AN AURAL SKILLS HANDBOOK FOR MODAL MUSIC

A thesis submitted to the College of Arts of Kent State University in partial fulfillment of the requirements for the degree of Master of Arts

by

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Many existing aural skills textbooks and anthologies emphasize tonal music, while others focus on post-tonal materials. When modal examples are included in these books, they are generally taken from either folk music or twentieth-century compositions. No book focusing on the acquisition of aural skills pertaining to Medieval and Renaissance music currently exists, leaving instructors with the time-consuming task of compiling, sequencing, and adapting their own resources. This thesis is designed to provide a sequential aural skills handbook of Medieval and Renaissance music.

For ease of use, the thesis is divided into two main parts: Medieval Music and Renaissance Music. The excerpts follow a generally chronological format, moving from chant to organum, for example. As the music becomes more complicated, the exercises naturally become more challenging. Emphasis is placed on music used in the Roman Catholic liturgy, with much of the chant coming from the Liber Usualis. The compositions of Josquin, Dufay, Palestrina, and Lassus feature heavily in the Renaissance section. While the format is largely chronological, the pedagogical use of each exercise takes precedence over its composition date. An earlier work may follow a later work if the latter example more clearly reflects a particular point being emphasized.

Organization by mode is the second main formatting structure. I believe that studying pieces from the same time period and in the same mode will allow students to become intimately
familiar with the characteristics and idioms associated with each mode. There is precedent for such an arrangement; Medieval tonaries grouped pieces in a similar fashion. While most aural skills textbooks do not group pieces by scale, some do, and this arrangement can result in an effective instructional sequence. *Sight Singing* by Samuel Adler and *Modus Novus* by Lars Edlund are two such texts based on more recent literature. It is my opinion that this idea is even more applicable to modal music, as many students are unfamiliar with the sounds of the modes.

The use of movable *do* solfege (in which the final of each mode is labeled *do*) facilitates the understanding and internalization of each mode. Within the thesis, exercises are arranged by pitch pattern within each modal grouping. For example, excerpts that contain the pattern *sol la te do* in Dorian are grouped together. This pattern gives Dorian its unique character. Seeing and hearing this configuration of pitches in multiple works reinforces the mode’s distinctive sound. Both the organization and the content of the thesis are heavily influenced by the work of Zoltán Kodály and Edwin Gordon.
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INTRODUCTION

When studying Medieval and Renaissance music, one must choose between two approaches. The first is the historical route, appropriating learning techniques from musicians of the time. If a student were to study Medieval music under this method, he or she would be immersed in information about hexachords, rhythmic modes, or perhaps even the intricacies of the Guidonian Hand.

While such a method would be a theorist’s dream, I do not feel that studying modal music from the perspective of the time would be in the general student’s greatest interest. There is simply too much information that is foreign to our modern perceptions. We no longer think of music in this way; there is no need for us to, unless we are specializing in music theory, liturgy, or early music studies. With that in mind, I have chosen to take the second route: a dissection of modal music using the tools of a modern theorist.

I hope this book will offer a practical approach to understanding modal music: both how it sounds and how it functions. With that in mind, I have used modern notation rather than neumatic notation. Learning a whole new system of notation would be extremely confusing to students, and it would run completely counter to the aim of this book. While it was more common at the time for musicians to refer to them by number, I primarily use names when discussing the modes. I also use modern terminology, such as the word “measure.” For the purposes of this thesis, a measure may end with a tick, barline, double barline, or final barline.
The use of solfege is strongly emphasized throughout the book. In my opinion, there is no better way of learning to audiate pitches and to sight sing than solfe. I use moveable do solfege, in which the final of each mode is labelled do. This method fits the pedagogical sequence of the book, in which I highlight pitch patterns, how these patterns fit in the structure of the mode, and how they fit within the structure of the piece.

All of the musical examples used are taken from Medieval and Renaissance literature. I believe that it is particularly important to examine musical excerpts, rather than newly-composed exercises, when studying theory from a historical perspective. While the latter certainly have their place, I wish for students to be guided by primary materials. Throughout the book, musical examples will be cited with endnotes, while references to written sources will be footnoted.

This book is predominantly organized around the idea of pitch patterns and groupings. While there are delineations based on historical period, the content within each section is arranged by mode. It is my hope that, through this process, the reader will be able to internalize the sounds and characteristics of modal music and, ideally, come to a greater appreciation for this period in musical history.
Section 1

The Middle Ages
Chapter 1

Introduction to Modality

Just as the major/minor tonal system supplied the framework for music in the “Common-Practice Period” (17th – 19th century), the modes supplied the framework for music in the Medieval Period (5th - 15th century) and Renaissance Period (15th – 16th century). A mode is an ascending pattern of whole and half steps that spans an octave. It is similar to our modern concept of scale. In the Medieval period, eight modes formed the basis of Western church music: Dorian, Hypodorian, Phrygian, Hypophrygian, Lydian, Hypolydian, Mixolydian, and Hypomixolydian.

These eight modes can be divided into two groups: authentic and plagal. Dorian, Phrygian, Lydian, and Mixolydian are authentic, while Hypodorian, Hypophrygian, Hypolydian, and Hypomixolydian are plagal. As you can see, the plagal modes are clearly demarcated by their prefix, “hypo,” meaning “below.”

In addition to its name, each mode is also assigned a number. The authentic modes are even-numbered and the plagal modes are odd-numbered. Dorian and Hypodorian are numbered one and two, Phrygian and Hypophrygian are three and four, Lydian and Hypolydian are five and six, and Mixolydian and Hypomixolydian are seven and eight. In the Middle Ages, musicians usually associated the modes with these numbers rather than with names. While they are useful to know, this text will use the names, not the numbers.
Mode 1: Dorian

Final Range Reciting Tone

Mode 2: Hypodorian

Final Range Reciting Tone

Mode 3: Phrygian

Final Range Reciting Tone

Mode 4: Hypophrygian

Final Range Reciting Tone

Mode 5: Lydian

Final Range Reciting Tone

Mode 6: Hypolydian

Final Range Reciting Tone

Continued on the next page
A given authentic mode shares a **final** with its corresponding plagal mode. The final is analogous to the tonic in tonal music; a medieval chant usually ends on its final. For instance, Dorian and Hypodorian share the final D.

Two aspects differentiate a plagal mode from its partnering authentic mode. The most obvious characteristic is its **range**. The plagal modes have ranges that begin a fourth below the final.

To understand how the authentic range differs from the plagal range, each mode may be broken into two sections. A plagal mode encompasses the interval of a fourth below the final and extends to the interval of a fifth above the final. In Hypodorian this is A – D and D – A, resulting in a total range of A - A. An authentic mode encompasses the fifth above the final and the fourth above that. In Dorian this is D – A and A – D, resulting in a total range of D – D.
Figure 1-2: The plagal and authentic ranges and their species of fourth and fifth (Hypodorian and Dorian)

These intervals and the pitches that they encompass are called species of fourth and species of fifth. The authentic and plagal modes share a core species of fifth: the diatonic pitches encompassing the final and a fifth above the final. In Dorian and Hypodorian, the pitches in the species of fifth are D, E, F, G, and A. The authentic and plagal modes also share a species of fourth. However, in the authentic mode, the species of fourth is located above the species of fifth. In the plagal mode, it is located below the species of fifth. In Dorian and Hypodorian, the pitches in the species of fourth are A, B, C, and D.

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<tr>
<td>A, B, C, D</td>
<td>D, E, F, G, A</td>
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<td>E, F, G, A, B</td>
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<td>G, A, B, C, D</td>
<td>D, E, F, G</td>
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<td>authentic</td>
<td>C, D, E, F</td>
<td>D, E, F, G</td>
<td>G, A, B, C, D</td>
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The other difference between a plagal mode and its corresponding authentic mode is its **reciting tone**. A reciting tone is a pitch that may be repeated frequently in a chant, particularly in one based on the Psalms or other passages from scripture. Those of you familiar with the modern Catholic Mass will recognize this concept in some of the responsorial songs (in which a cantor sings the verses and the congregation sings the refrain). Often the verses the cantor sings revolve around one frequently repeated pitch: the reciting tone.
As a general rule, the reciting tone of an authentic mode is a fifth above the final, and the reciting tone of a plagal mode is a third or fourth above the final. However, some of these reciting tones do not follow this principle in order to avoid emphasizing B. B was considered somewhat problematic due to the augmented fourth/diminished fifth it forms with F. For instance, in Phrygian mode, the reciting tone is a sixth above the final (C rather than B).

Example 1-1: *Vota mea Domino reddam* – a chant in the Hypomixolydian mode

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1 “Euouae” is a mnemonic device used as an abbreviation for the phrase “Saeculorum Amen.” Each vowel in euouae represents one syllable of the phrase.
Chapter 2

Understanding and Hearing the Modes

Modern theory students generally understand the modes in one of two ways. The first method is to visualize the modes as being played on the “white keys” of the piano or as subsets of the C Major scale. For instance, you could think of Dorian as beginning on D or re, or Phrygian beginning on E or mi. While this system certainly has its advantages, in this text we will primarily use the second method.

The second method is especially useful from an aural skills standpoint. Each mode is compared with either the major scale or the natural minor scale. Deviations from these two scales are reflected in the chromatic solfege syllables used. Under this system, the final of a mode will be referred to as do. This is the primary method utilized in this book, although a blending of the two ideas may be useful.

Figure 2-1: The authentic modes with solfege and whole and half steps
Under this system, the patterns of solfege syllables we are familiar with from studying tonal music remain largely intact. Being able to hear and internalize the whole and half step patterns, reflected in the use of variant solfege syllables, becomes the key to identifying the mode of a given piece and reproducing the chant itself. We will now look at each authentic mode individually.

**Characteristics of the Modes**

**Dorian** – The Dorian mode differs from the natural minor scale in one respect: the use of *la* rather than *le*. The characteristic half step between *la* and *te* and the subsequent whole step from *te* to *do* give Dorian its distinctive sound.

**Exercise 1:**
1. Play the Dorian scale on the keyboard several times. Pay close attention to the upper species of fourth: *sol la te do*.
2. Play and sing the mode several times. Make sure you sing *la* and *te* accurately.
3. Play the mode up to *sol*. Sing *la* without the piano. After checking that you have accurately sung *la*, continue playing the scale.
4. Repeat this procedure, singing *la* and *te*, then *la te do*, and then *sol la te do*. Make sure to check that you are practicing these pitches accurately.
5. Sing the entire mode several times without the piano.

**Exercise 2:**
1. Practice the pattern *sol la te do*.
2. Practice the pattern *do te la sol*, paying close attention to the whole step between *do* and *te* and the half step between *te* and *la*.
3. Write in the solfege syllables in Example 2-1.
4. Play the example on the keyboard, paying close attention to *la*.
5. Sing and play the entire example.
6. Play the example. When you reach the circled pitches (*la*), sing them instead of playing them.
7. Draw a square around the pattern *do te la sol* every time it appears.
8. Play the example. Sing, but don’t play, the pattern *do te la sol* every time it appears.
9. Sing the entire example. Mark any trouble spots that may arise, and practice them independently before inserting them back into the exercise.

```
Ky - ri - e
```

Example 2-1: *Kyrie, Liber Usualis (LU)* p. 60

**For the Teacher:**

**Exercise 1:**

1. Have the students sing the Dorian scale.
2. Have the students sing the final and the reciting tone. (D and A)
3. Sing Example 2-2 using the text or a neutral syllable. Repeat as needed.
4. Give the students the melodic framework found on page 11.
5. Have the students dictate the missing notes in the framework. Each box corresponds to one note.
6. Questions:
   a. Which pitch was missing from the melodic framework? (A)
   b. What is significant about this pitch? (It is the reciting tone.)
   c. Which note was emphasized is this example: the final or the reciting tone? (The reciting tone)

```
Bene - di - ca - mus Do
```

Example 2-2: *Benedicamus Domino, LU* p. 60
Melodic Framework:

Exercise 2:

1. Have the students sing the Dorian scale.
2. Play or sing Example 2-3 on a neutral syllable. Repeat as needed.
3. Questions:
   a. *On which pitches does the example begin and end?* (do and do)
   b. *Are all of the pitches of the Dorian scale used?* If not, which are excluded? (They are all used.)
4. Have the students raise their hands when they hear the pitches te la.
5. Question:
   a. *Where does the pattern do te la occur in the example?* (At the beginning)
6. Sing the example on solfege, and have the students sing do te la when it occurs.

Example 2-3: Sanctus, LU p. 21

**Phrygian** - The Phrygian mode differs from the natural minor scale in its use of the syllable *ra* instead of *re*. The half step between *do* and *ra* and the subsequent whole step between *ra* and *me* give Phrygian its unique sound.
Exercise 1:

1. Play the Phrygian scale on the keyboard several times. Pay close attention to the lowest three notes: *do ra me*.
2. Play and sing the scale several times. Make sure you sing *do, ra, and me* accurately.
3. Play the descending scale, stopping on *me*. Sing *ra* and *do*. Check to make sure you have sung these pitches accurately.
4. Sing the ascending scale. Do not play *do* and *ra*. Use the keyboard to check whether you have accurately sung *me*.

Exercise 2:

1. Sing Example 2-4 cumulatively beginning with the last two pitches and working backwards.
   a. Sing *te do*.
   b. Sing *do te do*.
   c. Sing *ra do te do*.
   d. Sing *me ra do te do*.
2. Remember to double check that you are singing the correct pitches.

For the Teacher:

**Exercise 1:**

1. Play or sing Example 2-5 on a neutral syllable. Repeat as needed.
2. Have the students identify the pattern *me ra do* in their heads.
3. Slowly sing or play the excerpt. Have the students join you in singing *me ra do*.
4. Have the students sing *me* every time it occurs.
5. Question:
   a. *How many times did me occur?* (4)
   b. *How many times did ra and do occur?* (Once each)
6. Have the students sing *me, re,* and *do* every time they occur.
7. Have the students dictate the example.
Exercise 2:

1. Have the students sing the Phrygian scale.
2. Have the students sing the final and reciting tone. (E and C)
3. Play or sing the final four notes of Example 2-6 on a neutral syllable. Repeat as needed.
4. Question:
   a. On which pitches did I begin and end? (me and do)
5. Have the students dictate the final four notes of the example.
6. Play or sing the final four notes of the example. Have the students sing only the pitches me re do.
7. Have the students sing the final four pitches without you.

Lydian: The Lydian mode is similar in construction to the major scale. In its natural state, Lydian contains fi instead of fa. This creates a tritone between the final and the fourth scale degree. For this reason, the B is often modified to B♭, making Lydian sound like an F Major scale. In some instances, both B and B♭ are present in a piece, depending on whether or not the melody would outline a tritone without modification.

Exercise 1:

1. Sing the F Major scale.
2. Sing the F Major scale, inserting fi between fa and sol.
   a. do re mi fa fi sol la ti do
b. Sing the modified scale again, **audiating** (thinking without singing) fa.

3. Sing the Lydian mode.

**Exercise 2:**

1. Example 2-7 is in unmodified Lydian.
2. Practice the pattern **sol fi sol**, paying close attention to the half step between the two pitches.
3. Practice the pattern **sol fi re**.
4. Practice the pattern **sol fi re mi sol**.
5. Play the example. When you reach the circled pitches (**sol fi re mi sol**), sing them instead of playing them.
6. Sing all of the pitches on solfege.
7. Question:
   - **a. Why is example 2-7 in unmodified Lydian?** (The tritone is not outlined.)

   ![Example 2-7: Gradual, LU p. 328](image)

**Exercise 3:**

1. Example 2-8 is in modified Lydian.
2. The circled pitches outline a five-note, descending scalar pattern. Play the excerpt while singing the circled pitches using solfege.
3. Sing the circled pitches, and play those that are not circled.
4. Sing all of the pitches on solfege.
5. Sing the example using a B natural rather than a B♭.
6. Question:
   - **a. Why is this excerpt in modified Lydian rather than unmodified Lydian?** (If it contained a B natural, it would outline a tritone.)

   ![Example 2-8: Credo III, LU p. 68](image)
For the Teacher:

Exercise 1:

1. Have the students sing both the Lydian scale and the modified Lydian scale (F Major scale).
2. Have the students sing the final and reciting tone. (F and C)
3. Play or sing Example 2-9 on a neutral syllable. Repeat as needed.
4. Questions:
   a. Is this example in unmodified Lydian, modified Lydian, or a combination of the two? (Modified Lydian)
   b. Why do you think it was modified to include $B^b$ instead of $B$? (To avoid the tritone between do and fi)
   c. How many times does fa occur in the excerpt? (1)
   d. What pitch immediately precedes fa? (do)
5. Have the students dictate the eight pitches from do fa through the end of the example.

Exercise 2:

1. Have the students sing both the unmodified and modified versions of the Lydian mode.
2. Have the students sing the final and the reciting tone. (F and C)
3. Play or sing Example 2-10 on a neutral syllable. Repeat as needed.
4. Questions:
   a. Is this example in unmodified Lydian, modified Lydian, or a combination of the two? (Modified Lydian)
   b. On what pitches does the excerpt begin and end? (mi and do)
   c. How many different pitches are used in this example? (4)
   d. What are those pitches? (fa, mi, re, and do)
   e. Does the melody primarily move by step or leap? (Step)

Example 2-9: Sanctus, LU p. 42

Example 2-10: Sanctus, LU p. 42
f. Are there any leaps? (Yes, 1)
g. Between what two pitches does the leap occur? (mi and do)

5. Have the students dictate the melody.

![Musical notation]

Example 2-10: *Erue a framea*, Hoppin p. 4

**Mixolydian**: Mixolydian mode is also similar in construction to the major scale; however, the altered note is *te*. The relationships between *do* and *te* and between *te* and *la* give this mode its distinctive sound.

**Exercise 1:**

1. Sing the pattern *do ti do*.
2. Sing the pattern *do te do*.
3. Sing the pattern *do te la te do*.
4. Sing the pattern *do te la sol*.
5. Sing the pattern *sol la te*.
6. Sing the pattern *sol la te do*.
7. Sing the pattern *do te la sol la te do*.
8. Sing the Mixolydian scale, ascending and descending.

**Exercise 2:**

1. Play Example 2-11.
2. The circled pitches outline the scalar framework. Play the example and sing the circled pitches using solfege.
3. Sing the circled pitches and play those that are not circled.
4. Sing the example in its entirety.
For the Teacher:

Exercise 1:

1. Have the students sing the Mixolydian scale.
2. Have the students sing the final and reciting tone. (G and D)
3. Play or sing Example 2-12 on a neutral syllable. Repeat as needed.
4. Questions:
   a. On which pitches does the example begin and end? (Both do)
   b. What is the highest pitch included in the example? (fa)
   c. Are all of the pitches between do and fa included in the example? (Yes)
5. Have the students dictate the example.

Example 2-11: The Asperges, LU p. 11

Exercise 2:

1. Have the students sing the Mixolydian scale.
2. Have the students sing the final and reciting tone. (G and D)
3. Play or sing Example 2-13 on a neutral syllable. Repeat as needed.
4. Question:
   a. How many total notes are in this example? (18)
5. Give the students the melodic framework found on page 18.
6. Have the students sing and hold do as you play the example.
7. Have the students fill in do in the appropriate blanks in the framework.
8. Have the students sing and hold te as you play the example.
9. Have the students fill in te in the appropriate blanks in the melodic framework.
10. Have the students fill in the remaining blanks.
11. Have the students notate the example on staff paper.

Example 2-13: *Kyrie, LU* p. 31

Melodic Framework:
Chapter 3

Authentic versus Plagal Modes

As described in Chapter 1, the authentic and plagal modes differ in terms of range. The two types of mode share a core species of fifth, beginning on the final. In Dorian and Hypodorian this species of fifth encompasses the notes from the D to an A above it. The authentic modes add a species of fourth above the species of fifth. That means the Dorian range spans D to the D an octave above. The plagal modes add a species of fourth below the species of fifth. The Hypodorian range encompasses the A below the final D to the A above it.

It is sometimes difficult to hear the difference between a piece based on an authentic mode and a piece based on its corresponding plagal mode. In some cases, the difference between one piece’s range and another’s is very slight. A piece in the authentic mode may occasionally extend down to include scale degree seven below do (and sometimes lower). A piece in the plagal mode may extend up to include scale degree six (and sometimes higher).

The excerpts used in this chapter are chosen to represent one mode or the other in an obvious way.

Hearing the Modal Ranges

Exercise 1: For each modal pair, complete the following exercise.

1. Sing the core species of fifth using solfege.
2. Sing the core species of fifth, and play the upper species of fourth of the authentic mode.
3. Play the core species of fifth, and sing the upper species of fourth of the authentic mode.
4. Sing the entire authentic scale, ascending and descending.
5. Beginning on sol, sing the core species of fifth (descending).
6. Sing the core species of fifth, and play the lower species of fourth of the plagal mode.
7. Play the core species of fifth, and sing the lower species of fourth of the plagal mode.
8. Beginning on sol, sing the descending plagal scale.
9. Sing the plagal scale, ascending and descending.

For the Teacher:

Exercise 1: For each modal pair, complete the following exercise.

1. Sing or play a pair of modes (the authentic and its corresponding plagal mode).
2. On a piece of paper, have each student write the names of the modes from each pair in the order in which you sang/played them.

Hearing the Ranges in Musical Excerpts

For the Teacher: (May also be used as partnered or group activity)

Exercise 1:

1. Sing (using the text or a neutral syllable) or play the following paired examples.
2. Have the students determine which member of the pair is based on the authentic mode and which is based on the plagal.
3. Have the students determine which mode is used for each example.

Excerpt 3-1a: Mixolydian: The Asperges, LU p. 11
Excerpt 3-1b: Hypomixolydian: *Gloria*, *LU* p. 23

Excerpt 3-2a: Hypodorian: *Sanctus*, *LU* p. 47
Excerpt 3-2b: Dorian: Kyrie, LU p. 25

Excerpt 3-3a: Hypophrygian: Kyrie, LU p. 22
Excerpt 3-3b: Phrygian: *Sanctus*, *LU* p. 33

Excerpt 3-4a: Lydian: Hymn before Benediction, *Green* p. 15

Excerpt 3-4b: Hypolydian: *Gloria*, *LU* p. 34
Chapter 4

Dorian and Hypodorian

The distinctive pitches of la and te in Dorian and Hypodorian modes often occur in patterns with other pitches involving leaps. A particularly common pattern is sol te, which either ascends to do or descends to la.

Exercise 1:

1. Questions:
   a. Is Example 4-1 in Dorian or Hypodorian mode? (Dorian)
   b. Does the range of the example extend beyond the expected range of the mode? (No)
   c. Where does repetition occur? (Between the beginning of the first measure and measures four and five. Between the second half of the first measure and the last measure.)
   d. What purpose does this repetition serve? (To expand upon the first section when it recurs. To create an ABA' pattern.)
   e. What pitch begins and ends each section? (Each section ends with a double bar line.) (sol)
   f. What is the significance of this pitch? (It is the reciting tone.)
2. Sing the final and the reciting tone of this mode. (D and A)
3. Circle the pattern sol te la fa where it occurs in the excerpt.
4. Sing the pattern fa sol la te do.
5. Practice the pattern fa la.
6. Practice the pattern sol te.
7. Practice the pattern fa la sol te.
8. Sing the pattern do te la sol fa.
9. Practice the pattern te sol.
10. Practice the pattern la fa.
11. Practice the pattern te sol la fa.
12. Practice the pattern sol te la fa.
13. Sing the first measure and the last three measures, paying close attention to the pattern sol te la fa.
14. Draw a box around the pattern la fa sol where it occurs in the example.
15. Practice the pattern la fa sol.
16. Sing the middle section of the example. (Measures 2 and 3)
17. Sing the entire example.
Exercise 2:

1. Questions:
   a. Is Example 4-2 in Dorian or Hypodorian mode? (Hypodorian)
   b. Does the range of the example extend beyond the expected range of the mode? (Yes. Down a third to fa.)
2. Circle the pattern sol te where it occurs in the example.
3. Practice the pattern sol do te do.
4. Sing the pattern again, audiating (thinking without singing) the first do.
5. Practice the pattern sol te do.
6. Play the last measure of the example. When you reach the circled notes, sing them without playing them.
7. Questions:
   a. Where is the nadir (lowest pitch) of the last phrase? (The F)
   b. Why is this pitch important in this mode? (It is the reciting tone.)
   c. What general shape does the last phrase outline? (An inverted arc. It descends and then ascends stepwise, excluding la.)
8. Sing the last measure of the example without keyboard.
9. Look at the rest of the example. Circle any spots that may pose difficulties. (te re fa and te re in measures 1 and 2)
10. Isolate and practice those spots. Consider the method of practice used above.
11. Sing the entire example on solfege.
Pieces in the Dorian and Hypodorian modes sometimes contain B♭s, just as in Lydian and Hypolydian. When this occurs, remember to sing le instead of la.

**Exercise 3:**

1. Sing the Dorian scale.
2. Sing Example 4-3a, which has been altered to remain strictly in Dorian mode.
3. Play Example 4-3b, which is excerpted from the actual melody, taking note of the B♭.
4. Sing Example 4-3b.
5. Sing Example 4-3c (page 27), taking note of the B♭ in context. The beginning of the example should be familiar to you from Example 2-1 (page 10).
Some pieces in Dorian or Hypodorian do not contain any B naturals, only B♭s. Musicians of the time thought of these pieces as being in Dorian or Hypodorian, despite the altered pitch. These pieces contain the same pitches as the D Natural Minor scale. Be sure to sing le instead of la where applicable.

Exercise 4:

1. Example 4-4 would have been labeled Dorian in the Middle Ages.
2. Sing the D Natural Minor scale.
3. Practice the pattern sol fa le sol.
4. Question:
   a. What other prominent pattern do you see in the first measure? (do me sol)
   b. Does it occur later in the piece, either exactly as first stated or transformed in some way? (Yes. In measures 5 and 7)
5. Identify and practice other notable or difficult spots. (fa do in measure 3, te me in measures 3 and 4)
6. Sing the entire melody.
7. Question:
   a. Do you recognize this piece? If you do, by what title do you know it? (“Oh Come, Oh Come, Emmanuel”)
Exercise 1:

1. Play or sing the Dorian scale.
2. Without instructing the students to open their books, sing the final three notes of Example 4-5 on a neutral syllable.
3. Have the students echo the pitches using solfege.
4. Sing the entire example. Repeat as needed.
5. Questions:
   a. Where did the pattern we just sang occur in the example? (At the end)
   b. In solfege, what was the first pitch of the example? (te)
   c. Did te occur again in the example? (Yes.)
6. Have the students open their books to Example 4-5.
7. Sing the example while the students sing only the circled pitches. (te and do)
8. Have the students sing the entire example.

For the Teacher:

Exercise 2:

1. Have the students sing the Dorian scale.
2. Have the students sing the final and reciting tone. (D and A)
3. Give the students the melodic framework found on page 30.
4. Play or sing Example 4-6 on a neutral syllable. Repeat as needed.
5. Have the students dictate the missing pitches within the boxes in the example.
6. Question:
   a. Which pitches were missing from the example? (sol, la, te, do)
7. Sing the phrase on solfege, excluding the boxed pitches. Have the students sing the boxed pitches.
8. Have the students sing the phrases that contain the boxed pitches.
9. Have the students sing the example.

Example 4-6: Credo IV, LU p. 71
Melodic Framework:

Et unam sanctam catholicae et apostolicae Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi saeculi.

Amen.
Chapter 5

Phrygian and Hypophrygian

Often, pieces in the Phyrgian or Hypophrygian mode seem to have a major, rather than a minor impression. This runs counter to the expectation given by the solfege, which is similar to that of the natural minor scale. The discrepancy is caused by the pitches emphasized in many Phrygian and Hypophrygian pieces. The inclusion of passages built around G may result in the sense of being in G Major. The inclusion of passages built around C (the reciting tone in Phrygian) may result in the sense of being in C Major. Pieces in Phrygian or Hypophrygian also may have a minor impression, as one would expect. This is caused by the third scale degree: me.

Exercise 1:

1. Play Example 5-1.
2. Questions:
   a. Is the piece in Phrygian or Hypophrygian? (Phrygian)
   b. Does the range of the piece extend beyond the expected range of the mode? (Yes. Down a step to te.)
   c. Does the piece have a major sound or a minor sound? Why? (Major. Some of the phrases begin and/or end on G. The emphasis placed on D.)
3. Circle all of the instances of perfect intervals in the piece.
4. Questions:
   b. Why might these intervals be difficult to sing in this piece? (Two of them contain te and one contains me)
5. Practice the ascending perfect fourth pattern: do fa, te me, le ra, sol do.
6. Practice the pattern do fa te me.
7. Practice the pattern do te me.
8. Practice the pattern do ra do te me.
9. Sing the first measure of Excerpt 5-1.
10. Practice the ascending perfect fifth pattern do sol, te fa, le me.
11. Practice the descending perfect fifth pattern sol do, fa te, me le.
12. Practice the pattern fa te.
13. Practice the pattern do fa te.
14. Sing the fourth measure of Excerpt 5-1.
15. Sing the entire example.

Example 5-1: Pange Lingua, Green p. 8

Exercise 2:

1. Questions:
   a. Is Example 5-2 in Phrygian or Hypophrygian? (Hypophrygian)
   b. Does the range of the example extend beyond the expected range of the mode? (No)
2. Sing the mode.
3. Practice the pattern do ra me ra do.
4. Practice the pattern do te do.
5. Practice the pattern do ra do te do.
6. Practice the pattern me ra do te do.
7. Sing the pattern me ra do te do, audiating the second do.
8. Sing the pattern me ra te do.
9. Sing the third measure of Excerpt 5-2.
10. Questions:
    a. What pitches in measure 1 comprise a stepwise framework for the measure. (do te le te do)
    b. Which pitch is excluded from this framework? (ra)
11. Sing the framework for measure 1.
12. Sing the framework for measure 1. Audiate (think without singing) the excluded pitch when it occurs in the example.
13. Sing measure 1 as written.
15. Questions:
   a. *Does the piece have a major sound or a minor sound? Why?* (Major. The descending pattern from E to C is emphasized. The fourth measure begins on C.)

   For the Teacher:

   Exercise 1:

   1. Give the students the melodic framework found on page 34.
   2. Have the students sing the Phrygian scale.
   3. Sing Example 5-3, using the text. Repeat as needed.
   4. Questions:
      a. *Is the piece syllabic (each syllable corresponds with one pitch), melismatic (syllables are sung over multiple pitches), or a combination of the two?* (Entirely syllabic)
   5. Tell the students that each of the syllables in the framework corresponds with one pitch.
   6. Sing the excerpt on a neutral syllable. Repeat as needed.
   7. Have the students fill in the first and last pitches in each measure.
   8. Have the students draw the melodic contour above each measure.
   9. Have the students fill in the lowest and the highest pitches of each measure.
10. Have the students sing the first note, the last note, the highest note, and the lowest note in each measure on a neutral syllable as you sing the piece.  
11. Have the students dictate the remainder of the piece.  
12. Have the students sing the piece using solfege.  
13. Questions:  
   a. *Is the piece in Phrygian or Hypophrygian?* (Hypophrygian)  
   b. *Does the range of the excerpt extend beyond the expected range of the mode?* (No)  
   c. *Does the piece have a major sound or a minor sound? Why?* (Major. The descending pattern from E to C and the ascending pattern from C to E are emphasized. G is also emphasized.)
b. What is the final pitch? (do)

c. The example is two measures long. What is the ending pitch of the first measure, and what is the starting pitch of the next measure? (Both te)

d. What pitches comprise the perfect fifth? (te and fa)

6. Sing the example, omitting the circled pitches. Have the students sing these pitches when they occur.

Example 5-4: Kyrie, LU p. 19
Chapter 6

Lydian and Hypolydian

Many pieces in Lydian and Hypolydian contain only B♭s. While musicians of the time thought of these pieces as being in Lydian or Hypolydian, today some people think of them as being in Transposed Ionian or Hypoionian. The Ionian and Hypoionian modes will be discussed further in Chapter 10. Make sure to sing fa instead of fi where B♭s occur.

Exercise 1:

1. Questions:
   a. Is Excerpt 6-1 in Lydian or Hypolydian? (Lydian)
   b. Does the range of the example extend beyond the expected range of the mode? (No)
2. Sing measure 1 beginning with the last pitch (do) and reading right to left.
3. Practice the pattern mi fa re fa sol.
4. Practice the reverse pattern: sol fa re fa mi.
5. Sing the first measure of the piece.
6. Sing the entire piece.

Exercise 2:

1. Questions:
   a. Is Example 6-2b (page 38) in Lydian or Hypolydian? (Hypolydian)
   b. Does the range of the example extend beyond the expected range of the mode? (No)
2. Sing the melodic framework given in Example 6-2a.
3. Compare the melodic framework with Example 6-2b.
4. Questions:
   a. Where do you see the pitches from Example 6-2a in Example 6-2b? (They are the circled pitches.)
   b. Why do you think these pitches were chosen for the framework? (Accent due to pitch-level, placement within the phrase, and syllabic emphasis)
5. Sing the circled notes in Example 6-2b using solfege. Play the un-circled pitches.
6. On staff paper, create a further reduction of each phrase grouping. (Suggested groupings: 2 measures, 2 measures, 3 measures)
7. Draw a box around each of the pitches from your reduction in Example 6-2b.
8. Sing the boxed notes in example 6-2b using solfege. Play the un-boxed pitches.
9. On staff paper, create a final reduction of the entire piece.
10. Draw a bracket around each of the pitches from your reduction in Example 6-2b.
11. Sing the bracketed notes in Example 6-2b using solfege. Play the un-boxed pitches.
12. Sing the entire example.

Example 6-2a

Example 6-2b: *Corde natus*, Batastini no. 351
For the Teacher:

Exercise 1:

1. Have the students sing the Lydian scale.
2. Have the students sing the Transposed Ionian scale.
3. Sing Example 6-3 with text.
4. Question:
   a. Does this piece contain $B^b$s, $B$ naturals, or a mix of both? ($B^b$s only)
   b. What word is repeated at the end of every phrase? (Alleluia)
   c. Is the melodic content associated with that word the same every time?
      (No. It is the same the first two times.)
   d. Is the piece syllabic or melismatic? (Entirely syllabic)
5. Sing the piece, excluding the “alleluias.” Have the students sing the “alleluias” when they occur.
6. Give the students the melodic framework found on page 39.
7. Have the students fill in the missing pitches. Remind them to write $B^b$s where applicable.
8. Have the students break up into two groups and sing the piece on solfege as a responsorial exercise (one group sings the main text, and one group sings the “alleluias.” Then, switch the groups.

Example 6-3: Regina Caeli, Batastini no. 447
Melodic Framework:

Exercise 2:

1. Have the students sing the Lydian scale.
2. Have the students sing the Transposed Ionian scale.
3. Sing Example 6-4 with text. Repeat as needed.
4. Questions:
   a. Does this piece contain B♭s, B naturals, or a mix of both? (B♭s only)
   b. What did you notice about the relationships between the phrases? (Repetition)
5. Give the students the melodic framework found on page 40.
6. Explain that the pitch content within each of the boxes is the same, and the pitch content within each of the brackets is the same.
7. Play or sing the piece on a neutral syllable. Repeat as needed.
8. Questions:
   a. How many notes are in each of the boxes? (12)
   b. Does the melody in each box move stepwise, or does it leap? (Mostly stepwise, one leap)
   c. What is that leap? (m3)
   d. What is the first pitch in each of the boxes? What is the last pitch? (sol and do)
   e. How many notes are in each of the brackets? (7)
   f. Does the melody in each bracket move stepwise, or does it leap? (Mostly leaps, some steps)
   g. What do these leaps outline? (A major triad, a M3)
   h. What is the first pitch in each of the brackets? What is the last pitch? (do and sol)
9. Have the students dictate the melodic material within the boxes and brackets. Remind them to write B♭’s where applicable.
10. Have the students sing the piece using solfege.
Example 6-4: Kyrie, LU p. 61

Melodic Framework:
Chapter 7

Mixolydian and Hypomixolydian

The Mixolydian and Hypomixolydian modes are similar to the major scale. They are characterized by the distinctive whole step found between te and do.

Exercise 1:

1. Questions:
   a. Is Example 7-1b (page 42) in Mixolydian or Hypomixolydian? (Hypomixolydian)
   b. Does the range of the example extend beyond the expected range of the mode? (No)

2. Sing the melodic framework given in Example 7-1a.

3. Compare the melodic framework with Example 7-1b.

4. Questions:
   c. Where do you see the pitches from Example 7-1a in Example 7-1b? (They’re the bracketed pitches.)
   d. Why do you think these pitches were chosen for the framework? (They comprise the final and the zenith of the piece.)

5. Sing the bracketed notes in Example 6-2b using solfege. Play the un-bracketed pitches.

6. Example 7-1b represents a background reduction of Example 7-1b. On staff paper, create a reduction based on phrase groupings. (Suggested groupings: 2 measures each)

7. Draw a box around each of the pitches from your reduction in Example 7-1b.

8. Sing the boxed notes in Example 7-1b using solfege. Play the un-boxed pitches.

9. On staff paper, create a reduction for each measure.

10. Draw a circle around each of the pitches from your reduction in Example 7-1b.

11. Sing the circled pitches in example 7-1b using solfege. Play the un-circled pitches.

12. Sing the entire example.

Example 7-1a
Exercise 2:

1. Sing the Mixolydian scale.
2. Practice the pattern do te do re do.
3. Practice the pattern do te do re do, audiating the second do.
4. Sing the pattern do te re do.
5. Practice the pattern do te do re mi fa.
6. Practice the pattern do te do re mi fa, audiating the second do.
7. Practice the pattern do te do re mi fa, audiating the second do and the mi.
8. Sing the pattern do te re fa.
9. Circle the pattern do te re fa where it occurs in Example 7-2.
10. Isolate and practice any other spots that may give you difficulty.
11. Sing the entire example.
For the Teacher:

Exercise 1:

1. Have the students sing the Mixolydian scale.
2. Give the students the melodic framework found on page 44.
3. Sing Example 7-3 with text. Repeat as needed.
4. Questions:
   a. Is the example primarily syllabic or melismatic? (A mix of both)
   b. Are the melismas primarily two notes, three notes, or more? (Two notes)
   c. What is the greatest number of notes in a melisma? (Three)
5. Have the students mark the number of missing pitches per syllable on their melodic frameworks.
6. Play or sing the example on a neutral syllable. Repeat as needed.
7. Have the students dictate the final pitch of each measure.
8. Have the students dictate the zenith of each measure.
9. Have the students dictate the remainder of the missing pitches.
10. Sing measures two and four on solfege. Have the students sing measures one, three, and five.
11. Break the class into two groups. Have one group sing measures two and four and the other group sing measures one, three, and five. Switch the groups.

Example 7-3: Veni Creator Spiritus, Batastini no. 460
Melodic Framework:

Ve - ni Cre - a - tor Spiri - tus,

Men - tes tu - o - rum vi - si - ta:

Im - ple - su - per - na gra - ti - a


Exercise 2:

1. Have the students sing the Mixolydian scale.
2. Play or sing Example 7-4 on a neutral syllable. Repeat as needed.
3. Questions:
   a. *Is this example in Mixolydian or Hypomixolydian?* (Hypomixolydian)
   b. *What is the starting pitch? What is the ending pitch?* (sol and do)
4. Have the students sing the final and the reciting tone. (G and C)
5. Give the students the melodic framework found on page 45.
6. Explain that the bracketed areas are missing four pitches and the boxed areas are missing two.
7. Play or sing the example on a neutral syllable. Repeat as needed.
8. Have the students dictate the missing pitches.
9. Questions:
   a. *Where did you notice repetition?* (Measures 3 and 4, the end of measure 1 and the beginning of measure 5, the beginning of measure 2 and the second half of measure 5)
   b. *How were these repeated sections different from each other?* (fa do at the end of measure 3 and fa re at the end of measure 4, the second half of measure 5 does not begin with re, measures 2 and 5 end differently)
10. Have the students sing the entire example on solfege.
Example 7-4: *Gloria, LU* p. 23

Melodic Framework:
Chapter 8

Counterpoint in the Middle Ages

During the first half of the ninth century, the earliest known texts describing multi-voice textures were written. These anonymous texts are called the *Musica enchiriadis* and the *Scolica enchiriadis*. The texture they describe is referred to as *organum*.

In its simplest form, organum is comprised of a chant melody and a voice doubling the chant a perfect fourth or a perfect fifth below. The voice singing the original chant is called the *principal voice*, while the doubling voice is called the *organal voice*.

Early organum took two forms. In the first form, *strict organum*, the interval between the two voices remains constant. Often, the interval used is a perfect fifth. The second type, *flexible organum*, features two voices moving by variable intervals. The beginning and end of the piece will generally feature oblique motion, in which the organal voice will repeat a pitch while the principal voice moves above it. At the end of the piece, the voices will reach an *occursus*, in which the voices converge into a unison pitch.

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Flexible organum is often associated with organum at the fourth due to the potential for creating tritones with the principal voice. Different intervals may be formed by the two voices in order to avoid the augmented fourth.\(^5\)

**Exercise 1:**

1. Questions:
   a. *What mode is being used in the Example 8-1?* (Dorian)
   b. *Why would you classify it as such?* (It ends on D. It uses A as a reciting tone.)
2. Sing the Dorian scale.
3. Play the Dorian scale on the keyboard.
4. Sing the Dorian scale. This is your principal voice. Play in parallel perfect fifths below the scalar line. This is your organal voice. Switch the two voices.
5. Sing Example 8-1
6. Play the example on the keyboard. This is your principal voice. As you are playing, sing (using solfege) in parallel perfect fifths below the principal voice. This is your organal voice. Switch the voices.
7. Questions:
   a. *What pitch needed to be modified to ensure perfect fifths?* (la)
   b. *How did it need to be modified?* (B to B\(^b\))

\[\text{Nos qui vivimus benedicimus}\]

\[\text{Ex hoc nunc et usque in seculum}\]

Example 8-1: *Nos qui vivimus benedicimus*, Fuller p. 482

**Exercise 2:**

1. Sing the Phrygian scale.
2. Sing the Principal Voice of Example 8-2.
3. Sing the Organal Voice.

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\(^5\) *Organum*, 482-483.
4. Combine the two voices. For each syllable, sing the Organal Voice’s pitch and then the Principal Voice’s pitch.

5. For each syllable, sing the Organal Voice’s pitch and then the Principal Voice’s pitch. Instead of solfege, sing the name of each interval formed by the two voices. (Unison, M2, M3, etc.)

![Example 8-2: Rex caeli, Green p. 24](image)

Beginning in the twelfth century, a new type of organum, called **florid** or **melismatic** organum, began to flourish. The principal voice sings a chant melody in augmentation, while the organal voice sings a **melismatic** line (multiple pitches sung on one syllable) in counterpoint. At this point, the organal line could be written above the principal line. As styles emerged with more voices and a greater overall range, the line between plagal and authentic modes began to blur.

**Exercise 3:**

1. Sing the Phrygian mode.
2. Sing the Principal Voice of Exercise 8-3 using solfege. Be sure to sing each two-measure phrase melodically.
3. Sing the Principal Voice while playing the Organal Voice on the keyboard. Switch voices.

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6 Counterpoint, 25.
4. Play the Principal Voice while improvising your own organal voice. Be mindful of tritones. (They may occur, but don’t emphasize them.)

Example 8-3: Cunctipotens genitor, Green p. 25

In the thirteenth century, the **conductus** became popular. Conductus was normally based on newly-composed melodies. It is mainly note-against-note, with some short melismas. New developments in rhythmic theory allowed for rhythmic and metric codification, paving the way for more complex rhythmic interactions. Greater license in composing vertical intervals and the de-emphasis of parallel perfect intervals also led to more freedom.⁷ Even greater

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⁷ Organum, 485-486.
melodic ambiguity led to further muddying of the mode; in some pieces, no clear mode can be discerned.\(^8\)

**Exercise 4:**

1. Label the harmonic intervals in Example 8-4.
2. Sing the Lydian scale.
3. Sing the bottom line of Example 8-4.
4. Sing the top line of Example 8-4.
5. Sing the top line while playing the bottom line on the keyboard.
6. Improvise your own top voice, beginning and ending a perfect fifth above the bottom voice.
   a. Parallel perfect intervals are acceptable, but use them sparingly.
   b. You may use minor seconds, sixths, and (sparingly) dissonant intervals such as sevenths and tritones.
7. Sing your melody as you play the bottom voice.

![Musical notation](image)

Exercise 8-4: *Nato nobis hodie*, Green p. 28

In order to enrich the texture of a piece, composers sometimes added more voices. A common way of accomplishing this was to double the organal voice an octave above. This is called **composite organum**.

With fuller textures came new ways of signifying closure. The **double leading-tone cadence** was stylistic of the thirteenth and fourteenth centuries. Two of the lines form a major sixth moving to a perfect octave, with one voice moving down by step and another voice

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\(^8\) *Counterpoint*, 32.
moving up by step to the cadential pitch. The third voice moves up by half step to the fifth above the cadential pitch.

With multi-voice textures also emerged the idea of \textit{musica ficta}, unwritten accidentals that were implied by the composer.\footnote{Elizabeth Aubrey, “Monophony: Introduction” in \textit{A Performer’s Guide to Medieval Music}, ed. Ross W. Duffin (Bloomington: Indiana University Press, 2000), 112.} Naturally, there is some disagreement among modern scholars as to where these adjustments apply. In some instances, it is clear-cut, while in others, it is not. Modern editions of Medieval and Renaissance music place these accidentals above the affected pitches.\footnote{\textit{Counterpoint}, 90.}

\textit{For the Teacher:}

\textbf{Exercise 1:}

1. Break the class up into three groups.
2. Have one group sing the Principal Voice line from Example 8-5.
3. Have one group sing the Organal Voice a perfect fifth below the Principal Voice.
4. Have one group double the Organal Voice an octave higher.
Exercise 2:

1. Have the students sing the Dorian scale.
2. Give the students the melodic framework found on page 53.
3. Have the students sing the Principal Voice using solfege while you play the Organal Voice from Example 8-6 on the keyboard.
4. Sing the Principal Voice on a neutral syllable. Play the Organal Voice.
5. Have the students dictate the Organal Voice.
6. Have the students sing the Organal Voice using solfege while you sing the Principal Voice.
7. Have the students write the harmonic intervals formed by the two voices.
8. Questions:
   a. What did you notice about the Organal Voice? (It repeated pitches a lot.)
   b. What harmonic intervals were represented in this piece? (Unison, M2, M3, P4)
   c. This excerpt represents which type of organum? (Flexible organum)
9. Break the students up into two groups. Have one group sing the Principal Voice and one group sing the Organal Voice. Switch the groups.
Example 8-6: *Ipsi soli*, Fuller p. 484

**Melodic Framework:**

1. Have the students sing the Lydian scale.
2. Break the students up into three groups.
3. Have one group of students sing the top voice from Example 8-7. Have another group sing the middle voice and the third group sing the bottom voice.
4. Have the students sing the last two measures of Example 8-7.
5. Questions:
   a. *How do all of the voices move? (By step)*
   b. *Do any of the voices move by exactly the same interval? If so, which interval?* (Yes. The top and middle voices both move by half step.)
   c. *This is an example of what kind of device?* (A double leading-tone cadence)
   d. *In what meter is this excerpt written?* (2/4)
   e. *What type of cadence occurs at the end of the example?* (Double leading tone)

6. Have all of the students conduct and speak the rhythm of the top voice on a neutral syllable.
7. Have all of the students conduct and speak the rhythm of their own parts.
8. Have all of the students speak the solfege syllables of their own parts in rhythm.
9. Have the students sing the example together.

Example 8-7: Guillaume de Machaut:
*Qui es promesses – Ha! Fortune – Et non est qui adjuvat*, Hoppin p. 138
Section 2

The Renaissance
Chapter 9:

A Brief Overview of the Renaissance

As the Renaissance approached its cultural high point, the characteristic elements of the time period gradually took shape. One of the most significant of these elements is imitative counterpoint, in which one or more voices imitate another voice. The leading voice is referred to as the dux (leader), while the following voice is called the comes (follower).\footnote{Counterpoint, 59.}

The most basic form of imitative counterpoint is the canon, a form in which the comes is derived from the dux using some type of rule. (Canon means rule.) For instance, the comes could imitate the dux a perfect fifth higher, and at the rhythmic interval of two beats.\footnote{Ibid, 58.}

Imitative counterpoint in Renaissance music took on a less structured form. The following voices generally enter at a perfect fifth, fourth or an octave away from the dux, rather than at the unison.\footnote{Thomas Benjamin, The Craft of Modal Counterpoint: A Practical Approach (New York: Schirmer Books, 1979), 74.} Voices often switch roles, and entrances overlap with previous material. After their initial imitative entrances, the voices branch away from each other, until the dux begins the next point of imitation, a place in the music where new melodic material to be imitated is first heard.\footnote{Counterpoint, 94.}

Compositional styles changed dramatically from those of the Medieval period, although some shifts in compositional practice can be recognized in music of the late Middle Ages. The use of parallel perfect fifths and octaves had been gradually replaced with the use of parallel
thirds and sixths in some types of organum, beginning as early as the thirteenth century.\textsuperscript{15} By the sixteenth century, parallel perfect fifths and octaves were deemed impermissible by theorists.\textsuperscript{16}

Towards the end of the Renaissance, clearly recognizable modern cadences were incorporated into a modal setting. One characteristic cadence of the late Renaissance is called the \textit{clausula vera}, or “true cadence.” In a clausula vera, one voice moves by step up to the cadential pitch, and the other voice moves from the cadential pitch, down by step, and back. This second voice usually is held in suspension before moving to the lower pitch.\textsuperscript{17}

\textbf{For the Teacher:}

\textbf{Exercise 1:}

1. Consider Exercise 9-1 to be in the Transposed Aeolian mode. (Final of G)
2. Hand out the melodic framework found on page 59.
3. Have the students sing the G Aeolian mode.
4. Play a recording of the piece for the students. Repeat as needed.
5. Questions:
   a. \textit{Describe the movement of the voices to the cadence.} (The Altus has a suspension on do, resolving to ti, before moving to do. The Bassus sings the pattern do re do.)
   b. \textit{What type of cadence is at the end of this piece?} (A clausula vera)
6. Sing the last five pitches of the Bassus Voice. Have the students sing the last five pitches of the Altus Voice.
7. Have the students notate the last five pitches of the Altus Voice.
8. Play the recording again. Repeat as needed.
9. Questions:
   a. \textit{Where do points of imitation occur?} (Measures 1, 5, 9, and 14)
   b. \textit{Does the melody in the comes need to correspond exactly to the melody in the dux for it to be considered imitation?} (No)
   c. \textit{Which voice is the dux at each of these points of imitation?} (The Bassus Voice is the \textit{dux} throughout the piece.)

\textsuperscript{15} \textit{Organum}, 491.
\textsuperscript{17} \textit{Counterpoint}, 149.
d. At what interval do each of the points of imitation occur? (Octave, P5, P5, P5)

e. At what interval of time after the beginning of each point of imitation does the imitation begin? (2 beats, 1 beat, 1 beat, 1 beat)

10. Have the students dictate the missing notes in the framework.
11. Sing each point of imitation. Have the students enter with the notes they've filled in from the framework.
12. Sing the entire Bassus line. Have the students sing the entire Altus line.

Example 9-1: Josquin des Prez:
Missa da pacem – Credo, Soderlund p. 39
Melodic Framework:

Altus

Bassus

Cru-ci-fi-xus e-ti-am pro-no-bis,

Cru-ci-fi-xus e-ti-am pro-no-bis, sub

sub Pon-ti-o Pi-la-to, Pi-la-

Pon-ti-o Pi-la-to, Pi-la-

- - - - - - - - - - - - to pas -

- - - - - - - - - - - - to pas -

- - - - - - - - - - - - to pas -

- - - - - - - - - - - - to pas -

sus et se-pul-tus est.

sus et se-pul-tus est.
Chapter 10:

Aeolian and Ionian Polyphonic Music

In 1547, Heinrich Glarean (1488-1563) published the *Dodecachordon* (“Instrument of Twelve Strings”), in which he rejected the eight mode system in favor of twelve modes. The four new modes were named Aeolian, Hypoaeolian, Ionian, and Hypoionian. Glarean included many examples by Josquin des Prez to illustrate these newly classified modes.

The Aeolian scale contains the same pitches as the A Natural Minor scale. The Ionian scale contains the same pitches as the C Major scale. However, these modes are not the same as the modern scales. They were not used by composers and performers with functional ideals in mind.

As seen in Chapters 4 and 6, composers often added B♭s to the Dorian and Lydian modes. While in the Middle Ages this did not change the modes’ classifications, when B♭s were consistently used in a piece, Glarean labeled that piece Aeolian or Ionian. In modern terms, we would call these modes Transposed Aeolian and Transposed Ionian.

For the Teacher:

1. Questions:
   a. *Example 10-1 is in which mode?* (Ionian)
   b. *What do you notice about the three parts and how they interact?* (The Superius and Tenor have the same rhythm, except for measure 3; the Superius and Tenor often move in contrary motion; the Contratenor leaps and deviates from the other voices’ rhythm at measure 3.)

2. Explain that the Contratenor Voice may actually be an instrumental part.

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3. Play (or have a student play) the Contratenor part.
4. Separate the class into two groups: Superius and Tenor.
5. Play the Contratenor part again, and have the students audiate their parts.
6. Have the students sing their parts while you play the Countertenor part.
7. Have the students determine the harmonic intervals in the example.
8. Have the students stand in a circle with the two parts intermingled.
9. Have the students sing the example on a neutral syllable. Remind the students to listen to each other and hear the blending sonorities.

Example 10-1: Guillaume Dufay: *Se la face ay pale*, Green p. 91-92

Exercise 4:

1. Give the students the melodic framework found on pages 64 and 65.
2. The mode of Example 10-2a is Transposed Aeolian. (Final of D)
3. Have the students sing the D Aeolian mode.
4. Play a recording of Excerpt 10-2a. Repeat as needed.
5. Questions:
   a. *How many pitches are missing from each entrance?* (6, 6, 4, 4)
   b. *What is the relationship between the Altus I Voice and the missing pitches of the first two missing entrances?* (The missing pitches imitate the first six pitches of the Altus I Voice.)
   c. *At what pitch level do they imitate the Altus I part?* (Cantus imitates a P5 above, Altus II imitates at the unison)
   d. *Are the imitations exact?* (No. The rhythm of the Cantus is different.)
   e. *How do the next two missing entrances differ?* (The pitches are the same as the first four pitches of the Cantus entrance, but the melody deviates from there. The rhythm is different.)
6. Have the students finish dictating the missing notes.
7. Play or sing Example 10-2b: Error Detection on a neutral syllable (page 65). Repeat as needed.
8. Tell the students that you made three errors. (Repeated pitches count as one error.)
9. Have the students circle the errors from Example 10-2b on their frameworks.
10. Play or sing Example 10-2b, excluding the circled pitches. Have the students sing the correct pitches as they occur.
Example 10-2a: Palestrina:
*Missa Gabriel Archangelus – Benedictus*, Benjamin p. 86
Melodic Framework:
Exercise 10-3
Error Detection

1. Separate the class by voice type: SATB.
2. Have the students stand in SATB formation.
3. Have the students sight sing Example 10-3.
4. Questions:
   a. Example 10-3 is in what mode? (Transposed Ionian – final of F)
   b. At what pitch interval does the imitation between the Tenor and each of the other voices occur? (Altus – P5, Cantus – octave, Bassus – unison)
   c. At what rhythmic interval does the imitation between the Tenor and each of the other voices occur? (Altus – 4 beats, Cantus – 7 beats, Bassus – 11 beats)
   d. When does each voice diverge from the Tenor’s melody? (Altus – after 4 notes, Cantus – after 11 notes, Bassus – after 11 notes)
Si - cut cervus desiderat ad fontes aquirum,
rat ad fontes aquarum,
si - cut cervus desiderat ad fontes aquirum,
Example 10-3: Palestrina: *Sicut cervus*, Benjamin p. 172-173
Chapter 11

Dorian and Phrygian Polyphonic Music

As polyphonic music became more complex in the Renaissance period, it became increasingly difficult to distinguish between modes. Due to expanded ranges, a greater number of voices, imitation at varying pitch levels, and the broadened use of musica ficta, Renaissance compositions sometimes change mode, in what is called commixture. It is important when establishing the mode of a Renaissance piece to look at both the beginning of the piece and the final cadence. (All of the examples in this text have been chosen to clearly reflect their respective modes.)

For the Teacher:

Exercise 1:

1. Sing the bottom voice of Example 11-1 (found on page 69) while playing the top voice on the keyboard. Repeat as needed.
2. Questions:
   a. *Example 11-1 is in which mode?* (Transposed Phrygian, final on A)
   b. *How do the two voices differ?* (The top voice is much slower.)
3. Give the students the melodic framework found on page 70.
4. Sing each line of Example 11-1 by itself.
5. Sing and play the example. Repeat as needed.
6. Have the students dictate the top voice of the framework.
7. Questions:
   a. *What is the relationship between the two voices?* (The top voice is an augmented version of the bottom voice)
   b. *What is the rate of augmentation?* (2 times)
8. Divide the class into two groups. Have the class sing the example. Switch groups.

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Example 11-1: Josquin des Prez:

*Missa l’homme armé – Benedictus*, Soderlund p. 44-45
Exercise 11-2

1. Example 11-2a is in Transposed Dorian (Final of G)
2. Have the students sing each line of the example.
3. Divide the class into three groups. Have the students sing the example.
4. Questions:
   a. What is the interval of imitation for each voice? (Altus – P5, Bassus – M2 below)
   b. What is the rhythmic interval of each entrance? (Altus – 1 beat, Bassus – 3 beats)
   c. The example ends on what type of cadence? (Clausula vera)
5. Play Example 11-2b, found on page 72.
6. Have the students circle the errors from Example 11-2b.
7. Question:
   a. *What made the errors sound so wrong?* (The larger leap of a sixth, the tritone clash between B♭ and E, the lack of a leading tone at the cadence)

Example 11-2a: Lassus:
*Missa pro defunctis – Benedictus*, Green p. 214-215
Exercise 11-3

1. Example 11-3 is an excerpt of a piece in Phrygian.
2. Have the students sing the bracketed pitches in Example 11-3.
3. Sing the melody back a perfect fifth lower.
4. With the class singing the entire example, experiment with different places to have the *comes* enter.
5. Question:
   a. *Where did the comes’ entrance work best?* (At the beginning of the third measure)
   b. *Why?* (It didn’t clash with any of the pitches in the *dux*, and it made sense metrically.)
6. Divide the class into small groups. Have each group experiment with singing the comes at different intervals above the *dux* and at different times. Allow the students to be flexible with the intervals they use. Have the students present their solutions to their classmates.

Example 11-3: Palestrina:

*Magnificat Quarti Toni: De posuit potentes*, Soderlund p. 69
Chapter 12:

Lydian and Mixolydian Polyphonic Music

Towards the end of the Renaissance period, the increased use of musica ficta along with the move towards more modern-sounding cadences resulted in Lydian and Mixolydian music that foreshadowed the major mode. However, while this music sounds major at times, the use of $B^b$s in Lydian and $F^\#$ leading tones in Mixolydian is not consistently used throughout pieces in these modes. By this time, pieces consistently utilizing $B^b$s, and which would have been referred to as Lydian in earlier periods, were labeled Ionian.

Exercise 1:

1. Questions:
   a. Example 12-1 is in which mode? (Lydian)
   b. Is the pitch $B$ emphasized? (Yes. Through the tritones in measure 3)
   c. Does imitation occur in this excerpt? If so, what form does it take? (Yes. Imitation in inversion)

2. Sing whichever of the two voices best fits your range. Play the other voice on the keyboard.

Example 12-1: Palestrina: Magnificat, Green p. 202
For the Teacher:

Exercise 1:

1. Question:
   a. *Example 12-2 is in which mode?* (Lydian)
   b. *How do the voices compare to each other?* (They are not imitative. They do not move together rhythmically. The lowest two voices have large leaps.)
   c. *How would you compare the rhythmic activity of the voices?* (The lowest voice starts off the most rhythmically active, then the middle voice is active to a lesser extent, then the top voice drives the rhythm towards the cadence.)

2. Have the students circle *do* where it occurs in the example.
3. Play the example. Have all of the students sing *do* whenever it occurs.
4. Assign each of the students a pitch from *do* to *ti*. One student will be assigned both *fa* and *fi*.
5. Have the students circle their pitches where they occur in the example.
6. Have the students line up according to their pitches and sing the Lydian scale, each student singing only their pitch.
7. Have the students sing the example, each student singing only his or her pitch where it occurs. (Like a handbell choir)

![Example 12-2: Dufay: Je require a tous amoureux, Green p. 89](image)

Exercise 2:

1. Example 12-3 is in Mixolydian mode.
2. Have the students sing the bracketed notes in Example 12-3.
3. Have the class get into small groups. Have each group experiment with singing the *comes* at different intervals above the *dux* and at different times. Allow the students to be flexible with the intervals they use. Have the students
experiment with adding more *comes* voices. Have the students present their solutions to their classmates.

Example 12-3: Palestrina:
*Dies Sanctificatus*, Soderlund p. 137

**Exercise 3:**

1. Play Example 12-4 on the keyboard. Repeat as needed.
2. Questions:
   a. *This example is in which mode?* (Hypomixolydian. The piece itself is in Mixolydian)
   b. *How do the two voices relate to each other rhythmically?* (They have the same rhythm until the last beat of measure 4.)
3. Give the students the melodic framework found on page 76.
4. Have the students write the harmonic intervals below the staff.
5. Have the students notate the top voice.
6. Divide the class into two groups.
7. Have the students stand in a circle, interspersing the members of the two groups.
8. Have the students sing the example. Remind them to pay close attention to the sonorities and the blend of the sounds.

Example 12-4: Palestrina:
*Missa Papae Marcelli – Credo*, Green p. 245
Melodic Framework:

\[ \text{non e - rit fi - nis.} \]

\[ \text{non e - rit fi - nis.} \]
ENDNOTES


ii Benedictines of Solesmes, ed., *The Liber Usualis, with Introduction and Rubrics in English* (Tournai, Belgium: Desclée, 1950), 60. XVII. – For the Sundays of Advent and Lent: *Kyrie eleison*

iii *LU*, 28. V. – For Doubles 2: *Benedicamus Domino*

iv *LU*, 21. II. – For Solemn Feasts 1: *Sanctus*

v *LU*, 27. IV. – For Doubles 1: *Gloria*

vi *LU*, 59. XVI. – For Ferias throughout the Year: *Kyrie eleison*

vii *Anthology*, 35. Sequence with Double Cursus: *Rex caeli*

viii *LU*, 328. 2nd Sunday of Advent - Gradual

ix *LU*, 68. Credo III

x *LU*, 42. IX. – For Feasts of the Blessed Virgin 1: *Sanctus*

xi *Anthology*, 4. *Erue a framea* – Passion and Palm Sunday at Terce

xii *LU*, 11. The Asperges – Outside Paschal Time

xiii *LU*, 23. III. - For Solemn Feasts 2: *Gloria*

xiv *LU*, 31. VI. – For Doubles 3: *Kyrie eleison*

xv *LU*, 11. The Asperges – Outside Paschal Time

xvi *LU*, 23. III. – For Solemn Feasts 2: *Gloria*

xvii *LU*, 47. XI. – For Sundays Throughout the Year: *Sanctus*

xviii *LU*, 25. IV. – For Doubles 1: *Kyrie eleison*

xix *LU*, 22. III. – For Solemn Feasts 2: *Kyrie eleison*

xx *LU*, 33. VI. – For Doubles 3: *Sanctus*


xxii *LU*, 34. VII. – For Doubles 4: *Gloria*

xxiii *LU*, 75. Chants “Ad Libitum” – *Kyrie II*

xxiv *LU*, 76. Chants “Ad Libitum” – *Kyrie III*

xxv *LU*, 60. XVII. – For the Sundays of Advent and Lent: *Kyrie eleison*


xxvii *LU*, 60. XVII. – For the Sundays of Advent and Lent: *Kyrie eleison*

xxviii *LU*, 71. Chants for the Credo – *Credo IV*

xxix *Counterpoint*, 8. Feast of Corpus Christi: *Pange Lingua*

xxx Ibid, 8. Second Vespers of Trinity Sunday: Antiphon

xxxi *Gather*, 337. Advent: *Conditor alme siderum*

xxxii *LU*, 19. II. – For Solemn Feasts 1: *Kyrie eleison*


xxxiv *Gather*, 351. Christmas: *Of the Father’s Love Begotten*

xxxv *Gather*, 447. Easter: *Regina Caeli/O Queen of Heaven*

xxxvi *LU*, 61. XVII. – For the Sundays of Advent and Lent: *Kyrie eleison*

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xlii *Counterpoint*, 24. *Rex caeli*

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xiv Ibid, 28.
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A timeline of musical history in the Medieval and Renaissance periods

476  The fall of the Roman empire.

c. 480  Anicius Manlius Severinus Boethius was born. (d. 525/26) The most influential and revered musical scholar of the early Middle Ages, Boethius served as a bridge between Classical knowledge and Medieval thought.

c. 640  Pope Gregory the Great was born. (d. 604) Gregory is credited with composing and spreading the chant which bears his name.

5th Century  St. Benedict of Nursia was born. Benedict wrote the hugely influential Rule, a guide for all aspects of monastic life, including the musical ones.

814  The death of Charlemagne. Charlemagne unified western Europe both politically and culturally. He was greatly influential in spreading the use of Gregorian Chant.

c. 842  The Musica enchiriadis and the Scolica enciriadis were published. They are the earliest surviving treatises on organum, the oldest form of polyphony in the western world.

c. 991  Guido of Arezzo was born. Guido was a key music theorist and pedagogue. He was influential in developing the musical staff. He also created the system of solmization (solfege) syllables and a teaching method referred to as the Guidonian Hand.

c. 1270  The theorist John of Garland began writing. In his book, De mensurabili musica, he classified vertical intervals as consonant or dissonant according to their ratios, creating a hierarchy of sonorities.

c. 1300  Guillaume de Machaut was born. (d. 1377) He was the foremost composer of the fourteenth century, and the first important polyphonic composer whose name is known. He was vital in developing the new compositional forms of the Ars Nova.

c. 1325  Philippe de Vitry wrote the Ars Nova, a treatise describing the freedom and complexity of fourteenth-century music. The term Ars Nova is often used to refer to this period in music.
c. 1400 Guillaume Dufay (d. 1474) and Gilles Binchois (d. 1460) were born. They were two of the leading figures of the Franco-Flemish school. Dufay is considered by many to be the foremost composer of his age, synthesizing stylistic elements of the late Medieval period with those of the early Renaissance. Binchois was considered a traditionalist. He avoided large-scale works and is best known for his songs.

c. 1430 Johannes Ockeghem, another leader of the Franco-Flemish school, was born. (d. 1497) He is thought to be the most influential composer writing between Dufay and Josquin. Ockeghem is known for expanding the range and rhythmic activity of the bass voice.

c. 1447 Josquin des Prez was born. (d. 1521) Josquin, a member of the Franco-Flemish school, is considered the first master of the High Renaissance. His works were used as a model for sixteenth-century composition and were lauded by contemporary theorists such as Heinrich Glarean and Gioseffo Zarlino.

c. 1450 The beginning of the Renaissance period.

1517 Martin Luther posted the 95 Theses, sparking the Protestant Reformation.

1517 Gioseffo Zarlino was born. (d. 1590) One of the most significant theorists of the Renaissance period, his treatise *Le Istitutioni Harmoniche* (*The Harmonic Foundations*) was instrumental in codifying contrapuntal theory.

c. 1525 Giovanni Pierluigi Palestrina, one of the most significant composers of the Renaissance, was born. (d. 1594) He is thought to be the most representative composer of the Counter-Reformation. Palestrina is lauded for the beauty of his music, his mastery of technique, and his ability to conform to the rules of liturgical music, as laid out by the Council of Trent. Along with those of Orlando de Lassus, his compositions were used to persuade the Council of Trent not to abandon polyphonic music in liturgy.

c. 1532 Orlando de Lassus, one of the most significant composers of the Renaissance, was born. (d. 1594) He is considered the foremost composer of the late sixteenth-century Franco-Flemish school. Incredibly prolific, he was the most admired musician in his day.

1545-1567 The Council of Trent codified Catholic liturgy and liturgical music, as part of the Counter-Reformation. In particular, the council was concerned with clarity of text in liturgical compositions.
1547  The *Dodecachordon* was published. Written by Heinrich Glarean, the treatise expanded the eight-mode model to twelve modes.

c. 1548  Tomas Luis de Victoria, one of the most significant composers of the Renaissance, was born. (d. 1611) He was the foremost Spanish composer of the Renaissance.

c. 1600  The Florentine Camerata, a group of musicians, artists, and writers who met in Florence, paved the way for the major/minor tonal system. This date is considered to be the end of the Renaissance period.
APPENDIX B

Glossary

**Audiate:** Mentally “hear” music without singing.

**Aeolian mode:** A mode with the final of A and the range of A-A. Analogous to the modern natural minor scale, but used without the tonal implications of the minor scale.

**Authentic modes:** Modes whose final is also the lowest note of its range. Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Ionian.

**Canon:** The most basic form of imitative counterpoint, in which the *comes* is derived from the *dux* using some type of rule.

**Clausula vera:** “True cadence.” Characterized by one voice moving up by step to the cadential pitch while the other voice moves from the cadential pitch, down by step, and then back to the cadential pitch, usually with a suspension on the first pitch of the cadence.

**Comes:** The following voice in a piece of imitative counterpoint.

**Commixture:** A momentary change in mode.

**Composite organum:** Organum in which the organal voice is doubled, often at the octave.

**Conductus:** A type of medieval song that rose to popularity in the thirteenth century in which the voices were mainly written note-against-note. Generally based on newly-composed melodies, rather than existing chant melodies.

**Dorian mode:** A mode with the final of D and the range of D-D.

**Double leading-tone cadence:** A cadence popular in the thirteenth and fourteenth centuries. Characterized by two voices moving up by half step to the final and the fifth above the final.

**Dux:** The leading voice in a piece of imitative counterpoint.

**Final:** The pitch most often used as the starting and ending notes in a piece of modal music. Each pair of authentic and plagal modes has its own final. Analogous to the tonic in tonal music.

**Flexible organum:** An early type of organum in which the harmonic intervals between the principal voice and the organal voice vary.
Florid organum: (Also called melismatic organum) A type of organum that emerged in the twelfth century, in which the principal voice sings the chant melody in augmentation, and the organal voice (or voices) sings a melismatic line in counterpoint to the principal voice.

Hypoaolian mode: A mode with the final of A and the range of E-E. Somewhat analogous to the modern natural minor scale, but used without the tonal implications of the minor scale.

Hypodorian mode: A mode with the final of D and the range of A-A.

Hypoionian mode: A mode with the final of C and the range of G-G. Somewhat analogous to the modern major scale, but used without the tonal implications of the major scale.

Hypolydian mode: A mode with the final of F and the range of C-C.

Hypomixolydian mode: A mode with the final of G and the range of D-D.

Hypophrygian mode: A mode with the final of E and the range of B-B.

Imitative counterpoint: A multi-voice texture in which a melody is repeated in a different voice at a different pitch level, offset by a rhythmic interval.

Ionian mode: A mode with the final of C and the range of C-C. Analogous to the modern major scale, but used without the tonal implications of the major scale.

Lydian mode: A mode with the final of F and the range of F-F.

Medieval Period: c. 476-1450. Period of music characterized by the use of monophony (single-voice texture), such as in Gregorian chant, and later the emergence of polyphony.

Melismatic: Music in which multiple pitches are sung on one syllable.

Mixolydian mode: A mode with the final of G and the range of G-G.

Mode: An ascending pattern of whole and half steps, characterized by a final and octave range. Analogous to the modern concept of scale.

Musica ficta: Unwritten accidentals that were implied by the composer. In modern notation, written as accidentals above the note to be altered.

Occursus: A point at which multiple voices converge to form a unison.

Organal voice: The voice doubling the original chant melody in organum. Usually doubles the chant at the fourth or fifth.
Organum: A type of multi-voice vocal composition that arose during the early ninth century and originally emphasized parallel motion.

Phrygian: A mode with the final of E and the range of E-E.

Plagal modes: Modes that have a range beginning a fourth below their respective finals. Hypodorian, Hypophrygian, Hypolydian, Hypomixolydian, Hypoaeolian, and Hypoionian.

Point of imitation: A point in a piece of imitative counterpoint where new melodic material to be imitated is first heard.

Principal voice: The voice singing the original chant melody in organum.

Renaissance Period: ca. 1450-1600. Period of music which saw the growth of imitative counterpoint, rhythmic complexity, and modal complexity.

Range: (1) The span of a mode from the lowest to the highest pitch. The interval encompassing the range of each mode is an octave. The technical term is ambitus. (2) The span of the pitches in a piece, from the lowest pitch performed to the highest pitch performed.

Reciting tone: A pitch that may be repeated frequently in a chant in order to move through text rapidly. Each mode has a reciting tone.

Strict organum: A form of early organum in which the harmonic interval between the principal voice and the organal voice remains constant.
BIBLIOGRAPHY


