairs critical reflection with artistic insight to present new approaches to curricula for teaching interpretation and performance It calls for greater collaboration between Higher Education and professional music institutions to create closer bonds with music industries and thereby improve students career opportunities Teaching Music Performance in Higher Education will appeal to scholars performers teachers but also students whose interests centre on innovative practices in conservatoires and music departments

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

A Topical Guide to Schenkerian Literature David Carson Berry, 2004 To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker we wish to announce the addition of this much needed bibliography The author a student of Allen Forte has created a work useful to a wide range of researchers music theorists musicologists music librarians and teachers The Guide is the largest Schenkerian reference work ever published At nearly 600 pages it contains 3600 entries 2200 principal 1400 secondary representing the work of 1475 authors Fifteen broad groupings encompass seventy topical headings many of which are divided and subdivided again resulting in a total of 271 headings under which entries are collected

The American Organist, 2009

Music Preferred Lorraine Byrne Bodley, 2018-05-28 The contributions to this Festschrift honouring the distinguished Irish musicologist Harry White on his sixtieth birthday have wide repercussions and span a broad timeframe But for all its variety this volume is built around two axes on the one hand attention is focussed on the history of music and literature in Ireland and the British Isles and on the other topics of the German and Austrian musical past In both cases it reflects the particular interest of a scholar whose playful sometimes unconventional way of approaching his subject is so refreshing and time and again leads to innovative surprising insights It

also reflects a scholar who for all the broadening of his perspectives that has taken place over the years has always adhered to the strands of his scholarly preoccupations that have become dear to him the music of the Austro Italian Baroque and Irish musical culture first and foremost An international cast of authors announces the sustaining influence of Harry White's wide ranging research Professor Dr Thomas Hochradner Chair of the Department of Musicology University of Music and Dramatic Arts Mozarteum Salzburg

Tonal Counterpoint Walter R. Spalding, 2019-11-30 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

Bibliographic Guide to Music New York Public Library. Music Division, 2004

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

Tonal counterpoint : studies in part-writing Walter Raymond Spalding, 1904

Tonal Counterpoint Walter Raymond Spalding, 2015-06-16 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 www.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

Handbook for Creative Church Musicians Harold Owen, 2001

The book delves into Craft Of Tonal Counterpoint. Craft Of Tonal Counterpoint is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Craft Of Tonal Counterpoint, encompassing both the fundamentals and more intricate discussions.

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 - Chapter 1: Introduction to Craft Of Tonal Counterpoint
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 - Chapter 4: Craft Of Tonal Counterpoint in Specific Contexts
 - Chapter 5: Conclusion
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 6. In chapter 5, the author will draw a conclusion about Craft Of Tonal Counterpoint. This chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Craft Of Tonal Counterpoint.

https://abp-london.co.uk/public/book-search/default.aspx/an_outline_of_modern_liberalism.pdf

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Craft Of Tonal Counterpoint Introduction

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