

Appendix C: Further Reading

Historic Texts on Counterpoint and Fugue

Johannes Tinctoris, *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)

Gioseffo Zarlino, *The Art of Counterpoint: Part Three of Le istitutioni harmoniche, 1558, ed. and transl. by Guy A. Marco and Claude V. Palisca* (New Haven, 1968)

Walter Hilse, 'The Treatises of Christoph Bernhard', *The Music Forum*, 3 (1973), 1–196

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)

Alfred Mann, *The Study of Fugue*, ed. and transl. from Fux's *Gradus ad Parnassum* and other sources (London, 1960)

Documentary and Analytical Studies

Thomas Attwoods *Theorie- und Kompositionsstudien bei Mozart*, ed. Erich Hertzmann, Cecil B. Oldman, Daniel Hertz and Alfred Mann, *Neue Mozart Ausgabe*, vol. X:30, 1 (Kassel, 1965)

Alfred Mann, *Theory and Practice: The Great Composer as Student and Teacher* (New York, 1987)

Knud Jeppeson, *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

Joel Lester, *Compositional Theory in the Eighteenth Century* (Cambridge, Mass., 1992)

Claude V. Palisca, *Studies in the History of Italian Music and Music Theory* (Oxford, 1994): see chapter 2, 'Vincenzo Galilei's Counterpoint Treatise: A Code for the *Seconda practica*', and chapter 3, 'The Artusi–Monteverdi Controversy'

Margaret Bent, 'The Grammar of Early Music: Preconditions for Analysis' in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York, 1998), 15–59

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)

Serge Ivanovitch Taneiev, *Convertible Counterpoint* [1909], transl. G. Ackley Brower (Boston, Mass., 1962)

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

Arnold Schönberg, *Preliminary Exercises in Counterpoint* (London, 1963)

Felix Salzer and Carl Schachter, *Counterpoint in Composition* (New York, 1989)

Markand Thakar, *Counterpoint: Fundamentals of Music Making* (New Haven, 1990)

Peter Schubert, *Modal Counterpoint, Renaissance Style* (New York, 1999)