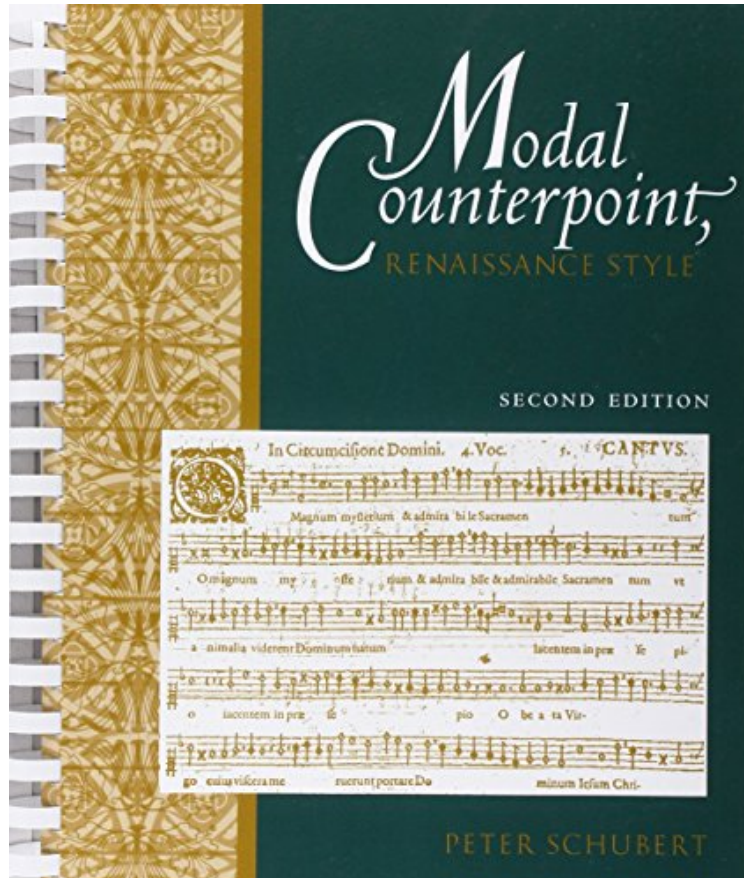


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## Modal Counterpoint: Renaissance Style

Peter Schubert

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#800932 in Books 2007-12-18Original language:EnglishPDF # 1 9.10 x .90 x 10.90l, 1.85 #File Name: 019533194X368 pages | File size: 51.Mb

**Peter Schubert : Modal Counterpoint: Renaissance Style** before purchasing it in order to gage whether or not it would be worth my time, and all praised Modal Counterpoint: Renaissance Style:

11 of 11 people found the following review helpful. Comprehensive introduction to Renaissance-style counterpointBy klavierspielPeter Schubert is on the faculty of McGill University. As a first-time teacher of species counterpoint I am impressed by this book's organization, clarity of explanation and vast quantity of practice exercises. For the sake of the beginner student fine nuances of style are skipped, especially in the early chapters, in favor of a thorough grounding in rules, divided into "hard" and "soft" categories. The former are regarded as unyielding benchmarks of correctness, while the latter have to do more with stylistic ease and euphony. The sheer quantity of rules may overwhelm some students; careful explanation by the instructor is necessary to avoid glazed-over eyes and discouragement. At least in my edition there is as yet no attempt to put some of the examples and exercises in audio form, as do many theory texts today. I also think answer keys for some of the shorter exercises would make this book even more useful, though of course such things tempt some students to peek.Still, the organization of the material and the obvious expertise of the author make this textbook a most impressive entry in the music theory teaching sweepstakes.2 of 2 people found the following review helpful. Great textbookBy Lynnann Jean WieringaEasy to read, many many exercises, great

approach to the subject. A lot of examples from the literature - this is especially helpful. 1 of 2 people found the following review helpful. Clear and helpful  
By Sarah  
This book has a clear modern writing style with plenty of good examples. As a graduate student in composition I found it an engaging and efficient way to learn the information I was interested in.

An exceptional text for undergraduate and graduate music students, *Modal Counterpoint, Renaissance Style* uses a wide variety of carefully graded exercises to present guidelines for writing and analyzing 16th-century music. The only species counterpoint text that draws directly on Renaissance treatises, it provides a conceptual framework to guide students through composition and analysis as it teaches them general structural principles. With stylistically diverse examples including not only motets and mass movements but also French chansons, German chorale settings, English canzonets, Italian madrigals, and Spanish organ hymns, villancicos, and *ricercars*, the book gives students a "real-life" feel for the subject. It distinguishes between technical requirements ("hard" rules) and stylistic guidelines ("soft" rules), and includes coordinated exercises that allow students to develop their skills systematically. The concluding chapters provide the formal and conceptual building blocks for longer pieces and encourage students to understand analysis and composition as complementary activities. By the end of the book, students are writing real compositions, not just drill exercises. The text also features progressively graded exercises, historical asides that explain important topics and issues of the period, and some notes in the preface on using the book in the classroom. Combining the historical accuracy of "style-oriented" texts with the more systematic species counterpoint approach, this book offers a unique alternative to other methods. Now in its second edition, *Modal Counterpoint, Renaissance Style* integrates improvisation activities and new repertoire examples into many chapters; revises the chapter on three-part writing (Chapter 14) so that it pays more attention to rules and strategies; reworks the chapters on cadences (Chapter 10) and on writing two parts in mixed values (Chapter 11) to make them more accessible to students; incorporates clarified instructions throughout; and includes a summary of rules.

"There is no other textbook in modal counterpoint quite like it. Schubert's innovative division of rules into "hard" (rules never to be violated) and "soft" (rules that may be violated if the occasion demands) has proven very useful in the classroom, and his warm-up exercises for each species are quite helpful. This certainly ranks among the best music theory textbooks of the past ten years."--Anton Vishio, Steinhardt School of Culture, Education, and Human Development, New York University  
"This is one of the most successful textbooks in any area of music I have used in sixteen years of university teaching. It is also remarkably well edited. Its format is both instructor- and student-friendly. This is a book of inspired musicality, pragmatic pedagogy, scholarship, and wit."--Jeff Perry, Louisiana State University  
About the Author  
Peter Schubert is Associate Professor in the Faculty of Music at McGill University, Montreal.