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Learning. Modal and
Tonal Counterpoint:

From Josquin to
Stravinsky / Edition 1.
by Harold Owen

**Modal and Tonal
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Modal counterpoint is
an ancient art, first
developed in the 12th
and 13th Centuries and
flourished in Europe

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Counterpoint
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

In most music
curricula, counterpoint

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Bach
Stravinsky

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.

**What's the
difference between**

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composers they don't

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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.

Accidentals are

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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

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IOW, rather than
"jumping back in time"
to the 16th century
and then moving

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chronologically forwards, you just move backwards through time - you may already have a handle on Classical Tonal Harmony, so Baroque (Tonal) Counterpoint moves that a step back in time to some degree, then Renaissance (Modal) Counterpoint goes another step (or 3 or 4 :-) back.

Where to start?

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**Modal or tonal
counterpoint? :**
musictheory

The difference between modal and tonal are in the harmonic languages surrounding the tonal center.

Tonality implies the system of common-practice harmony well-established by the eighteenth century that uses major and minor keys. The tonal center of a tonal work is the first note of the

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major or minor scale in use as the pitch collection.

What's the difference between "modal music" and "tonal music"?

MODAL AND TONAL COUNTERPOINT Note to Students: This document provides a list of skills that you may be required to demonstrate on the counterpoint portion of Part I of the

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comprehensive exam
in music theory. It is
intended to focus your
individual preparation
on the topics that are
most relevant to the
exam.

STUDY GUIDE FOR THE DMA COMPREHENSIVE EXAM, PART I COLLEGE ...

In music, counterpoint
is the relationship
between two or more
musical lines (or

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

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**Counterpoint -
Wikipedia**

A video looking at 10 differences between modal and tonal counterpoint of the Renaissance and Baroque.

**10 Differences
Between Modal and
Tonal Counterpoint**

"The Craft of Modal Counterpoint" is the companion book to Benjamin's "The Craft of Tonal Counterpoint,"

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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.

[PDF] The Craft Of Tonal Counterpoint Download Full - PDF

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Responsibility Harold
Owen. Two-Part
Counterpoint: Basic
Principles of Sixteenth-
Century Style. 4. Two-
Part Counterpoint: First
and Second Species
Counterpoint. 5. Two-
Part Counterpoint:
Third, Fourth, and Fifth
Species. 6. Two-Part
Motets: Setting of
Text-- Formal
Considerations.

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Most student musicians today tend to learn just one or two different types: 1) the modal counterpoint of Palestrina (about 1525-94) and other Renaissance composers, and 2) tonal counterpoint, which dates from the Baroque period and is exemplified by the music of Johann

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Sebastian Bach
(1685-1750).
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**Tonal Counterpoint
for the 21st-Century
Musician: An ...**

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1/E by Harold Owen
"synopsis" may belong
to another edition of
this title.

**9780028721453:
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In tonal counterpoint, you can mix and mingle. In species counterpoint, an augmented fourth or diminished fifth is taboo. (This is because in Medieval times, these intervals were considered evil.) In tonal counterpoint, an augmented fourth are okay if it is resolved to a sixth. A diminished fifth is okay if it is resolved to a third.

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