



EAMA ACADEMY COURSE DESCRIPTIONS 2023

EUROPEAN AMERICAN *MUSICAL ALLIANCE*

Counterpoint

EAMA's unique approach to teaching Counterpoint differs from the standard approach to the subject in significant ways. These classes are not style-based. Rather, the classes are designed for the study and perfection of contrapuntal principles *fundamental* to the control of all Western musical styles. Derived from the core principles of Western music, EAMA teaches Counterpoint as a distilled set of aesthetic considerations and trains the student into using powerful strategies when writing counterpoint exercises.

Counterpoint I (for all new students)

This class examines the often-neglected single-line counterpoint, and the four basic species in two and three voice, evolving into Florid species writing. Exercises concentrate on the concepts of metrics, melodic control, imitation and non-chord tone usage. The majority of new students will be placed into this course.

Counterpoint II

This class will explore the writing of complex 2 and 3 voice species counterpoint.

Counterpoint III

This class begins with the study of advanced 3 and 4 voice species Counterpoint, and will explore Invertible Counterpoint.

Counterpoint IV

This class will begin with the secrets to writing inversion canons, cancrizan canons, retrograde canons and segue into the study of fugue.

Special topics concentrate on how to write the most flexible subject, what is involved in writing the appropriate answer, working out all possible procedures available in the subject such as stretto, canon, inversion, augmentation, etc. Fugal exposition, episodic writing, sequencing, modulation, middle entries and coda, as well as writing the appropriate prelude, are also studied. The class will culminate in the completion of a Prelude and Fugue for either organ or piano.

Keyboard Harmony

EAMA's approach to the teaching of Harmony differs significantly from the standard textbook approach to the subject. We teach Harmony as a set of extremely simple standards and principles and progressively develop from these into understanding complex Chromatic Harmony. Distilled to the essence of the true foundations of Harmony, EAMA's unique approach allows the student to rapidly and completely grasp the syntax of Western Harmony and to see how these simple yet powerful principles build upon themselves into every increasing complexity.

Built around Nadia Boulanger's teachings, in our classes, we use the famous basses and melodies of Paul Vidal and Henri Challan, both of the Paris Conservatory. We offer two levels of intensive keyboard harmony training.

Keyboard Harmony I (for all new students)

Intensive introductory keyboard harmony class, beginning with the study of the three fundamental root motions and their corresponding voice leading. Cadence patterns and sequence patterns in root position are sung and played in the evolving pedagogy created by Nadia Boulanger and furthered by our faculty. We explore the elementary root position exercises of Paul Vidal.

Keyboard Harmony II

This class offers a more in-depth look into critical harmonic issues, beginning with the streamlined principles behind root position and first inversion. Here we continue our work on first Vidal's exercises, culminating in first inversion. A greater emphasis is placed here on transposition.

Keyboard Harmony III

Here we explore Vidal's advanced first and second inversion exercises. Sequential and cadential exercises through seventh chords continue. We begin a transition into the exercises of Henri Challan covering root position and first inversion.

Keyboard Harmony IV

Challan exercises continue here through seventh and ninth chords with sequential exercises to match. Non-chord treatment and soprano substitution are discussed as we approach the new frontiers of what is possible.

Musicianship and Score Reading

In her famous "cours d'accompagnement" at the Paris Conservatory, Nadia Boulanger took great effort to have her students not simply know but rather truly hear and experience the knowledge they were acquiring. To that end, musicianship classes and chorale were vital counterparts to her harmony, counterpoint, and analysis classes.

Musicianship I (for new students)

This class will improve sight-singing skills through focused practice and application of all intervals. Class work will consist of Bach Chorale exercises in multiple clefs as well as projects sculpted for the individual's goal. It will also work toward fluency in solfège and the singing and dictation of intervals, triads, basic chord progressions, tonal melodies, and scale patterns. We will work in fixed-DO solfège and will use treble, bass, alto, tenor, and soprano clefs. Other skills will include fluency in the singing and dictation of intervals, triads and seventh chords, chord progressions, atonal melodies, and scale patterns.

Musicianship II

This class will work in fixed-DO solfège on alto, tenor, and soprano clefs. Other skills will include fluency in the singing and dictation of intervals, triads and seventh chords, chord progressions, atonal melodies, and scale patterns.

Score Reading Gym

The **Score Reading Gym** offers a fun and challenging weekly online workout in score-reading and score-playing. Joining together from all over the world, students engage in a fast-paced, mutually supportive, high-powered, interactive sequence of exercises — all using real music and real scores — to build fluency, stamina and confidence in a core skill for composers, conductors, and all musicians who feel a hunger always to understand the bigger picture.

Analysis Seminars

Each semester faculty will offer exciting analysis classes on a variety of topics and composers. Please see this semester's topics on the [class schedule page](#)