



COUNTERPOINT IN COMPOSITION

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FELIX SALZER AND CARL SCHACHTER

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COUNTERPOINT  
IN COMPOSITION

# Counterpoint In Composition

**Lingsheng Yao**

## Counterpoint In Composition:

**Counterpoint in Composition** Felix Salzer, Carl Schachter, 1989 Stanley Persky City University of New York

**Counterpoint in Composition** Felix Salzer, 1959      **Counterpoint in Composition** Felix Salzer, Carl Schachter, 1969

*Counterpoint in Composition* Felix Salzer, 2000      *Counterpoint, Composition and Musica Ficta* Margaret

Bent, 2013-10-28 Musica ficta is the practice of sharpening or flattening certain notes to avoid awkward intervals in medieval and Renaissance music. This collection gathers Margaret Bent's influential writings on this controversial subject from the past 30 years along with an extensive author's introduction discussing the current state of scholarship and responding to critics. Also includes 25 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.

**Counterpoint and Compositional Process in the Time of Dufay** Kevin N.

Moll, 1997 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company      *The Musical Times*

, 1908      **Counterpoint** Henry Martin, 2005 Counterpoint is a textbook for use as a stand alone text in a course on species counterpoint or as a supplementary text for standard college level courses in music theory. It is based on Heinrich Schenker's 1868-1935 two volume study of counterpoint. It is intended to help all students of theory or composition to improve their musicianship by examining the voice leading that underlies Western tonal music. The book proceeds by developing species counterpoint in the tradition of Johann Joseph Fux and his famous *Gradus ad Parnassum* 1725 but with attention to Schenker's more in depth study. For the sake of brevity musical examples are available on the Scarecrow Press website [www.scarecrowpress.com](http://www.scarecrowpress.com) rather than within the text itself. Everyone from beginning music theory students to composers to

graduate composition students will greatly benefit from the methods presented here Rather than actually teaching a student to compose working through these exercises will improve musicianship as it applies to both composition and understanding music theory **The Musical Herald** ,1904 *The Etude* ,1900 **The Temple University Catalogue** Temple University,1906

**Contemporary Counterpoint** Beth Denisch,2017-09-01 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 *The Musical Times and Singing-class Circular* ,1903

**Musical Times and Singing Class Circular** ,1898 *Music News*

,1929 **Catalogue** University of the Philippines,1917 *Bulletin* ... Bradley Polytechnic Institute (Peoria, Ill.),1920 *The Englishwoman's Year Book and Directory for the Year* ... Geraldine Edith Mitton,Louisa M. Hubbard,Emily Janes,1899 **An Introduction to British Music** Percy A. Scholes,1918

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