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Ask Dr. B About Music Theory, Episode 1 (Species Counterpoint)

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Writing Counterpoint in Modern Styles: Serialism  
~~Writing Modal Counterpoint~~ Writing Three-part Modal Counterpoint How to write a MODAL chord PROGRESSION (that sounds modal) Harmony For

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Guitar: Composing with the Rule of the Octave

Modern Harmony - Lesson 8a: Serialism (part 1)

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Explained Music Composition - Counterpoint \u0026

Combining Multiple Techniques Tonal Harmony

Fundamentals Part 1 - Chord Inversions What is

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Counterpoint: Form, Theme Structure, Compositional

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A video looking at 10 differences between modal and

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tonal counterpoint of the Renaissance and Baroque.

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~~Modal and tonal counterpoint : from Josquin to Stravinsky ...~~

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



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

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

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

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Modal and Tonal Counterpoint : From Josquin to Stravinsky [Owen, Harold] on Amazon.com.au. \*FREE\* shipping on eligible orders. Modal and Tonal Counterpoint : From Josquin to Stravinsky

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Corpus ID: 190408190. Modal and Tonal Counterpoint: From Josquin to Stravinsky

@inproceedings{Owen1992ModalAT, title={Modal and Tonal Counterpoint: From Josquin to Stravinsky}, author={H. Owen}, year={1992} }

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~~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 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 you're already familiar with - you're going to be stepping out of your

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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.

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

~~Modal and tonal counterpoint : from Josquin to~~

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~~Stravinsky ...~~

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, 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 it didn't really exist when modal counterpoint was being developed. Tonal counterpoint

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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

## ~~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 musical styles including Medieval music, gamelan, [not verified in body] and the music of West Africa. [not

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verified in body] Within the context of Western ...

~~Counterpoint - Wikipedia~~

"The Craft of Modal Counterpoint" is the companion book to 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 Introduction. Lanham, MD: Rowan & Littlefield. Fux, Johann Joseph. 1725/1965. The Study of Counterpoint from Johann Joseph Fux's Gradus Ad Parnassum.

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Translated and edited by Alfred Mann. New York: W. W. Norton. Gauldin, Robert. 2013.

This is a comprehensive study of the development of counterpoint from the sixteenth century through the first half of the twentieth century. Deriving the rules of counterpoint from the music itself, each chapter begins with a complete musical example followed by questions for class discussion. Chapter observations and subsequent musical examples amplify the concepts discovered through individual analysis. --book cover.



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The companion book to Benjamin's recently republished *Craft of Tonal Counterpoint*, this entirely rewritten second edition provides a complete analysis of modal counterpoint - the important musical style that forms the basis of all early music.

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

The companion book to Benjamin's recently republished *Craft of Tonal Counterpoint*, this entirely rewritten second edition provides a complete analysis of modal counterpoint - the important musical style

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that forms the basis of all early music.

Unlike the first volume, *Modal Counterpoint*, which deals with music of the pretonal era, *The Principles and Practice of Tonal Counterpoint* devotes itself to music during the eighteenth- and early nineteenth centuries (Bach through Beethoven) and touches on Romantic and Twentieth-Century music. It follows the species approach to tonal counterpoint. It studies the basic principles of contrapuntal music throughout the history of western music and how they are put into practice in various styles.

"The Craft of Modal Counterpoint" is the companion

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book to Benjamin's "The Craft of Tonal Counterpoint," recently republished in a second edition by Routledge. Modal counterpoint is the style of composition that was employed until the "tonal" revolution pioneered by Bach; it is the basis for most Early Music. Benjamin, a composer and pedagogue, offers a complete analysis of this important musical style. He begins by covering general aspects of the style, then covers in detail two, three, and four-part counterpoint. The Motet, an important form of vocal composition in this period, is studied separately. The book concludes with a brief anthology of key scores, 15 in all, for the student to study further. Also includes 132 musical examples.

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The Principles and Practice of Tonal Counterpoint is a comprehensive textbook that combines practical, "how-to" guidance in 18th-century techniques with extensive historical examination of contrapuntal works and genres. Beginning with an introductory grounding in species counterpoint, tonal harmony, and figured bass, students progress through the study of chorale preludes, invertible counterpoint, and canonic and fugal writing. This textbook thoroughly joins principle with practice, providing a truly immersive experience in the study of tonal counterpoint and familiarizing students with contrapuntal styles from the Baroque period to the

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21st century. Also available is a companion volume, *The Principles and Practice of Modal Counterpoint*, which focuses on 16th-century techniques and covers modal music from Gregorian chant through the 17th century.

Covering modal music from Gregorian chant through the seventeenth-century, *The Principles and Practice of Modal Counterpoint* is a comprehensive textbook combining stylistic composition, theory and analysis, music history, and performance. By supplementing a modified species approach with a wealth of complete musical examples and historical information, this textbook thoroughly joins principle with practice,

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providing a truly immersive experience in the study of modal counterpoint and familiarizing students with modal repertoire.

A new method of music theory education for undergraduate music students, Harmony, Counterpoint, Partimento is grounded in schema theory and partimento, and takes an integrated, hands-on approach to the teaching of harmony and counterpoint in today's classrooms and studios. A textbook in three parts, the package includes: · the hardcopy text, providing essential stylistic and technical information and repertoire discussion; · an online workbook with a full range of exercises,

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including partimenti by Fenaroli, Sala, and others, along with arrangements of eighteenth- and nineteenth-century compositions; · an online instructor's manual providing additional information and realizations of all exercises. Linking theoretical knowledge with aural perception and aesthetic experience, the exercises encompass various activities, such as singing, playing, improvising, and notation, which challenge and develop the student's harmonic, melodic, and rhythmic imagination. Covering the common-practice period (Corelli to Brahms), Harmony, Counterpoint, Partimento is a core component of practice-oriented training of musicianship skills, in conjunction with solfeggio,

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analysis, and modal or tonal counterpoint.

An exceptional text for undergraduate and graduate music students, *Modal Counterpoint, Renaissance Style* uses a wide variety of carefully graded exercises to present guidelines for writing and analyzing 16th-century music. The only species counterpoint text that draws directly on Renaissance treatises, it provides a conceptual framework to guide students through composition and analysis as it teaches them general structural principles. With stylistically diverse examples including not only motets and mass movements but also French chansons, German chorale settings, English canzonets, Italian madrigals,



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and Spanish organ hymns, villancicos, and ricercars, the book gives students a "real-life" feel for the subject. It distinguishes between technical requirements ("hard" rules) and stylistic guidelines ("soft" rules), and includes coordinated exercises that allow students to develop their skills systematically. The concluding chapters provide the formal and conceptual building blocks for longer pieces and encourage students to understand analysis and composition as complementary activities. By the end of the book, students are writing real compositions, not just drill exercises. The text also features progressively graded exercises, historical asides that explain important topics and issues of the period, and

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some notes in the preface on using the book in the classroom. Combining the historical accuracy of "style-oriented" texts with the more systematic species counterpoint approach, this book offers a unique alternative to other methods. Now in its second edition, *Modal Counterpoint, Renaissance Style* integrates improvisation activities and new repertoire examples into many chapters; revises the chapter on three-part writing (Chapter 14) so that it pays more attention to rules and strategies; reworks the chapters on cadences (Chapter 10) and on writing two parts in mixed values (Chapter 11) to make them more accessible to students; incorporates clarified instructions throughout; and includes a summary of

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rules.

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