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Dr. Kenote
Counterpoint
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Information Literacy Assignment

I am delighted to study counterpoint this semester because it will help me understand the relationship between melody and harmony. There are many rules to follow and avoid to achieve the most harmonious and beautiful state. I found an article written by Roland John Jackson. He wrote about how counterpoint has been used in different centuries, and I was surprised that the earliest examples of actual written counterpoint appear in the late 9th-century. One of them is the "treatise *Musica enchiladas* [that] sing the same melody in parallel motion a perfect fourth or fifth" (Jackson). I like perfect 4th and perfect 5th. It gives me a sense of simplicity, and there is harmony but not saturation. It makes me feel like I want to be close to God!

Jackson also discusses the concepts of counterpoint and how true polyphony came into being in the 12th century. The information from the article gave me more insight into the use of counterpoint during the Middle Ages. There were a lot of rhythmic contrasts between different voice parts and these contrasts gradually increased in complexity as time went on through the 1400s. I learned that these melodic lines were unique in their own way because of their different rhythms. The history of music is also like the evolution of human life. This process is not very fast, but it has been silently moving in one direction.

With many musicians' efforts to work together, when the time is ripe, a new form of composition and theoretical structure of counterpoint has appeared again. We accept new music structures and learn to appreciate them. This allows us to be enriched and express the different styles of music! Music melody and harmony began to have a more lively trend, with three or four harmonics, different phrase lengths, or repetitive rhythm patterns, making the music more abundant.

Later on, Renaissance composers were concerned primarily with melodic relationships between the voice parts. This article mentions the interesting term, the "golden age of Counterpoint, meaning that melodic Counterpoint- stretches from the late 15th to the late 16th century. Many musicians have dedicated their knowledge of the Counterpoint to create not only in the masses and motets of di Lasso and Palestrina but also in secular songs and instrumental music in contrapuntal forms such as fantasias, canzonas, and ricercari. Baroque, classical, and romantic periods are the more familiar styles that I usually play or listen to music from these periods. Counterpoint is a great subject for me. I need to understand vertical and horizontal relationships in the music world. I just began this journey. Thank you, Dr. Kenote, for teaching me!

Works Cited

Jackson, Roland John. "Counterpoint." *Encyclopedia Britannica*,

<https://www.britannica.com/art/counterpoint-music>. Accessed 18 September 2020.