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| Nota di contenuto | Cover; Title; Copyright; Contents; Dedication; Acknowledgments; Preface to the Second Edition; Notes to the Instructor; Notes to the Student; Introduction; Chapter 1 Line and Other Elements of Style; Shape; Tonal Framework; Range and Tessitura; Structural Pitches; Filling In (Motivic) Figures; Phrase and Cadence; Cadence Figures; Meter and Rhythm; Melodic Intervals; Details of Line; Scales; Chromaticism; Tendency Tones; Nonharmonic (Nonchord) Tones; Means of Coherence; Compound Line; Suggestions for Melodic Writing; Melodic Writing Checklist; Chapter 2 Nonimitative Two-Voice Writing General Observations Specific Details of Voice Relationships; A Note on Compound Meter; Contrapuntal Analysis Checklist; Essentials of Two-Voice Counterpoint; Chapter 3 Chromaticism in Two Voices; Nonfunctional (Nonessential, Decorative, Melodic) Chromaticism; Functional (Essential, Harmonic) Chromaticism; Harmonies Related to Chromatic Lines; The Neapolitan Triad; Augmented-Sixth Chords; |

Chapter 4 Composition of Binary Dance Forms; Chapter 5 Double (Invertible) Counterpoint; Double Counterpoint at the Octave or Fifteenth; Double Counterpoint at the Twelfth; Double Counterpoint at the Tenth

Chapter 6 Imitation Canon; Imitation; Canon; Variants in the Imitative Process; Chapter 7 The Two-Voice Invention; The Exposition: Theme and Countertheme; The Episode; The Invention as a Whole; Analysis of a Complete Invention; Chapter 8 Three-Voice Counterpoint I: Texture, Rhythm, Harmony; Texture and Rhythm; Range and Spacing; Relative Motion; Harmony; Cadential Figures; Nonharmonic Tones; Chapter 9 Three-Voice Counterpoint II: Chromaticism, Triple Counterpoint, Canon; Chromaticism; Cross-Relation; Triple (Triple Invertible) Counterpoint; Accompanied Two-Voice Canon; Canon in Three Voices Chapter 10 Fugue I The Subject; The Answer; The Exposition; Chapter 11 Fugue II; Overall Structure; The Episode; Middle Entries; The Counterexposition; Augmentation and Diminution; Inversion; Stretto; Pedal Point; The Ending Section; Analysis of a Complete Fugue; Chapter 12 Four-Voice Counterpoint; Texture and Rhythm; Harmony; Four-Voice Fugue; Other Fugal Variants; Chapter 13 Variation Forms; The Passacaglia; The Chaconne; The Goldberg Variations (Clavierbung, Part IV); Chapter 14 Cantus Firmus Procedure: The Chorale Prelude; The Ornamented Chorale Harmonization

Cantus with Motivic Counterpoints Canonically Treatment of Cantus and/or Accompanying Parts; Chorale Prelude Involving "Vorimitation" (Preimitation); Chorale Prelude with "Obbligato" Melody; Conclusion; Appendix 1: Harmony; Appendix 2: Composing for the Organ; Glossary; Bibliography; Anthology; Index

Sommario/riassunto

The Craft of Tonal Counterpoint is an introductory text to the analysis and composition of tonal counterpoint. Using examples from the music of J.S. Bach - the master of this style - the author takes students through a series of carefully graded, cumulative exercises that stress both analysis and writing. Benjamin covers chromaticism and fugal writing in exceptional detail. The exercises cover a wide range of formats, including error detection, linear pitch reduction, analysis and composition. The book also incorporates a 100-page anthology of scores, effective for analysis, in-cla
