

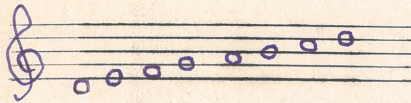
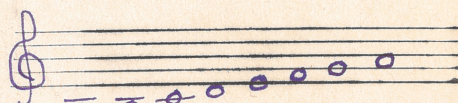
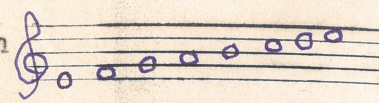
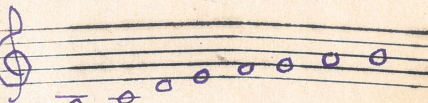
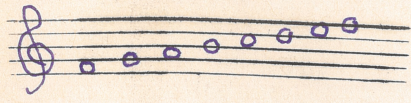
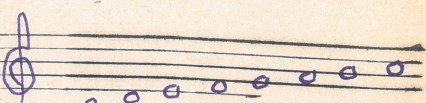
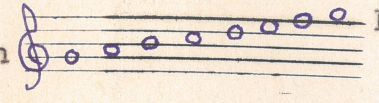

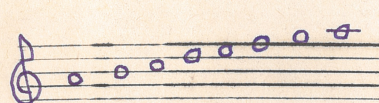
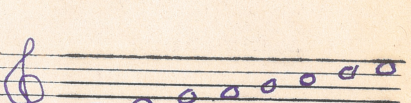
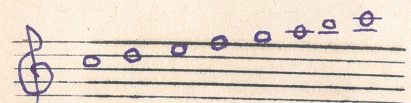
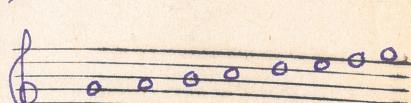
MODAL COUNTERPOINT IN THE STYLE OF THE SIXTEENTH CENTURY

Outline by Ernst Krenek

* * *

1. Vocabulary:

The diatonic series corresponding to the C major scale (white keys of the piano). The melodies to be combined with each other in modal counterpoint move characteristically in certain segments of that diatonic series, called modes. Each mode is represented by a modal scale. There are twelve modes, six of which are called authentic, the others plagal.

<u>Authentic</u>		<u>Plagal</u>
Dorian		Hypo=Dorian 
Phrygian		Hypo=Phrygian 
Lydian		Hypo=Lydian 
Mixo-Lydian		Hypo=Mixo-Lydian 
Aeolian		Hypo=Aeolian 
Ionian		Hypo=Ionian 

The first tone of the authentic scales is called final. The hypo-modes have the same finals as their corresponding authentic modes.

Musica ficta. The following alterations are available:

B flat: in all modes, in order to avoid tritone progressions (see below), more generally in Dorian and Lydian.

C sharp: as raised leading tone in approaching the final of Dorian.

F sharp: as raised leading tone in approaching the final of Mixolydian.

G sharp: as raised leading tone in approaching the final of Aeolian (if the g sharp is approached stepwise from below, the F has to be raised to F sharp).

E flat: occasionally but rarely in Dorian.

The tritone is any progression comprising three whole tone steps (augmented fourth, or diminished fifth, e.g.: B-F, F-B, E-B flat, C-F sharp, etc.).

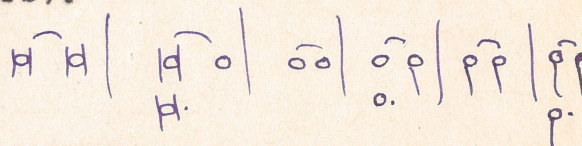
Chromatic progressions are not available (e.g.: B-B flat, C-C sharp, and so forth), that is, a tone of the diatonic series can not be followed or preceded by its own alteration.

Augmented and diminished intervals are not available in a melodic progression.

2. Melody:

- a) Available rhythmic values:
double whole note, whole note, half note, quarter note, eighth note (only in pairs).

Available tyings-over:



- b) Metric conditions:
alternation of potentially accented and unaccented beats. Every other half beat is potentially accented.

Two quarter notes may not be used on a potentially accented beat, unless preceded by at least one quarter note, or followed by more quarter notes or a half note tied over to the following accented beat.

(1)

- c) Melodic line:
more stepwise than in skips. Irregular distribution of rhythmic values, no periodical symmetry. Avoid the repetition of melodic and rhythmic patterns (sequence).

Skips: available: minor and major third,
perfect fourth,
perfect fifth,
minor sixth (upward only!),
octave.

In whole and half notes no more than two consecutive skips in one direction.
Larger skips always below smaller ones.

(2)

In quarter notes only one skip in one direction.
 Downward skips from any kind of beat.
 Upward skips from unaccented beats only.
 Skips larger than a third must be followed by motion in the opposite direction.

(3)

In all rhythmic values: skips in ascending portions of the melody must not be preceded, in descending portions followed by stepwise motion.

(4)

Distribution of Rhythmic Values:

In upward motion smaller values as a rule at the beginning, broadening toward the top of the phrase. The opposite in downward motion.

(5)

No more than two thirds of the potentially accented beats should be sounded.

(6)

The halfnote is the basic unit. Have about 75% of the melody in half notes and larger notes, the rest in quarter notes. Very few eighth notes, in pairs only, on unaccented beats only, stepwise only. No more than eight quarter notes in a row.

d) Modal orientation:

as a rule, begin with the final, or a fifth above. Finish the phrase on the final, or a fifth above, or an octave above, on an accented beat with a half note or a larger note.

Cadences: Approach the final of the mode stepwise, with the upper or lower leading tone. The upper leading tone should as a rule be approached stepwise, the lower leading tone stepwise or by skip from the fifth of the scale. In Dorian, Mixolydian and Aeolian the lower leading tone is always raised in the approach to the final. (If the leading tone in Aeolian is approached stepwise from below, the sixth of the scale must be raised, too. See above). Most idiomatic is a cadence formula in which the final is anticipated, tied over from the fourth half beat before the last tone and followed on the half beat next to the last tone by the lower leading tone, frequently with a pair of alternating eighth notes on the preceding quarter beat.

(7)

Within the melody emphasize to some extent in the authentic modes the fifth above the final of the mode (in Phrygian, the sixth), in the plagal modes the third above the final (in Hypo-Mixolydian, the fourth).

Range: the melodies should as a rule not transcend the ambitus of the mode, i.e. one octave plus one or two tones added at either end.

(8)

A segment of the melody moving in one direction should never stop on a tone that is a tritone apart from a preceding tone within that segment, but should be continued stepwise. (9)

Each phrase of the melody must have a highest point, and preferably a lowest point.

3. Two-Part Counterpoint:

A. Intervals: Consonances: perfect: Unison,
Perfect fifth,
Octave;

imperfect: Major and minor third,
Major and minor sixth.

Dissonances: all the rest.

Begin and end always with perfect consonances.

Consonances may be used anywhere.

Dissonances:

a) on unaccented beats:

1. passing tones, in half notes and quarter notes. (10)
2. alternating tones: in quarter notes only, downwards only, unless followed by tied-over half note or whole note. Also \downarrow , downwards only. (11)

b) on accented beats: half notes only.

Conditions:

1. prepared by tying the dissonating tone to the preceding half note or longer note which must consonant.
2. resolved stepwise downwards into an imperfect consonance on the following half beat, by any kind of rhythmic value. (12)

Interpolations between dissonance and resolution:

1. one quarter note a) anticipating the resolution,
b) skipping down a third or a fifth, into a consonance only;
2. two downward alternating eighth notes. (13)

Have many dissonances on accented beats, especially in cadences.

B. Rhythm and Meter:

Distribution of rhythmic values: complementary rhythm as a rule. Cumulation of smaller values toward the climax point. Independence of melodies is to be stressed.

Meter: every other quarter note is potentially accented.

In relation to quarter notes every half note is accented, in relation to whole notes every other half-note is accented.

Special features:

- a) cambiata: a melodic figure consisting of four tones: one step (half or whole tone) down, skip of a third (minor or major) down, one step (half or whole tone) up; the second note must be a quarter note and may be a dissonance (this is the only case in which one may skip out of a dissonance); the third note must be consonant, the fourth may be dissonant (passing tone). (14)
- b) "accented passing tone": of two quarter notes introduced stepwise from a half note and descending stepwise on an unaccented half beat, the first may be dissonant, although it occurs in terms of quarter notes on a potentially accented beat. (15)
- c) "anticipated dissonance": this idiom results if the half note opposite to the two quarter notes of the "accented passing tone" is tied over to the next half beat and the second of the two quarter notes is treated as an alternating tone below, returning to the next higher tone. The dissonance thus obtained has to be resolved according to the above rules. (16)
- d) "delayed parallel motion": (17)
- e) quarter notes on unaccented beats may be dissonant against each other, if treated correctly in each part. (18)

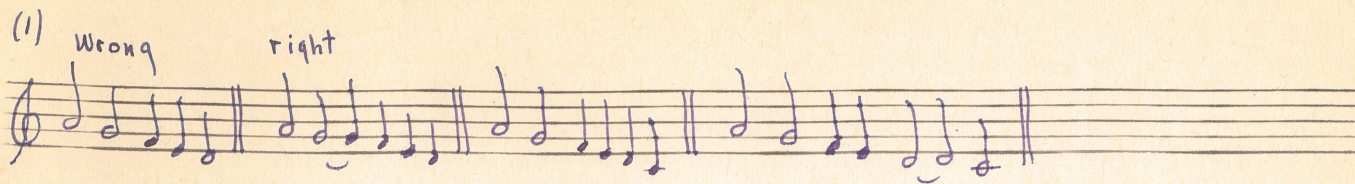
C. Simultaneous motion:

- No parallel motion in fifths or octaves.
- No similar motion into fifths or octaves.
- Octaves, or fifths, should be at least two half beats apart.
- Avoid parallel motion over more than three consecutive tones.
- The two parts should as a rule not be farther apart than a tenth. (19)

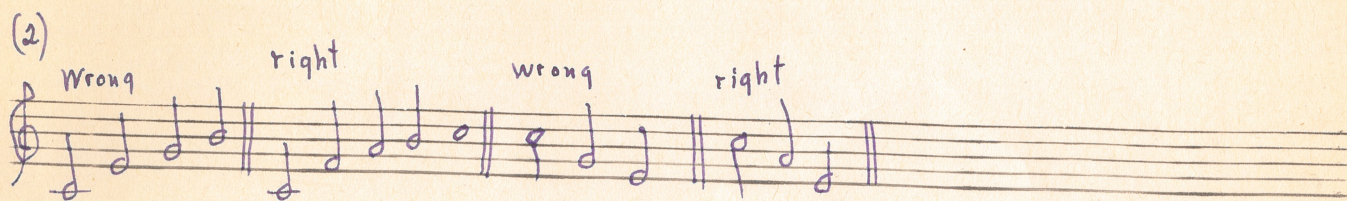
Complete examples: (20)

All examples begin with potentially accented beats

(1) Wrong right



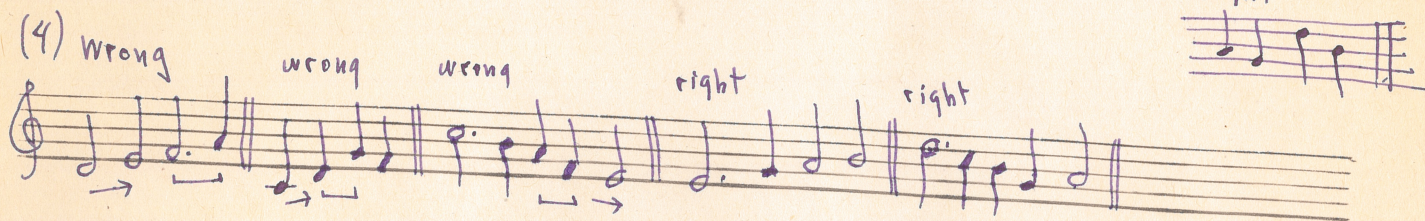
(2) Wrong right wrong right



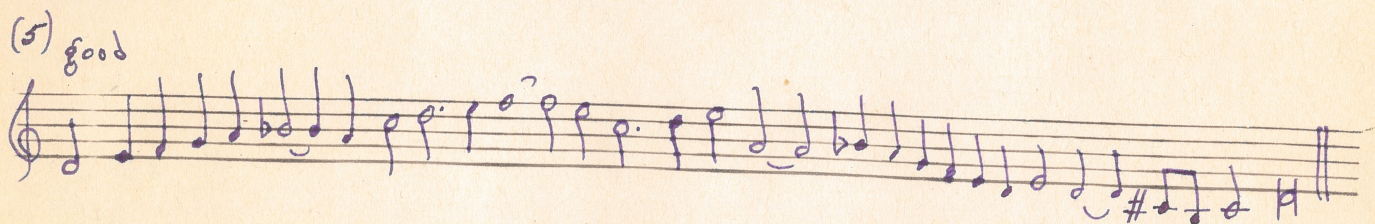
(3) wrong wrong right right wrong right wrong right



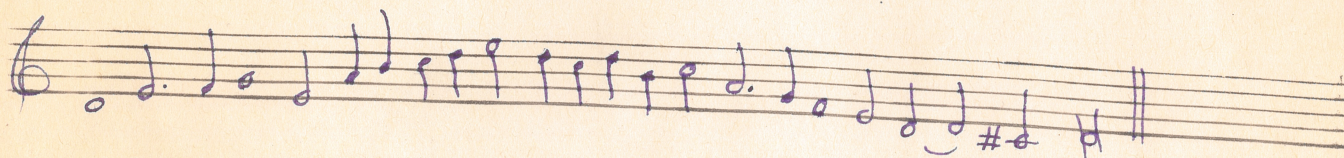
(4) Wrong wrong wrong right right



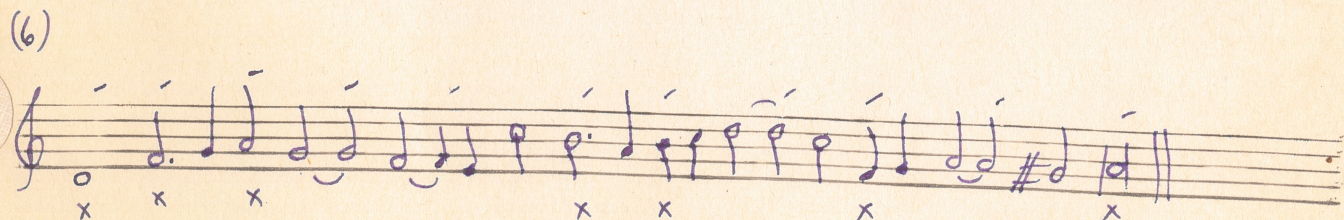
(5) good



less good



(6)



11 potentially accented beats (✓)
7 are sounded (x)

(7)

Mixolydian Phrygian Dorian Aeolian Aeolian Lydian

Aeolian

(8)

Mixolydian

Phrygian

Hypolydian

Aeolian

Ionian

Hypo-Dorian

(9)

Wrong wrong right right

Tritone tritone Tritone

(10)

x x

(11)

x Wrong x right Wrong

x x x

(12)

7 6 4 6 7 3 Wrong Wrong right

7 6 4 6 7 3 4 5 7 8 2 3

(13)

x Wrong x right right Wrong

x x x

(14)

x x x right

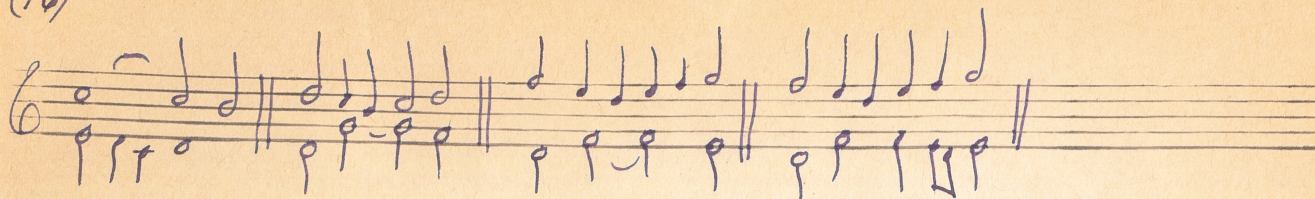
x x x 2 3

(15)

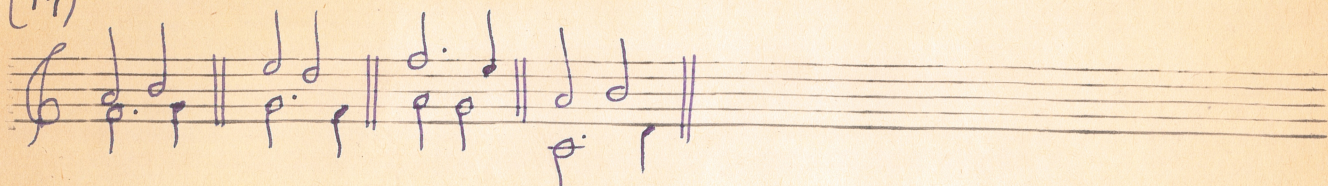
x

x x

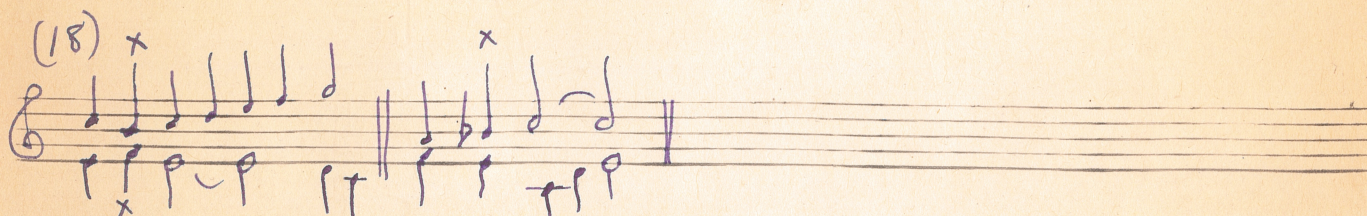
(16)



(17)



(18)

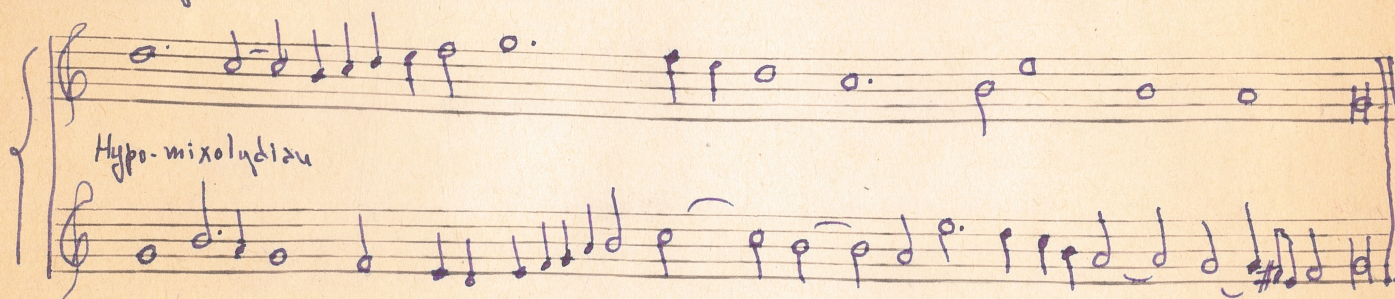


(19)



(20)

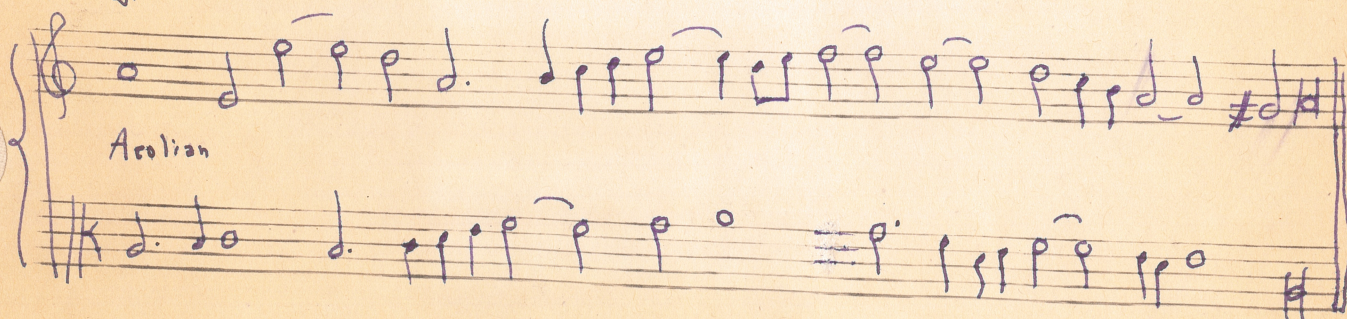
Mixolydian



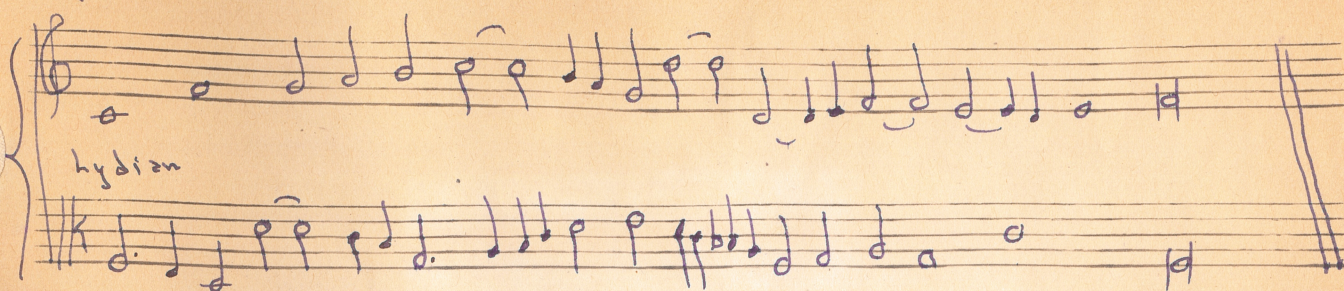
Hypo-mixolydian

Hypo-aeolian

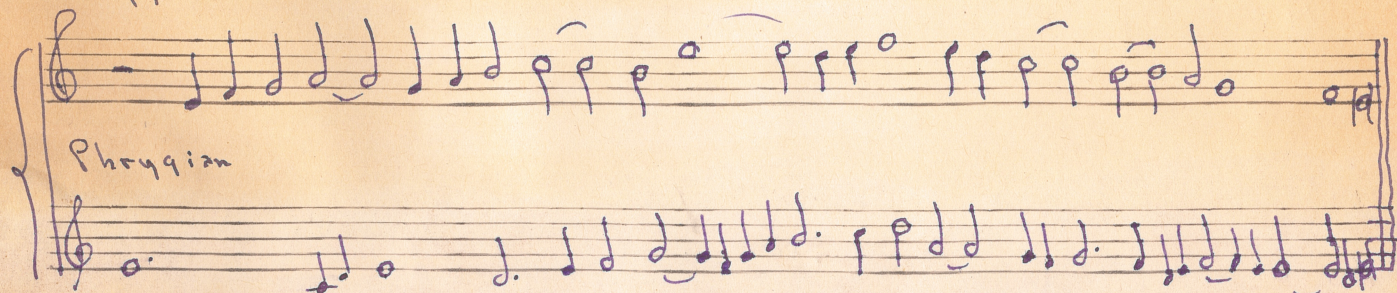
Aeolian



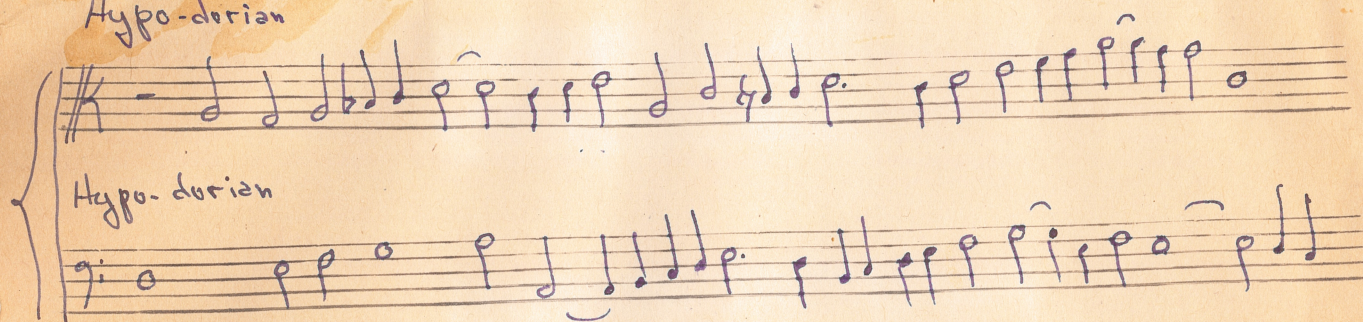
Hypo-lydian



Phrygian



Hypo-dorian



Hypo-Ionian

