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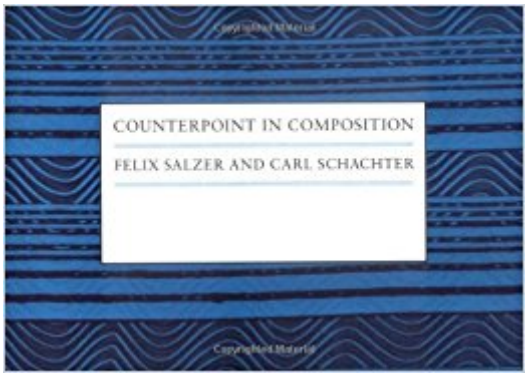
Counterpoint In Composition: The Study Of Voice Leading



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Synopsis

-- Stanley Persky, City University of New York

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Customer Reviews

This book may become the most important music theory book for the next few generations of theorists, composers and performers.

'Counterpoint in Composition' began life not as a book, but as a collection of examples from the literature. Dr. Salzer and Dr. Schachter assembled it to show the connections between the simple procedures of species counterpoint and the complexities of composition, an approach to counterpoint deriving from the work of Heinrich Schenker.

*Highly recommended ÃƒÂ¢Ã â ¬Ã â œ*Is it tough? ÃƒÂ¢Ã â ¬Ã â œ you betÃƒÂ¢Ã â ¬Ã Â¦ its the very nature of the subject.*I'd suggest the traditional Fux's Study of Counterpoint as a prerequisite. Keep in mind, schools such as Mannes offer 1st Species (Cantus Firmus and 2 / 3 Part Counterpoint) over the course of *one* semester. This is essentially the first 38 pages out of the 500 pages of this book.

I'm sure lots of people have been in this situation: you blitz through species counterpoint in your freshman year as a music major, only to realize its importance much later (i.e. after your extensive

tour of the rest of music theory). Books like Salzer/Schachter's are a good way to go back and do it properly. This book is excellent and thorough, covering counterpoint not only as a theoretical grounding for later harmonic theory, but also examining its use in large-scale composition. The only problem with the book is the Salzer/Schachter's prose- it's like they're bringing down the counterpoint rules on tablets from the sacred mountain. Some procedures are flatly forbidden that more relaxed authors -- like Jeppesen -- excuse (in instances where fudging the rules produces a beautiful voice leading). In some cases, they contradict other authors- Jeppesen cannot encourage voice-crossing enough, Salzer/Schachter list it as a mortal sin. Worse, Salzer/Schachter write their exercises for 'The Student', an individual of impossible concentration and diligence who can compose whole exercises in his/her head and would be ashamed to even touch a piano. In other words, their tone is not exactly encouraging- compared to 'The Student', your early efforts are bound to feel pretty clumsy (at least mine were). Still, this is a nice book with lots of good exercises and examples drawn from real music literature. Between Salzer/Schachter, Fux, and Jeppesen, it's more than possible to make a thorough review of counterpoint working by yourself.

Great book. Not only explains concepts in a great manner but also has examples of both good and bad counterpoint with reasoning why and gives exercises to do as well. Highly recommended

Won't show you how to write like Palestrina, but gives you something more important--the structural basis for all the literature from Monteverdi to Brahms.

Very good book for learning counterpoint. I am going through the book myself--a review said any musician should be able to do so. Clear, relatively easy to understand. I like the organization of it. Came on time and well packaged

An important work for my composer and singer son.

A complete guide to the composition of writing in all species.A clear an concise book and a must forall who study composition/theory.

GET THIS BOOK. MASTER IT. 1- 8 VOICES OF ALL SPECIES AND MIXED IN ALL KEYS AND MODES, BUY MODAL COUNTERPOINT BY STELL ROBERTS AND IRWIN FISCHER FOR GUIDANCE. NEXT GO TO TANEYEV'S TEXTBOOK ON CONVERTIBLE COUNTERPOINT. THEN

TO HIS THEORY ON CANON, BOTH ARE FREE ON INTERNET ARCHIVE. THEN SCHILLINGERS SYSTEM WHICH IS ON THE ARCHIVE AS WELL. READ ALL THE EBENEZER PROUT AND PERCY GOETSCHIUS BOOKS ON FORM AND ADDITIONAL STUDIES IN COUNTERPOINT. Then you are finished.

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