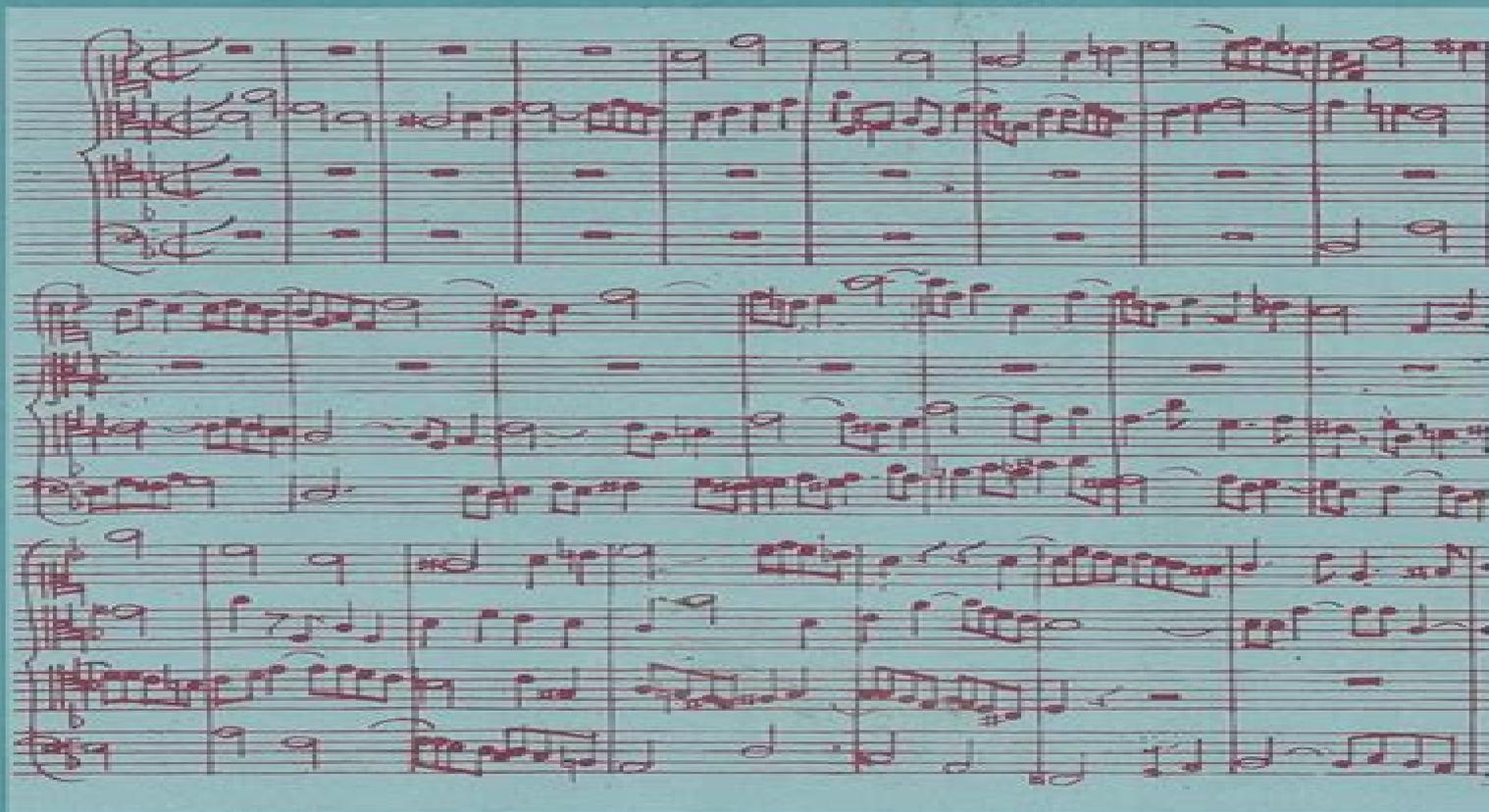


A Practical Approach To
Eighteenth-Century
Counterpoint



Robert Gauldin

A Practical Approach To Eighteenth Century Counterpoint

Paul O. Harder, Greg A. Steinke



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Essentials of Eighteenth-century Counterpoint Neale B. Mason, 1968

A Practical Approach to 16th Century Counterpoint Robert Gauldin, 2013-03-04 Practical work in writing counterpoint Gauldin emphasizes the acquisition of writing skills in the contrapuntal discipline and the simulation of sixteenth century sacred polyphonic idioms in this volume The author follows a didactic method of a non species or direct approach While no previous contrapuntal training is necessary to absorb this material some acquaintance with Baroque polyphonic terminology proves helpful Key features include musical examples illustrating specific devices are taken from musical literature or composed by the author demonstrates the possibility of employing a single given pitch series within the contexts of different compositional techniques includes a collection of complete or excerpted movements drawn from musical literature at the conclusion of each major textual division emphasizes Palestrina and the Counter Reformation sacred style discusses various compositional procedures of the late Renaissance including paraphrase cantus firmus familiar style parody polychoral technique and chromaticism

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Fugue in the Sixteenth Century Paul Walker, 2021 Examining the roots of the classical fugue pre Bach Paul Walker's *Fugue in the Sixteenth Century* explores the three principal fugal genres of the period motet ricercar and canzona through musical examples and close analysis

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

Handbook for Creative Church Musicians Harold Owen, 2001

Eighteenth Century Counterpoint Gilbert Trythall, 1993 This text begins with a species approach to counterpoint supported by a simultaneous synthesis of the resources of 18th century harmony Graded exercises seek to unify the principles of counterpoint and harmony in an expanding craft Chapters on melodic transformation and variation invertible counterpoint imitation and canon follow the introductory section and these chapters are in turn followed by chapters addressing the harmonic melodic and formal organization of model 18th century works The last chapters cover in order guided original composition in Two Part Invention Chorale Prelude Three Voice Fugue Passacaglia and Double Fugue form

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

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

Counterpoint, Based on Eighteenth Century Practice Kent Kennan, 1959 *Journal of Music Theory Pedagogy*, 2011 Essentials of 18th. Century Counterpoint Neale B. Mason, 1968 *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

Basic Materials in Music Theory Paul O. Harder, Greg A. Steinke, 2003 For one semester freshman level courses in Basic Musicianship Music Fundamentals or Music Foundations and for graduate courses in theory review This classic self paced auto instructional introduction to music fundamentals allows students to work independently through a programmed format allowing instructors to concentrate on the more creative aspects of their course From the wealth of clearly laid out lessons and exercises students receive continual feedback and reinforcement as they work through the sequence at their own pace

Harmonic Materials in Tonal Music Greg A. Steinke, 2002 This self paced auto instructional book in two volumes has become a classic in the field of music A wealth of clearly laid out lessons and exercises provide learners with continual feedback and reinforcement as they work through the activities and assignments at their own pace Chapter topics include some definitions the structure of tonality triads in root position doubling and spacing triads in root position voice leading triads in first and second inversion introduction to seventh chords and the dominant seventh phrase structure and cadences nonharmonic tones harmonic progression and the technique of harmonization For music studio teachers and students and use in preparatory music programs

The Cumulative Book Index, 1908 A world list of

books in the English language

Eighteenth-century Music in Theory and Practice Alfred Mann, 1994

Reviewing **A Practical Approach To Eighteenth Century Counterpoint**: Unlocking the Spellbinding Force of Linguistics

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