

SECOND EDITION

THE CRAFT OF TONAL COUNTERPOINT

THOMAS BENJAMIN

WITH EXAMPLES FROM THE WORKS OF J. S. BACH

INCLUDES A SCORE ANTHOLOGY

The Craft Of Tonal Counterpoint

**H. Owen Reed, Greg A. Steinke, Paul O.
Harder**

The 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 Tonal Counterpoint*

Thomas Benjamin, 2004-03 First Published in 2003 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 **The Craft of Modal Counterpoint** Thomas Benjamin, 2005 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company **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 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

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

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

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

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

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 *Historical Dictionary of Baroque Music* Joseph P. Swain,2023-05-08 Named a Library Journal Best Reference of 2023 Bravo An invaluable source for scholars and concertgoers Library Journal In the history of the Western musical tradition the Baroque period traditionally dates from the turn of the 17th century to 1750 The beginning of the period is marked by Italian experiments in composition that attempted to create a new kind of secular musical art based upon principles of Greek drama quickly leading to the invention of opera The ending is marked by the death of Johann Sebastian Bach in 1750 and the completion of George Frideric Handel s last English oratorio Jephtha the following year The Historical Dictionary of Baroque Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 500 cross referenced entries on composers instruments cities and technical terms This book is an excellent resource for students researchers and anyone wanting to know more about baroque music Historical Dictionary of Sacred Music Joseph P. Swain,2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of Historical Dictionary of Sacred Music contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music **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 A to Z of Sacred Music* Joseph P.

Swain,2010-04-09 Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions *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 *Tonal Counterpoint* Walter Raymond Spalding, 1904

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