

## 1: Counterpoint - Wikipedia

*Zarlino and his legacy --Species counterpoint and Fux's Gradus --Thoroughbass methods --Rameau's early works --Rameau's later works and controversies --Mattheson and the study of melody --Harmonic perspectives on counterpoint --Changing aspects of harmonic theory --The Marpurg-Kirnberger disputes --Riepel on melody and phrases --Koch: toward a.*

A more condensed "student edition" of the Counterpoint Syllabus was typically distributed to the students in photocopied form containing the basic rules. It begins with rules and guidelines for the creation of melodies, and then shows how to combine melodies with each other according to a powerful syntax of consonant and dissonant harmonic intervals. But in fact, the rules and guidelines used in the following syllabus are not entirely based on Fux, but rather are more of a digest or compendium of many different pedagogical approaches, e. Counterpoint In Composition by Salzer and Schacter, among others. The class first works through the five species of Fux "strict" counterpoint in the vocal style of Palestrina and Lasso first using two voices, then three. At the middle of the term, a written exam on "strict" counterpoint is given. More freedom in the use of dissonance is introduced, and then figured bass and the subject of harmony are discussed and related to the contrapuntal studies. Students now attempt exercises in the more harmonically sophisticated and potentially more "instrumental" style of Bach. Canonic techniques are explored and selected works from the baroque and classical period are analyzed, and the students compose a final project for performance by instruments in the class. The topic of the correct order in which to teach harmony and counterpoint has been the subject of considerable debate. This introduction would normally be simultaneous with or possibly even before the introduction of the concept of triads. Then harmony can be elaborated, and then counterpoint as taught in a class like this one would make sense. But at first, the order of subjects should follow the order of complexity: This class attempts more than the simple "introduction" just described, and so would fit later into the curriculum; but obviously, total mastery of this subject could not be expected within one academic year even at the college level, therefore this class approaches the subject with the premise that there is a smaller, more basic set of rules and guidelines that can be mastered in the allotted time by students of this younger age group typically middle school or high school. It may form the basis for not only technically "correct" exercises, but for ones that may have real artistic merit as well. The list of rules for the "strict" exercises is therefore kept as small as possible, while including all the basic necessities of contrapuntal understanding. It is important that the student understand the reasons for studying this subject. Though not all-emcompassing, it is one of the most efficient and elegant systems of compositional pedagogy in existence. The mastery of the basic materials of music in the context of compositional craftsmanship is of great benefit to the development of this awareness. For example, motion in parallel octaves is prohibited in this class; when a student writes parallel octaves, this indicates that s he is not aware of the parallel octaves. This ability to decipher and comprehend the messages in a page of music is a primary goal of our studies. It must be aural and musical, not just intellectual. Relevant passages from the text are read aloud in class by the students as appropriate, but the only rules the students are expected to follow on the homework exercises, the midterm test and final project are those appearing in this syllabus. On the first day of class, an overview of counterpoint is given and the course is described as in the preceding paragraphs. Cantus Firmus "CF," the given melody, usually in whole notes Counterpoint "CP," the added melody or melodies and Species "type" defined by the ratio of speeds between the to the CF and CP are defined and the basic principles of good melodic writing are discussed.

## 2: Syllabus For Counterpoint

*Beginning with the influence of Zarlino and seventeenth-century theorists, Lester goes on to focus on central traditions emerging from definitive works in the early eighteenth century: species counterpoint in the writings of Fux; thoroughbass as presented by Niedt and Heinichen Rameau's harmonic theories; and Mattheson's views on melodic structure.*

Modern analysts often tend to focus on notes with visual accidentals as the surprising parts of a piece of Renaissance music, and sixteenth-century theorists do advise against using these in most situations. That is, rather than looking for accidentals, we should be listening for aural relationships. Rather, my discussion serves two purposes: Lassus even gives the audience time to revel in these relationships, as the sonorities of measures 1–4 are much longer in duration, on average, than those of measures 5–8. Zarlino is clearly aware of this tension, and states that in situations where a composer cannot avoid a nonharmonic relation, For used in this way they do not have such a poor effect Zarlino [ ] , Score and Recording 3. Lassus, *Prophetiae Sibyllarum*, *Sibylla Europaea*, score and recording click to open score and listen [6. I will suggest here that the return of a prominent sonority and the use of a single diatonic collection create a sense of stability and smoothness, which may help us adopt a diatonic-system-based listening strategy. On the other hand, a passage that is less consistent diatonically, with a greater diversity of sonorities, may bring our attention primarily to surface-level relationships. In addressing these issues, I will indicate some of the ways that the surface-level focus of my thesis might be reintegrated into an analytical framework that also recognizes mode and diatonicism as important elements. I will briefly describe the end of the piece to bring attention to a few more insights available from a contrapuntal analysis, and then I will turn to the more diatonic sections. Also see Score and Recording 3. *Virginis aeternum veniet de corpore verbum Purum, qui valles et montes transiet altos. Ille volens etiam stellato missus Olympo, Edetur mundo pauper, qui cuncta silenti Rexerit imperio: Humano simul ac divino semine natus.* From the body of a virgin shall come forth the pure word eternal, who shall cross valleys and high mountains. He, willingly sent even from starry Olympus, will be sent into the world a pauper, who shall rule all creation with silent power. Thus I believe and shall acknowledge in my heart: He is the child of both divine and human seed. Lassus, *Prophetiae Sibyllarum*, *Sibylla Europaea*, measures 33– The final cadence, to A, is also the only cadence to A. Simply having a nonharmonic relation between the penultimate and final sonorities is almost unique in the cycle. It is likely that in this context these intervals are meant to evoke words like *dolcemente* gently , *soavemente* sweetly , or perhaps *pensose* thoughtful , rather than, say, *dolore* sorrow. Lassus, *Prophetiae Sibyllarum*, *Sibylla Europaea*, measures 27–28 click to enlarge and listen [6. It is diatonic as a whole: It both begins and ends on sonorities built over bass-note G, and includes only other sonorities related to G by perfect fourth or fifth. To the modern listener, this may suggest both a diatonic system and a pitch center. Nevertheless, the relationships listed above indicate that this is a fundamentally different kind of counterpoint than that which dominates the piece. In passages without an obvious underlying diatonic system, the emphasis is on behavior of and relationships between sonorities. In such passages, nonharmonic relations will stand out from the texture as remarkable events; in fact, they themselves are often responsible for the erosion of pure diatonicism. In passages of pure diatonicism, if nonharmonic relations stand out, it will be because they are particularly helpful in defining a diatonic collection. The interaction of diatonic passages: Lassus, *Prophetiae Sibyllarum*, *Sibylla Europaea*, mm. In measures 30–31, the same sonorities as in measures 27–28 are repeated in a different order, again defining the one-sharp collection. In measures 32–33, the same relationships are repeated down a whole step, defining the one-flat collection. As this sonority leads to a note foreign to the one-sharp collection F , we as listeners may begin to assume that the piece has entered a more continuous, less diatonic mode of counterpoint. It is only with the nonharmonic relation of measure 32 which points uniquely to the 1-flat collection and the return to F in the bass on the downbeat of measure 33 creating stability and perhaps a pitch center that this possibility is excluded. Lassus, *Prophetiae Sibyllarum*, *Sibylla Europaea*, measures 13–18 click to enlarge and listen Example Lassus, *Prophetiae Sibyllarum*, *Sibylla Europaea*, measures 1–12 click to enlarge and listen [6. The one-sharp collection is defined by the first three sonorities in measures 13– Sonorities on C and A in measures

14–15 mediate between this collection and the strongly established one-flat diatonic system of measures 16–18. Finally, the collection-establishing bass progression of these measures, F–B–C–F, interlocks with a bass progression that establishes the natural collection in measures 17–18 C–F–G–C. The cadential formula in measure 18 brings this passage to an end, and less-diatonic music follows. In the opening measures, the lack of a clear underlying diatonic system and the nonharmonic relations suggest a listening strategy that emphasizes contrapuntal relationships over diatonicism, but the first point of repose, at the end of measure 3, repeats the sonority on the downbeat of measure 2. This has the potential to suggest pitch stability, despite the fact that the three sonorities in measures 1–3 cannot be rationalized within one diatonic system. The sonority on E returns again in measure 8, but the much higher chromatic density of measures 4–8 make it difficult to hear E as a pitch center or agent of stability until it actually returns. Analysis in turn should reflect these different strategies, focusing on diatonic collections where they exist, and exploring surface-level relationships when the deeper-level hearing is obscured by dense chromaticism. This article has proposed two elements that we might focus on in analyzing such music: Other topics also seem promising for analysis: We have a wide array of tools to describe pitch centers and their attendant diatonic systems, but once we understand accidentals in relation to diatonicism and local contrapuntal relations we can appreciate the compositional design and its aural effects more fully. Return to beginning Appendix 1: An Aural Perspective in the Sixteenth Century Nicola Vicentino, in his treatise *Ancient Music Adapted to Modern Practice*, often seems less concerned with the overall concepts of mode and diatonic system, and more interested in the aural result of sonority-to-sonority connections. In particular, Vicentino clearly distinguishes between notated chromaticism and aural chromaticism: I also discussed the alteration of notation, so-called feigned music. And yet it should not be called feigned music but rather feigned transposition, for music notated with four flats seems to the eye to be completely altered by the notation, whereas the ear discerns no difference between music with and without flats, as I said in Chapter 13 Vicentino [], If aural effect is more important than theoretical notated chromaticism, then the only concern mandating the clear use of a single mode throughout a piece is the desire to avoid tonal clashes with choral responses: However, in setting madrigals and other vernacular texts that do not require response from a choir, a composer may finish outside the mode for the sake of imitating the words, for there will be no disagreement except with the initial mode. But experienced composers, who first write the ending, work up to it so elegantly that the listeners are not aware that the piece does not end on the initial mode. Such a composition proceeds by means of a sure and elegant technique of gradually leaving one mode for another in a leisurely way, without disturbing the audience, whose sense of hearing is left satisfied Vicentino [], Since such violations of notated diatonicism are allowed at the end of the piece, they are surely allowed elsewhere as well. Vicentino says this a few pages earlier: But in the parts between the beginning and the middle, and between the middle and the end, it does not much matter whether you insert some passage or other that lies outside the mode, provided you approach the final part elegantly, by starting in good time and moving gradually and surely toward the pitches and location of the tone or mode Vicentino [], Examples of the Virgin Birth motive The Virgin Birth motive consists of three major triads related by whole step. In the following examples, brackets indicate surrounding text that does not participate in this succession of sonorities, given for context. Measures numbers refer to Lasso

## 3: MTO Chenette, Hearing Counterpoint Within Chromaticism

*The Frustration of Learning Counterpoint This article talks about: My frustrations with learning counterpoint on my own from books Some facts and assumptions about learning counterpoint My first counterpoint lesson (hint: it involves your input to make it work) If you want to skip to the first lesson, just scroll to the bottom of the [ ].*

Tablature Maps Counterpoint for Guitarists: Contrapuntal techniques in modern guitar-based music may not be as extensively used as in classical music, but guitar-based music still contains contrapuntal elements. Often these elements occur through the use of voice-leading when played solely on the guitar, but they can also occur between a guitar and another instrument, or instruments. Consider the opening of Stairway to Heaven by Led Zeppelin, the solo guitar has a melody, in eighth notes, which is moving against the slower half note chromatic bass notes. The use of two or more different note values played simultaneously is one of the main components of counterpoint. Notice also that the highest eighth notes in the first two bars are moving in contrary motion with the half notes. Contrary motion is used extensively in contrapuntal textures as it highlights the independence of the melodic lines. Even in the opening four bars of this iconic song there are a number of contrapuntal techniques being used. As we shall see, solo guitar music uses many of these techniques, especially when a complete texture of bass line, melody, and accompaniment is desired we will return to solo guitar parts in later articles. Continuing with the opening of Stairway to Heaven, after the initial introduction, shown above, a group of recorders enter. In the second full bar some independence is created with the highest recorder playing a descending line against the stationary F half note – this is called oblique motion. It must be remembered that the underlying harmonic progressions must always be kept in mind when attempting to incorporate any contrapuntal techniques. So how can we begin to incorporate contrapuntal elements into our own music? To answer these questions, and expand on some of the techniques introduced above, let us consider the melody of the first four bars of J. Many guitarists have performed this piece, and it was also featured in the movie Tenacious D in The Pick of Destiny. As its name suggests, the Bourree is in the key of E minor, which can be confirmed by the raised leading note D sharp and the use of the ascending and descending forms of the E melodic minor scale. As mentioned earlier, when writing counterpoint the underlying harmonic progression must always be kept in mind. In this piece, the rate of harmonic change is usually fairly rapid but this is not always necessary or desirable. This exchange pivots around the F sharp eighth note and extends tonic harmony across two quarter-note beats. When two, or more, parts move together, using the same note values and rhythm, the counterpoint is said to be note against note. In two-part first species counterpoint both parts together imply the harmonies and can create different harmonies for each quarter note beat or, as is the case with the voice-exchange example discussed above, the harmony can be extended over several beats. In the above example, the harmony of the upbeat bar and the first quarter note beat of the first bar is expanded by the voice-exchange and contrary motion between the melody and bass. With two-part first species counterpoint one note of the triad must be omitted. It is this fact that can lead to harmonic ambiguity if the composer does not define the intended harmony. Consider the following In the key of E minor the notes E and G may imply tonic harmony; without the fifth, B. However, the notes E and G in E minor may also imply submediant harmony C major; without the root. When using extended harmony, E and G may belong to other types of harmony also, such as an A minor seventh chord. It is the context which should help to define which harmony is being used at any given moment. Also, as always, your ears should guide you in this regard. Looking again at the Bourree, the harmony on the second quarter note beat of bar one can be heard as chord two in E minor, F sharp – A – C, the diminished supertonic chord. This can be confirmed by context, as the harmony on beat three, B – D sharp, is clearly the dominant, and so we are dealing with a ii – V cadential progression. When either analysing a piece of music or writing your own piece, remember that your harmonies need to create convincing progressions. The two notes in second species counterpoint may both be harmony notes, notes which are both present in the chord, or one may be a passing note, which passes by step between two harmony notes. In this regard, the two F sharp notes in the voice-exchange can be heard as passing notes, as they pass between the harmony notes E and G of the tonic

harmony. In the case of the diminished supertonic harmony on beat two of bar one, the E clearly passes by step between the F sharp and D sharp in the melody and so can be called a passing note. In this context, however, the E is probably more correctly heard as a harmony note, as it is the seventh of the supertonic seventh chord – the seventh E of this chord also resolves correctly in this context. As the dominant typically moves to either tonic or submediant harmony after a cadential progression, we can expect either of these chords to follow. It is not until the beginning of bar two that we get a note combination which suggests the tonic. To explain the notes on beat four of bar one we must look at the extended dominant harmony: B – D sharp – F sharp – A; the dominant seventh chord. Remember, in second species counterpoint, harmony notes may leap while non-harmony notes, such as passing notes, must pass by step. The F sharp leaping and the A correctly resolving helps to confirm that dominant harmony continues from beat three to beat four of bar two. Passing notes may be unaccented; they pass on the offbeat, or accented; they pass on the beat. Both types are used extensively in many styles of music. The key point to remember is: The handling of consonance and dissonance has evolved considerably over time and is a topic which should not overly concern us at present. We should be aware, however, that when notes combine in the types of intervals which are found in typical chordal constructions, such as 3rds, 6ths, fifths and octaves, they have a more stable, relaxed sound to them. And when notes combine with intervals not typically found in chordal constructions there is more dissonance, or energy, which propels the music forward towards the next point of stability; these intervals include 2nds, tritones and 7ths. Bear in mind that much contemporary music uses dissonance as a basis for its sound and these observations regarding consonance and dissonance are not intended to influence your own compositional style; rather they are included as a brief explanation of the thought behind much classical theory. Already we can see that the rate of harmonic change may vary within a bar and that typically there is a mixture of a quicker and slower rate of harmonic change throughout a work. The chords not showing inversions from the upbeat bar through beat one of bar two can be summed up as follows Notice also that Bach makes considerable use of inversion, which prevents the overuse of root position chords while also creating a smoother bass melody. The harmony on beat two of bar two can be heard as a leading note first inversion diminished triad which resolves to the tonic on beat three. Once again Bach includes an accented ascending passing note C sharp on beat two which propels the melody, through the raised leading note D sharp towards the root note on beat three. The leading note diminished triad on beat two of bar two can be heard as expanding the tonic harmony across beats one to three. Beat four of bar two can probably best be heard as a first inversion D secondary dominant seventh chord which resolves to the G-B note combination on beat one of bar three The D dominant seventh occurs in the same point when bars one to the first beat of bar three repeat in bars five to the first beat of bar seven not included in our example. In bar six the D dominant confirms the modulation into the relative major G and can be thought of as the true dominant of that key. In bar two to three, however, the D secondary dominant seventh simply precedes the G-B note combination, which at this point can be heard as the tonic, E minor, without the root. This progression still works as it can be heard as an interrupted cadence in G major, V-vi: D – E minor, or, the F sharp – C combination on beat four of bar two can be heard as the leading-note diminished triad without its root – the D note is a descending accented passing note. Either way, the music is propelled into bar three by the need for the tritone F sharp – C to resolve. Continuing into bar three, Bach continues towards the dominant of E minor B on beat three. The vertical note combinations on beats two and four of bar three are a little ambiguous but can be heard as following a similar cadential progression to that found on beats two and four of bar one; they also both contain the same bass melody. While the cadential progression in bar one progresses ii -V and on to i in bar two, the progression in bar three proceeds iv – V – vii, and on to i in bar four. The harmonies in bar three may not be as explicitly represented as those in bar one, but if we imagine a third part in bar three, the underlying voice-leading becomes a little clearer The chord on beat two of bar three contains a seventh G, making it a subdominant seventh chord which resolves correctly to the fifth of the dominant F sharp. Despite this, the ear accepts the progression towards the tonic at the beginning of bar four. This is partly due to the use of the same bassline as in bar one, and also partly due to the presence of the tonic and dominant on the same beats as in bar one; the ear simply accepts the move through beats two and four and on to the tonic in bar four.

The listener is more likely to accept bare harmony if they have heard similar harmonies and similar melodic shapes previously. The harmonies in bar four proceed: The phrase ends with the familiar voice-leading of a perfect cadence: Contrary motion is the most common motion in these few bars, there are, however, two occurrences of similar motion:

## 4: Compositional Theory in the Eighteenth Century - Joel Lester - Google Books

*In the case of strict Renaissance counterpoint, this will often be resolving at the unison or octave, but in other forms of counterpoint could absolutely be the tonic and fifth, a tonic triad, or any other combination of pitches that would sound resolved in the piece's harmonic language.*

Glossary of contrapuntal terms *appoggiatura*: Its most natural resolution is by descending stepwise motion. The procedure becomes more easily apparent when both versions of the melodic material, original and augmented, are stated simultaneously. A specific compositional idiom in third species. It grows out of the elaboration of a basic two-note figure. Within the common-practice era, the strictest kind of imitative polyphony. In such a canon, all the lines of the texture are derived from a single melody, which is stated first and then followed by the successive entrances of the remaining voices. If, at some point, the imitation process is terminated and the texture arrives at a cadence, the canon is said to be finite. If, on the other hand, the original *dux* the melodic "model" and its comes the imitating voices can be brought back to the beginning so that the polyphonic fabric can continue seamlessly, the canon is said to be infinite. Counterpoint in which each of the voices is written as an independent part, not aligned in a score. By extension, it can be understood as the background content of a motive, fugal subject, harmonic progression, or any larger musical organism. Heinrich Schenker based his whole analytical approach on the notion that all tonal music can be reduced to a few of those basic linear schemes. The term *cantus firmus* derives from plainchant singing, for counterpoint grew out of the combination of given -"firm"- liturgical melodies i. Portion of the polyphonic fabric that was "fixed" insofar as it was derived from an established chant. To some extent, synonym of "cantus firmus". In a process that lasted several centuries, the Roman Church absorbed and compiled liturgical melodies from diverse European regions. Those different dialects -styles - included, among others, Gallican, Beneventan, Visigothic or Mozarabic, and Ambrosian Chant. This impression depends largely on context, meaning therefore different actual mixtures of sounds for each musical style. In the common-practice era, perfect unisons, fifths and octaves were considered perfect consonances, whereas thirds and sixths -either major or minor- were considered imperfect consonances. The remaining intervals -fourths, seconds and sevenths, plus all augmented and diminished- were considered dissonant. Also called *contrapunto fugato*. Also called *cantus planus*. No dissonances are permitted. The procedure becomes more easily apparent when both versions of the melodic material, original and diminished, are stated simultaneously. The resulting vertical intervals were therefore varied, as opposed to the parallel organum. In contrapuntal terms, doublings are to be used with caution, for they destroy the individuality of the different intervening lines. A melodic model after which a polyphonic composition in strict imitation is brought about. This primary line is surrounded by elaborated decorative elements in secondary voices. Rhythmic formulae subordinated to a basic beat in ternary division. For the first time, it allowed for a precise synchronization between two, three and four polyphonic voices within a given composition. It can be parallel both voices moving up or down, oblique one of the voices moving up or down, the other remaining in its place, or contrary one voice moving up, the other moving down, or vice versa. From the contrapuntal point of view, oblique and contrary motion are always preferred, for they reinforce the melodic independence of each line. It occurs when a consonant tone moves to and returns from another tone by step. It occurs when a dissonant tone connects, by stepwise motion, two consonant tones. None of the voices is secondary. Secondary voices were added in parallel motion at fixed intervals perfect fourths, fifths, and octaves to the one singing the chant. Fux, and widely used from then on. It groups the kinds of contrapuntal exercises in five kinds, according to the rhythmic prototypes to be used, forcing melodic creativity and intervallic control within the given rhythmic frame. First species corresponds to 1: It means that the contrapuntal voice is improvised by the singer. First described in theoretical terms by Guilelmus Monachus in *De Praeceptis artis musicae et practice compendiosus libellus*, possibly giving account of what had become common practice by the XV C. To be such, and regardless of the musical style, a suspension must have three stages: The durational proportions corresponding to those stages vary, depending on the historical period. In general, the durations corresponding to the preparation and resolution of the

suspension became progressively shorter as the harmonic language evolved. The standard range for a SATB combination mixed vocal quartet or choir is: An augmented fourth or a diminished fifth.

## 5: Counterpoint | Revolv

*The Sinfonia (Three-Part Invention) in F minor stands out among J. S. Bach's masterworks of triple counterpoint because of its bold departures from conventional practices of dissonance treatment.*

Example[ edit ] The score below shows the first four measures of the C-major prelude from J. Letter a presents the original score while b and c present reductions simplified versions intended to clarify the harmony and implied voice leading, respectively. In b , the same measures are presented as four block chords with two inverted: In c , the four measures are presented as five horizontal voices identified by the direction of the stems which are added even though the notes are actually whole notes. Notice that each voice consists of just three notes: The four chords result from the fact that the voices do not move at the same time. History[ edit ] Voice leading developed as an independent concept when Heinrich Schenker stressed its importance in " free counterpoint ", as opposed to strict counterpoint. All musical technique is derived from two basic ingredients: Of the two, voice leading is the earlier and the more original element. Common-practice conventions and pedagogy[ edit ] Chord connection[ edit ] An example of parallel fifth in the two lower voices. Common-practice conventions dictate that melodic lines should be smooth and independent. To be smooth, they should be primarily conjunct stepwise , avoid leaps that are difficult to sing, approach and follow leaps with movement in the opposite direction, and correctly handle tendency tones primarily, the leading-tone , but also the , which often moves down to . Contrapuntal conventions likewise consider permitted or forbidden melodic intervals in individual parts, intervals between parts, the direction of the movement of the voices with respect to each other, etc. Whether dealing with counterpoint or harmony, these conventions emerge not only from a desire to create easy-to-sing parts [11] but also from the constraints of tonal materials [12] [ vague ] and from the objectives behind writing certain textures. Move each voice the shortest distance possible. One of the main conventions of common-practice part-writing is that, between successive harmonies, voices should avoid leaps and retain common tones as much as possible. This principle was commonly discussed among 17th- and 18th-century musicians as a rule of thumb. For example, Rameau taught "one cannot pass from one note to another but by that which is closest. When a chord contains one or more notes that will be reused in the chords immediately following, then these notes should remain, that is retained in the respective parts. If no note at all is present in a chord which can be reused in the chord immediately following, one must apply contrary motion according to the law of the shortest way, that is, if the root progresses upwards, the accompanying parts must move downwards, or inversely, if the root progresses downwards, the other parts move upwards and, in both cases, to the note of the following chord closest to them. If one wants to avoid the dangers produced by larger intervals [ Such procedures yield a kind of wave-like melodic line which as a whole represents an animated entity, and which, with its ascending and descending curves, appears balanced in all its individual component parts. Cherubini only said that conjunct movement should be preferred. To promote voice independence, melodic lines should avoid parallel unisons, parallel fifths, and parallel octaves between any two voices. This differentiation between outer and inner voices was an outgrowth of both tonality and homophony. In this new Baroque style, the outer voices took a commanding role in determining the flow of the music and tended to move more often by leaps. Inner voices tended to move stepwise or repeat common tones. A Schenkerian analysis perspective on these roles shifts the discussion somewhat from "outer and inner voices" to "upper and bass voices. That theory decomposes movements from one chord to another into one or several "parsimonious movements" between pitch classes instead of actual pitches i.

## 6: Counterpoint for Guitarists | Deciphering Guitar [www.enganchecubano.com](http://www.enganchecubano.com)

*Bach and the Meanings of Counterpoint (New Perspectives in Music History and Criticism) [David Yearsley] on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers. This book offers new interpretations of many of Bach's late compositions which include complex musical techniques such as canon.*

Notes offset against each other as suspensions ; All the first four species together, as "florid" counterpoint. Concerning the common practice era, alterations to the melodic rules were introduced to enable the function of certain harmonic forms. The combination of these melodies produced the basic harmonic structure; the figured bass. Considerations for all species The following rules apply to melodic writing in each species, for each part: The final must be approached by step. If the final is approached from below, then the leading tone must be raised in a minor key Dorian, Hypodorian, Aeolian, Hypoaeolian , but not in Phrygian or Hypophrygian mode. The ascending minor sixth must be immediately followed by motion downwards. If writing two skips in the same directionâ€”something that must be only rarely doneâ€”the second must be smaller than the first, and the interval between the first and the third note may not be dissonant. The three notes should be from the same triad; if this is impossible, they should not outline more than one octave. In general, do not write more than two skips in the same direction. If writing a skip in one direction, it is best to proceed after the skip with motion in the other direction. There must be a climax or high point in the line countering the cantus firmus. This usually occurs somewhere in the middle of exercise and must occur on a strong beat. An outlining of a seventh is avoided within a single line moving in the same direction. And, in all species, the following rules govern the combination of the parts: The counterpoint must begin and end on a perfect consonance. Perfect consonances must be approached by oblique or contrary motion. Imperfect consonances may be approached by any type of motion. The interval of a tenth should not be exceeded between two adjacent parts unless by necessity. Build from the bass, upward. First species In first species counterpoint, each note in every added part parts being also referred to as lines or voices sounds against one note in the cantus firmus. Notes in all parts are sounded simultaneously, and move against each other simultaneously. Since all notes in First species counterpoint are whole notes, rhythmic independence is not available. A "skip" is an interval of a third or fourth. See Steps and skips. An interval of a fifth or larger is referred to as a "leap". A few further rules given by Fux, by study of the Palestrina style, and usually given in the works of later counterpoint pedagogues, are as follows. Begin and end on either the unison, octave, or fifth, unless the added part is underneath, in which case begin and end only on unison or octave. Use no unisons except at the beginning or end. Avoid parallel fifths or octaves between any two parts; and avoid "hidden" parallel fifths or octaves: Avoid moving in parallel fourths. In practice Palestrina and others frequently allowed themselves such progressions, especially if they do not involve the lowest of the parts. Avoid moving in parallel thirds or sixths for very long. Attempt to keep any two adjacent parts within a tenth of each other, unless an exceptionally pleasing line can be written by moving outside that range. Avoid having any two parts move in the same direction by skip Attempt to have as much contrary motion as possible. Avoid dissonant intervals between any two parts: In the following example in two parts, the cantus firmus is the lower part. The same cantus firmus is used for later examples also. Each is in the Dorian mode. Additional considerations in second species counterpoint are as follows, and are in addition to the considerations for first species: It is permissible to begin on an upbeat, leaving a half-rest in the added voice. The accented beat must have only consonance perfect or imperfect. The unaccented beat may have dissonance, but only as a passing tone, i. Avoid the interval of the unison except at the beginning or end of the example, except that it may occur on the unaccented portion of the bar. Use caution with successive accented perfect fifths or octaves. They must not be used as part of a sequential pattern. There are three figures to consider: The nota cambiata , double neighbor tones, and double passing tones. The upper and lower tones are prepared on beat 1 and resolved on beat 4. The fifth note or downbeat of the next measure should move by step in the same direction as the last two notes of the double neighbor figure. Lastly a double passing tone allows two dissonant passing tones in a row. The figure would consist of 4 notes moving in the same direction by step. The two notes that allow dissonance would be beat 2 and 3 or 3

and 4. The dissonant interval of a fourth would proceed into a diminished fifth and the next note would resolve at the interval of a sixth. A fourth and a diminished fifth. This is an example of a descending double neighbor figure against a cantus firmus. This is an example of an ascending double neighbor figure with an interesting tritone leap at the end against a cantus firmus. Fourth species In fourth species counterpoint, some notes are sustained or suspended in an added part while notes move against them in the given part, often creating a dissonance on the beat, followed by the suspended note then changing and "catching up" to create a subsequent consonance with the note in the given part as it continues to sound. As before, fourth species counterpoint is called expanded when the added-part notes vary in length among themselves. The technique requires chains of notes sustained across the boundaries determined by beat, and so creates syncopation. Also it is important to note that a dissonant interval is allowed on beat 1 because of the syncopation created by the suspension. In the example, the first and second bars are second species, the third bar is third species, the fourth and fifth bars are third and embellished fourth species, and the final bar is first species. In imitative counterpoint, two or more voices enter at different times, and especially when entering each voice repeats some version of the same melodic element. The fantasia , the ricercar , and later, the canon and fugue the contrapuntal form par excellence all feature imitative counterpoint, which also frequently appears in choral works such as motets and madrigals. Imitative counterpoint spawned a number of devices, including: Melodic inversion The inverse of a given fragment of melody is the fragment turned upside downâ€”so if the original fragment has a rising major third see interval , the inverted fragment has a falling major or perhaps minor third, etc. Compare, in twelve tone technique , the inversion of the tone row, which is the so-called prime series turned upside down. At least one pair of parts is switched, so that the one that was higher becomes lower. See Inversion in counterpoint ; it is not a kind of imitation, but a rearrangement of the parts.

## 7: Personal Bibliography: Arranging & Composition | Jed Scott Music

*Counterpoint is like the capstone of music theory (from my perspective). It really brings theory all together, at least for me. Still, I'd say that in order to study counterpoint it helps to have a background in basic theory first, which is why I characterize it as a capstone.*

Notes offset against each other as suspensions ; All the first four species together, as "florid" counterpoint. Concerning the common practice era, alterations to the melodic rules were introduced to enable the function of certain harmonic forms. The combination of these melodies produced the basic harmonic structure; the figured bass. The final must be approached by step. If the final is approached from below, then the leading tone must be raised in a minor key Dorian, Hypodorian, Aeolian, Hypoaeolian , but not in Phrygian or Hypophrygian mode. The ascending minor sixth must be immediately followed by motion downwards. If writing two skips in the same direction—something that must be only rarely done—the second must be smaller than the first, and the interval between the first and the third note may not be dissonant. The three notes should be from the same triad; if this is impossible, they should not outline more than one octave. In general, do not write more than two skips in the same direction. If writing a skip in one direction, it is best to proceed after the skip with motion in the other direction. There must be a climax or high point in the line countering the cantus firmus. This usually occurs somewhere in the middle of exercise and must occur on a strong beat. An outlining of a seventh is avoided within a single line moving in the same direction. And, in all species, the following rules govern the combination of the parts: The counterpoint must begin and end on a perfect consonance. Perfect consonances must be approached by oblique or contrary motion. Imperfect consonances may be approached by any type of motion. The interval of a tenth should not be exceeded between two adjacent parts unless by necessity. Build from the bass, upward. First species[ edit ] In first species counterpoint, each note in every added part parts being also referred to as lines or voices sounds against one note in the cantus firmus. Notes in all parts are sounded simultaneously, and move against each other simultaneously. Since all notes in First species counterpoint are whole notes, rhythmic independence is not available. A "skip" is an interval of a third or fourth. See Steps and skips. An interval of a fifth or larger is referred to as a "leap". A few further rules given by Fux, by study of the Palestrina style, and usually given in the works of later counterpoint pedagogues,[ citation needed ] are as follows. Begin and end on either the unison, octave, or fifth, unless the added part is underneath, in which case begin and end only on unison or octave. Use no unisons except at the beginning or end. Avoid parallel fifths or octaves between any two parts; and avoid "hidden" parallel fifths or octaves: Avoid moving in parallel fourths. In practice Palestrina and others frequently allowed themselves such progressions, especially if they do not involve the lowest of the parts. Avoid moving in parallel thirds or sixths for very long. Attempt to keep any two adjacent parts within a tenth of each other, unless an exceptionally pleasing line can be written by moving outside that range. Avoid having any two parts move in the same direction by skip Attempt to have as much contrary motion as possible. Avoid dissonant intervals between any two parts: Short example of "First Species" counterpoint In the adjacent example in two parts, the cantus firmus is the lower part. The same cantus firmus is used for later examples also. Each is in the Dorian mode. Second species[ edit ] In second species counterpoint, two notes in each of the added parts work against each longer note in the given part. Additional considerations in second species counterpoint are as follows, and are in addition to the considerations for first species: It is permissible to begin on an upbeat, leaving a half-rest in the added voice. The accented beat must have only consonance perfect or imperfect. The unaccented beat may have dissonance, but only as a passing tone, i. Avoid the interval of the unison except at the beginning or end of the example, except that it may occur on the unaccented portion of the bar. Use caution with successive accented perfect fifths or octaves. They must not be used as part of a sequential pattern. Short example of "Second Species" counterpoint.

## 8: The Counterpoint Page

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