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Writing Tonal

Counterpoint 1 Writing

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Theme Structure,
Compositional Devices
Writing Tonal

Counterpoint: Voice
leading Strands in
Themes and Subjects

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Owen, Professor

Emeritus Harold Owen.

Schirmer Books, 1992 -

Education - 389 pages. 0

Reviews. This...

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A video looking at 10
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counterpoint of the
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Principles of Modern
Modal Counterpoint 1.
Writing within a mode
or scale. In this style of
counterpoint, one stays
almost exclusively
within one mode or
chosen scale.

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Accidentals are introduced in a very formal way, either to emphasize a cadence or as part of an intentional extended tonality technique.

~~1B Comparing Modal and Tonal Thinking Earlham College~~

In most music curricula, counterpoint studies is broken up between two

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classes, 16th century counterpoint, or "modal" and 17th/18th century (tonal). The 16th century studies are generally based on J.J. Fux's treatise on counterpoint included in his "Gradus ad Parnassum" which was published in....well, I can't remember. In the time of Bach, let's say.

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~~What's the difference
between modal and
tonal counterpoint ...~~

Modal and Tonal
Counterpoint : From
Josquin to Stravinsky
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author={H. Owen},
year={1992} }

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Josquin to Stravinsky ...~~

~~To Stravinsky~~
The preface attempts to justify this by pointing out that while modal and tonal counterpoint texts respectively teaching the styles of Palestrina and Bach abound, there is no comprehensive counterpoint book

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available linking styles.

In the first place, while counterpoint texts may focus on the styles of one of these composers they don't ...

~~Amazon.com: Customer reviews: Modal and Tonal Counterpoint ...~~

Despite it being later chronologically, it's probably going to be a lot closer to more things

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You're already familiar with - you're going to be stepping out of your comfort zone but let's say Tonal is 1 step, while Modal is 4 or 5 steps. Doing the Tonal first will at least make learning Modal counterpoint slightly less out of your comfort zone once you know the Tonal stuff.

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~~Where to start? Modal
or tonal counterpoint?:
musictheory~~

Modal and tonal
counterpoint : from
Josquin to Stravinsky.
Responsibility. Harold
Owen. Imprint. New
York : Schirmer Books ;
Toronto : Maxwell
Macmillan Canada ;
New York : Maxwell
Macmillan
International, c1992.

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Physical description. x,
389 p. : music ; 28 cm.

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Modal counterpoint is
an ancient art, first
developed in the 12th
and 13th Centuries and
flourished in Europe
through the period of
Medieval and
Renaissance music,

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eventually giving way to the system of tonality, tonal counterpoint and functional harmony that will be the focus for the remainder of the semester.

~~Chapter 4F 2 Part
Modal Counterpoint
Earlham College~~

For modal counterpoint, it seems pretty obvious, as harmony as we know

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it didn't really exist when modal counterpoint was being developed. Tonal counterpoint though is a tougher case, because the harmony is clearly very important. Still, the melody is what ties it all together, not the harmony. Knowledge of Harmony and Voice Leading

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~~Learning Counterpoint
On Your Own — Art of
Composing~~

In music, counterpoint is the relationship between two or more musical lines (or voices) which are harmonically interdependent yet independent in rhythm and melodic contour. As a compositional technique, counterpoint is found in many

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musical styles including
Medieval music,
gamelan, [not verified in
body] and the music of
West Africa. [not
verified in body] Within
the context of Western
...

~~Counterpoint~~
~~Wikipedia~~

"The Craft of Modal
Counterpoint" is the
companion book to

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Benjamin's "The Craft of Tonal Counterpoint," recently republished in a second edition by Routledge. Modal counterpoint is the style of...

~~The Principles and Practice of Tonal Counterpoint by Evan ...~~
Tonal Counterpoint for the 21st-Century Musician: An

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Introduction. Lanham,
MD: Rowan &
Littlefield. Fux, Johann
Joseph. 1725/1965. The
Study of Counterpoint
from Johann Joseph
Fux's Gradus Ad
Parnassum. Translated
and edited by Alfred
Mann. New York: W.
W. Norton. Gauldin,
Robert. 2013.

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To Stravinsky