Appendix C: Further Reading

Historic Texts on Counterpoint and Fugue
Johannes Tintorius, Liber de arte contrapuncti (MS, 1477)
Franchinus Gaffurius, Practica musice (Milan, 1496)
Gioseffo Zarlino, Le istitutioni harmoniche (Venice, 1558)
Thomas Morley, A Plaine and Easie Introduction to Practicall Musicke (London, 1597)
Christoph Bernhard, Tractatus compositionis augmentatus (MS, c.1660)
Johann Joseph Fux, Gradus ad Parnassum (Vienna, 1725)

Modern Translations of Historic Texts
Strunk’s Source Readings in Music History, ed. Leo Treitler (New York, 1998)
Johann Joseph Fux, The Study of Counterpoint, ed. and transl. by Alfred Mann and John Edmunds from Fux’s Gradus ad Parnassum (New York, 1965)

Documentary and Analytical Studies
Alfred Mann, Theory and Practice: The Great Composer as Student and Teacher (New York, 1987)
Knud Jeppesen, The Style of Palestrina and the Dissonance, transl. Margaret Hamerik (Copenhagen, 1927)
Herbert Kennedy Andrews, An Introduction to the Technique of Palestrina (London, 1958)
———, The Technique of Byrd’s Vocal Polyphony (London, 1966)

Historical and Critical Studies
Modern Textbooks

Heinrich Bellermann, *Der Contrapunkt* (Berlin, 1862)

James Higgs, *Fugue* (London, 1878)

Ebenezer Prout, *Counterpoint Strict and Free* (London, 1890)

———, *Double Counterpoint and Canon* (London, 1891)

———, *Fugue* (London: 1891)

———, *Fugal Analysis* (London, 1892)


Knud Jeppesen, *Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century* [1931], transl. Glen Haydon (New York, 1939)


