The Status of Modal Counterpoint in Selected Colleges and Universities in the United States and a Survey of Selected Modal Counterpoint Textbooks (Sixteenth-Century).

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The Louisiana State University and Agricultural and Mechanical Col.  Ph.D.  1986

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THE STATUS OF MODAL COUNTERPOINT IN SELECTED COLLEGES AND
UNIVERSITIES IN THE UNITED STATES AND A SURVEY OF
SELECTED MODAL COUNTERPOINT TEXTBOOKS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

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M.M., Syracuse University, 1982
August 1986
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ABSTRACT

A questionnaire was devised to determine the general status of modal counterpoint classes in selected colleges and universities in the United States and to discover the most-used modal counterpoint textbooks, specifically those exhibiting the direct approach; it was sent to 152 NASM approved schools, and 117 (76.97%) responses were obtained. Information was requested about the types of counterpoint classes offered, the respondents' ratings of the modal counterpoint texts they use, teaching aids and techniques, and ways in which modal counterpoint is included in the music curriculum. Ninety-one (77.8%) of the 117 responding institutions included modal counterpoint in their course offerings. The majority of these institutions offered one semester of modal counterpoint and required it in at least one curricular area. The three most-used modal counterpoint texts which exhibit the direct approach, and the percentage of respondents using them, were:


The three texts listed above were surveyed for the inclusion of discussions on 138 topics directly related to writing music in sixteenth-century style. The topics were grouped and sub-grouped under these headings: 1) general discussion of the texts; 2) melodic concepts; 3) two-voice concepts; 4) three-voice concepts; and 5) treatment of writing in four or more voices, triple meter, and text setting. The survey was organized to provide a report on the way in which each of the three texts covered each of the 138 topics.
CHAPTER I

INTRODUCTION

During the 1920s, Reginald O. Morris and Knud Jeppesen published studies of sixteenth-century contrapuntal style which were to have a profound effect on many subsequent counterpoint textbooks. Freeing themselves from the rhythmic rigidity and stylistic discontinuity of the five "species" method, many textbook authors began to base their pedagogical premises on actual music of a given period. Students now began their study of modal counterpoint with exposure to sixteenth-century practice only, with its inherent vocal style, larger forms, modal harmony, and rhythmic variety. Gustave Soderlund has called this type of approach to sixteenth-century counterpoint the "direct approach," a term that will be used as such by this writer throughout this report.

The 1984-1985 edition of Books in Print lists ten currently-published textbooks that deal exclusively with modal counterpoint and

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are specifically designed as student guides for writing. Original copyright dates span a period of forty-six years, beginning in 1939 with Knud Jeppesen's *Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century* and Arthur T. Merritt's *Sixteenth-Century Polyphony: A Basis for the Study of Counterpoint*, and ending as recently as January 1985 with Robert Gauldin's *A Practical Approach to 16th-Century Counterpoint*.

**Statement of the Problem**

One can conclude from these observations of textbook publication that 1) modal counterpoint is alive as a theoretical-compositional discipline; and 2) despite the fact that forty-six-year-old texts are still being published, a continuous stream of authors has felt the need to recodify material for a more effective presentation to students.

When a theory teacher is faced with the task of choosing a text for his modal counterpoint class, he most often relies on the text he himself used as a student. If he is open-minded and conscientious, he may wish to consider other texts. In the event he is pressed into teaching the course

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without having had it himself, he probably does not have intimate knowledge of even one text. If he is presently teaching modal counterpoint, he might need to consult, or have his students consult, other texts for their treatment of specific concepts and stylistic devices, and their suggested assignments and projects.

Most often in the past, whenever a modal counterpoint text appeared on the market, a group of book reviews soon followed in various music journals. However, these reviews do not and cannot always compare the text under scrutiny to other available texts. The above-mentioned theory teacher, then, has no systematic comparison of texts available for his reference.

**Significance of the Problem**

The continuous publication of modal counterpoint texts indicates a lack on the part of specific publishers to have a text that can attract and satisfy theory teachers. A methodical examination of those texts that are used furnishes a comparison to which teachers can refer when initially choosing a text, or when deciding to continue with the one they are currently using.

Procured by a questionnaire, additional data concerning the status of modal counterpoint in terms of its role in curricula and its pedagogy was codified; this codification provides a compendium to which teachers can refer and compare their own teaching situations and procedures.

**Delimitations**

Responses to a questionnaire determined which modal counterpoint texts were to be surveyed. Only those texts using the direct
approach were examined in this study. The questionnaire was sent to those NASM schools which the writer felt would be most likely to include modal counterpoint in their course offerings, namely those schools which 1) offer a master's degree in theory, composition, and/or theory-composition; and/or 2) offer any doctoral degree in music. The 1984 NASM Directory includes 152 such schools.7

Definition of Terms
All terms will be defined as needed within the context of the report.

Method of Investigation
Two methods of investigation were used in this study. The questionnaire, a descriptive research tool, provided responses which were used in formulating a broad-based picture of modal counterpoint in the delimited sample, in addition to the information about which modal counterpoint texts are being used. Authoritative sources by Good and Oppenheim were used in formulating the questionnaire.8

The second part of the investigation is analytical. The texts are compared and analyzed under the following criteria, which concentrate

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on the texts' capacities to serve as a guides for writing in sixteenth-century style:

A. General Discussion of the Texts
   1. Aims of texts
   2. Order of concept presentation
   3. Terminology and notation
   4. Format
   5. Musical examples
   6. Assignments and projects

B. Melodic Concepts
   1. Modes and Gregorian Chant
      a) modes in Gregorian Chant
      b) modes in polyphony
      c) expression of mode
      d) transposition
   2. Voice ranges and tessitura
      a) range
      b) tessitura
      c) melodic contour
   3. Skips
      a) allowed and preferred skips
      b) approaching and leaving skips
      c) two skips in the same direction
      d) Dorian motto
   4. Forbidden tritone outline
   5. Musica ficta
   6. Initials and cadence points
      a) selection of cadence points
      b) Phrygian cadences
      c) initials
   7. Rhythm
      a) macrorhythm and microrhythm
      b) note values
      c) meter signatures
      d) time units
      e) beginning and ending restrictions
   8. Tied notes
      a) rules
      b) secondary rhythm
   9. Rests
10. Quarter notes
   a) single and pairs
   b) scalewise passages in same direction
   c) change of direction
   d) sequence
   e) Nota Cambiata
   f) skips to and from scalewise quarter notes
   g) quarter-note skips

11. Eighth notes

C. Two-Voice Concepts
   1. Basic principles
      a) rhythm
      b) motion
      c) voice position and crossing
   2. Harmonic materials
      a) preferred intervals
      b) parallel thirds and sixths
   3. Treatment of perfect intervals
      a) unisons
      b) octaves
      c) fifths
   4. Half-note passing tone
   5. Suspensions
      a) 7-6
      b) 2-3
      c) 4-3
      d) in whole notes
      e) change of bass
   6. Cadences
      a) general considerations
      b) clausula vera
      c) interrupted
      d) deceptive
      e) Phrygian
   7. Quarter notes
      a) accented passing tone
      b) unaccented passing tone
      c) auxiliary
      d) dissonant portamento
      e) consonant portamento
      f) Nota Cambiata
   8. Eighth notes
9. Imitation
   a) tonal
   b) real
   c) canon (strict)
   d) free
   e) writing considerations
   f) mirror
   g) stretto
   h) augmentation
   i) diminution
   j) Per recte et retro
   k) prolation
10. Double counterpoint
    a) at the octave
    b) at the tenth
    c) at the twelfth
    d) at the fifteenth

D. Three-Voice Concepts
1. Harmonic materials
2. Cadences
   a) authentic
   b) leading-tone
   c) plagal
   d) Phrygian
   e) deceptive
   f) interior
3. Chord progression
4. Voice position, doubling, and crossing
5. Unisons, fifths, and octaves
6. Half-note passing tone
7. Suspensions
   a) 7-6
   b) 2-3
   c) 4-3
   d) 9-8, 2-1
   e) double
   f) augmentation
8. Quarter notes and eighth notes
   a) general considerations
   b) dissonant quarter-note idioms
   c) eighth notes
9. Consonant fourth
10. $6_5$ chord
   a) regular form
   b) with consonant fourth
   c) sixth prepared and fifth added
   d) free treatment, half-beat occurrences, and sequence

11. Devices of Composition
   a) canon in two parts
   b) augmentation and mirroring
   c) three-voice imitation
   d) paraphrase technique
   e) canon in three parts
   f) triple counterpoint
   g) puzzle canon

E. Treatment of Writing in Four or More Voices, Triple Meter, and Text Setting

1. Four voices
   a) general considerations
   b) cadences
   c) octaves and fifths
   d) 7-6, 2-3 suspensions
   e) 4-3 suspensions
   f) 9-8 suspensions
   g) double suspensions
   h) homophonic writing
   i) two-part canon(s)
   j) four-voice imitation
   k) quadruple counterpoint
   l) double subject
   m) cantus firmus technique
   n) four-part canon

2. Five and six voices
   a) rules and doublings
   b) spacing
   c) cadences
   d) texture
   e) imitation

3. Eight voices
   a) polychoral technique
   b) writing considerations

4. Triple meter
5. Text setting
   a) general considerations
   b) Latin pronunciation
   c) rules
   d) word painting

Organization of the Study

The following is an outline of the remainder of this report.

Chapter

I. Introduction

II. Review of Related Literature

III. Analysis and Discussion of the Questionnaire Results

IV. General Discussion of the Texts

V. Treatment of Melodic Concepts

VI. Treatment of Two-Voice Concepts

VII. Treatment of Three-Voice Concepts

VIII. Treatment of Writing in Four or More Voices, Text Setting, and Triple Meter

IX. Summary, Conclusions, and Recommendations

Selected Bibliography

Appendices
CHAPTER 2

REVIEW OF RELATED LITERATURE

Introduction

No substantial amount has been written on the pedagogy of counterpoint. The most revealing ideas on the subject seem to be embodied in counterpoint textbooks themselves, explicitly in their introductions and prefaces, as well as implicitly in their self-evident anatomy. BLISS, a computer bibliography with keyword search capacity of RILM, revealed no relevant writings on the subject.

This chapter will present a review of literature related to the pedagogy of modal counterpoint. The literature will be discussed under four headings: 1) books on theory pedagogy; 2) dissertations; 3) pedagogical articles; and 4) book reviews of the texts to be analyzed in this report.

Books on Theory Pedagogy

Two recent books on the teaching of music theory contain brief discussions of issues in counterpoint pedagogy, John D. White's Guidelines
White liked the idea of modal counterpoint being taken in the junior or senior year, provided "the perspective on Renaissance music is broad enough." He applauded the seeming waning of building the study of modal counterpoint only on the "limited" style of Palestrina, because consideration of other Renaissance composers allows for "greater contrapuntal freedom and a more authentic approach to Renaissance style." Citing adherence to a style period by Fux and Zarlino, White expressed his dislike of the abstract, non-stylistic approach to species counterpoint which surfaced in the 1970s, exemplified by Felix Salzer and Carl Schachter's *Counterpoint in Composition*. However, he admitted that the traditional teaching of species counterpoint has some benefits for later concentrated study of sixteenth- or eighteenth-century counterpoint, or Schenkerian analysis. White suggested the introduction of two-part species counterpoint in second-year theory with Johann Fux's *Gradus ad Parnassum* in connection with the two-part Canzonets of Thomas Morley or the two-part motets of Roland de Lassus' *Magnum Opus Musicum*; he added that these pieces along with examples of student work can be used

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2 White, p. 112.

3 Ibid.

as material for dictation and sightsinging. The author concluded by reiterating his advocacy of introducing two-part species counterpoint in the lower-division two-year theory sequence, instead of waiting until the third or fourth years, reasoning that it is invaluable to beginning composers, forms a basis for later counterpoint study, and is a style texture not normally covered in the first two years of the theory sequence.

Rogers presented an unbiased discussion of both sides of two arguments: stylistic vs. non-stylistic counterpoint study, and species vs. direct approach counterpoint. Non-stylistic counterpoint has a "wide applicability to the entire span of Western music history—especially in Salzer's extensions of Schenker's ideas," but it "minimizes differences among composers."5 Although he admitted one may predominate, Rogers advocated a blending of approaches "so that both resemblance and individuality among composers can be observed."6 Regarding species counterpoint, the author stated that the species keep the student out of trouble every step of the way and make "clear the precise relationships among pitches at various levels of structure," but the approach's "rigidity and tedious exercises could be considered unmusical and stifle the elasticity and flexibility of the sixteenth-century style."7 Rogers concluded by stressing the importance of the teacher believing in the method he chooses to teach and being a "compelling salesman" by giving

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5Rogers, p. 65.

6Ibid.

7Ibid., p. 66.
the students good reasons for studying counterpoint with a particular approach.8

**Dissertations**

On August 8, 1984, a search for dissertations on the subject of modal counterpoint pedagogy was made through Datrix II. Datrix II, a service of University Microfilms International, is a computerized keyword searching system of the Comprehensive Dissertation Database, which contains complete references to more than 600,000 dissertations. Using forty-eight keyword combinations, only one dissertation related to the topic of this report emerged, "LASSO: A Computer-Based Tutorial in Sixteenth-Century Counterpoint," by Steven R. Newcomb.9

Newcomb's dissertation described his software system, developed "to provide a learning environment of maximum efficiency and ease of operation."10 LASSO tutors the student in writing modal counterpoint in two voices. One hundred and four rules and their associated judging routines and help sequences were formulated, based on existing modal counterpoint texts and computer analysis of the thirty two-voice compositions in 4/2 meter contained in Gustave Soderlund and Samuel Scott's *Examples of Gregorian Chant and Sacred Music of the 16th*

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8Ibid.


10Ibid., p. 1.
Century. Modal counterpoint texts consulted were authored by Knud Jeppesen, Ernst Krenek, Arnold Schoenberg, and Gustave Soderlund, with Soderlund’s Direct Approach to Counterpoint in 16th Century Style having "proved the most useful in terms of outlining the procedure by which students should be introduced to counterpoint." Newcomb designed this computer tutorial with "the idea that the purpose of sixteenth-century counterpoint instruction in the twentieth century is to give students some mastery over multiple voices, to make them aware of the desirability of keeping all voices in independent motion, and to set them free from slavish dependency on chord changes."°

Pedagogical Articles

This section concentrates on articles dealing with the status of counterpoint in the total spectrum of music theory pedagogy. These articles fall basically into two groups, advocating either a stylistic or non-stylistic approach to counterpoint.

Non-stylistic approach

Describing the comprehensive musicianship program at Queens College in 1968, Leo Kraft stated that the traditional separation of harmony and counterpoint into two separate classes had "outlived its usefulness." Criticizing "a pedagogy which would include Palestrina but

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11Ibid., p. 5.
12Ibid., p. 4.
13Ibid., p. 7.
14Leo Kraft, "In Search of a New Pedagogy," College Music Symposium 8 (Fall 1968): 111.
not Monteverdi,"¹⁵ he cited species counterpoint as the basis for a new approach, the species being used as a generalized pedagogical tool, "a counterpoint for all styles."¹⁶ Four principles and operations were said to be learned from this new approach: 1) the essentials of voice leading, 2) control of soprano and bass in a framework which gives direction to melodic and chordal movement, 3) control of texture, and 4) solutions to the problems of chord choice.¹⁷

Thirteen years later, Kraft still advocated a non-stylistic study of counterpoint.¹⁸ Pointing out Jeppesen's assertion in The Style of Palestrina and the Dissonance that Fux in 1725 did not really describe the compositional style of Palestrina, Kraft argued that Fux's species must have some other benefit if composers from Bach to Brahms claimed that they learned so much from them. According to Kraft, what they learned was "a working model of how to manage the linear aspect of tonal music in detail."¹⁹ He said the Schenkerian view of counterpoint is well exemplified in Salzer and Schachter's Counterpoint in Composition, which uses "those elements of Fux's book which are valid for many kinds of tonal music."²⁰ Advocating the separation of the element of style from

¹⁵Ibid., p. 113.

¹⁶Ibid., p. 113.

¹⁷Ibid., p. 111.


¹⁹Ibid., p. 61.

²⁰Ibid., p. 62.
the study of counterpoint, Kraft described courses such as sixteenth- or eighteenth-century counterpoint as "to some extent . . . dead ends" because "it is difficult to relate them to other courses in the program." The study of species counterpoint explains:

1) the analogy between the explicit cantus-firmus tone and the abstract harmonic step (supplied purely by the musical memory) of free composition, and 2) the extensibility of the principles associated with the dissonant passing tone to apparently consonant phenomena of free composition.23

Ellis B. Kohs saw the style period study of sixteenth- and eighteenth-century counterpoint as too narrow. Describing current approaches to counterpoint as "hopelessly inadequate," he encouraged the study of broad principles that governed counterpoint "for a thousand years."24

Also advocating a broad-based exposure to a wide range of compositional styles, James Yannatos described himself as a "practical musician" who writes, plays, and teaches music and criticizes the university which "divides and packages these functions into courses

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21Ibid., p. 65.


23Ibid., p. 279.

called theory (harmony, counterpoint), orchestration, conducting, performance, and composition.\(^{25}\) Characterized as "just too limited to learn music whole and learn it well," this approach treats music "as fixed blocks of time frozen into 'styles' and 'periods' with its accompanying 'rules.'"\(^{26}\)

**Stylistic approach**

Seth Bingham advocated the study of style-period counterpoint, specifically Renaissance counterpoint, for every aspiring composer, choir director, and church musician.\(^{27}\) Asserting that counterpoint should be taught "with as little pedantry and as much realism as possible," Bingham stated that "strict" counterpoint "will not get one very far toward a true feeling for the rhythmic freedom and expressiveness of this wonderfully expressive polyphony."\(^{28}\)

Donald Loach pointed out that the work of Morris, Jeppesen, Merritt, Soderlund, and others, with its careful stylistic analysis of the music of the late sixteenth century, had put the species approach in a declining position.\(^{29}\) While the proponents of the direct approach favor emphasis on melody, not on chords, Loach argued that the information


\(^{26}\)Ibid.

\(^{27}\)Seth Bingham, "Can It Be Taught? There are Counter Points of View! . . .," *Diapason*, December 1, 1955, p. 19.

\(^{28}\)Ibid.

these direct approach proponents provide "to insure a melodic approach is frequently vague or, perhaps necessarily, incomplete." Due to the problematic nature of melody in any style, Loach cited the understanding of the rhythmic aspect of melody as imperative. He gave a detailed explanation of what is often referred to as rhythmic diversity and freely flowing melodic line through a discussion of binary and ternary rhythmic units, and the establishment of rhythmic flow resulting from the placement of accented syllables of the text. Four types of graded exercises were given, based on an adaption of the species method, in which "the free rhythmic nature of this melodic style is dealt with concurrently with the harmonic problems to provide skill in both areas." After identifying binary and ternary rhythmic units of a cantus firmus with no time signature, the student adds voices whose rhythmic units do not coincide with those of the cantus firmus.

Richard L. Crocker identified the traditional theory curriculum as including counterpoint in the style of Palestrina, fugue in the style of Bach, and harmony in the style of Bach. Crocker cited two beneficial reasons for studying past musical styles: 1) to learn the nature of the style for its own sake so that the the composer may incorporate it, perhaps with other styles, in his compositions, and the performer/listener may perform and listen to the style with increased understanding; and

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30Ibid., p. 181.

31Ibid., p. 190.

2) to learn some perennial truth about music. The role of modal counterpoint in the composer's training was explained:

Here the composer studies modal counterpoint to master the techniques of combining melodies with a cantus firmus, writing canon and imitation, resolving dissonances, and so forth. He learns these things in a tonal vacuum, so to speak, a bland kind of sonority untroubled by tonal tensions and inflected only by modality. This allows his attention to concentrate on the principles themselves; the hope is that he will be able to apply these principles, when mastered, to tonal and post-tonal situations.

Crocker had several recommendations for teachers of modal counterpoint. He warned that teachers, in order to provide insights to all style periods, must convey to their students the concept of "dynamic equilibrium," which is the "full, rich sonority of euphonious progression, and above all the secrets of this rhythmic fabric that is constantly suspended, constantly moving while all the time standing still." Also recommended was the inclusion of the styles of Johannes Ockeghem, Jacob Obrecht, Josquin des Prez, Adrian Willaert, and Nicolas Gombert, who "formed, perfected, and enriched" the style before Palestrina and Lassus.

In a panel discussion of "The Teaching of Music Theory in the University," Imogene Horsley cited sixteenth-century counterpoint as a primary tool for the musicology student, whose knowledge of the subject

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33 Ibid., p. 9.
34 Ibid.
35 Ibid., pp. 9, 30.
36 Ibid., p. 30.
should be "strict and pedantic."³⁷ Recommending Jeppesen's Counterpoint: the Polyphonic Vocal Style of the Sixteenth Century, Horsley viewed sixteenth-century counterpoint as a "convenient yardstick" with which to judge other contrapuntal styles.³⁸ Two other panel members, Allen P. Britton and William Bergsma, advocated a core of material that should be incorporated in the training of all musicians. This core included sixteenth-, eighteenth-, and twentieth-century counterpoint, and "common-practice" harmony.³⁹

Robert C. Ehle described curricula in music schools as being either strongly avant-garde or entrenched in conservatism, with conservative curricula offering "abundant courses in harmony and counterpoint" which emphasize "the traditional pitch structures of music."⁴⁰ Advocating the traditional style-period course, Ehle characterized the broadness of the comprehensive musicianship approach as "risky" for the average college.⁴¹ Although he cited Fux as a pioneer in style-period identification with the attempted codification of the sixteenth-century Palestrina-style of counterpoint, Ehle said that Fux really defined the

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³⁸Ibid.

³⁹Ibid., p. 112.


transitional style of the early seventeenth century and that Fux's work has proven useful for a "non-style-oriented approach." Explaining his endorsement of the style-period approach, Ehle pointed out that radical changes in twentieth-century music forced theorists to examine differences in music of past periods; up until 1900, the pedagogy of harmony had not much reason for style-period differentiation because of the similarity of harmony since 1450. In the style-period approach, Ehle stated that the students' ability to assemble the various courses and make connections must be relied on.

In an effort to encourage information exchange among teachers of sixteenth-century counterpoint, John R. Hanson offered viewpoints on the appropriateness of selected sixteenth-century pieces in terms of their capacity to illustrate common and exceptional procedures. Although the discussion centers mainly around Palestrina's *Pars mea Dominus* from *Lamentationum*, the article concludes with a chart enumerating the incidences of dissonance devices (suspensions, Nota Cambiata, 6₅ chord, consonant fourth, and accented passing tone) in ten three- and four-voice works by Victoria, Lassus, and Palestrina. Writing for *Theory and Practice*, the newsletter-journal of the Music Theory Society of New York State, Hanson suggested the sharing of information about compositions

42Ibid.
43Ibid.
used in teaching modal counterpoint, especially those appearing in currently available anthologies, and information about misprints and incorrect notes contained in books, texts, and anthologies.46

Reviews of Texts to be Analyzed

As will be reported in chapter 3, results of the questionnaire indicated the following three texts as the most-used texts exhibiting the direct approach:


In this section, reviews of the texts by Soderlund and Benjamin are discussed. As of this writing, no reviews of Gauldin's text were found.

Reviews of Soderlund

Although he cited the coordination of Soderlund’s text with the Soderlund and Scott Examples as an asset, Hans T. David states that Soderlund lacks R. O. Morris' “capacity for felicitous expression.”47 David also criticized Soderlund’s few original examples as not as successful as

46Ibid., p. 5.

47Hans T. David, review of Direct Approach to Counterpoint in 16th Century Style. by Gustave Fredric Soderlund, in NOTES 5 (March 1945):244-245.
Jeppesen's. However, the reviewer recommended the text over any of the traditional counterpoint texts.48

H. K. Andrews took issue with four aspects of Soderlund's text: 1) the lengthy discussions of the behavior of the melodic line in special circumstances, causing the reader to have "little or no idea of the essential characteristics of Palestrina's line;"49 2) the modern, harmonic approach to the $6_5$ chord which is given in six chapters; 3) the "elaborate rule-of-thumb" system for composing in contrapuntal devices such as canon, invertible canon, and mirroring, which makes composing "mathematical" rather than an art;50 and 4) the worked examples of exercises which do not resemble real Palestrina.51 Andrews said that the move away from strict counterpoint by Morris and Jeppesen was good, but that the method used by Soderlund is mechanical.52

Radcliffe pointed out that although Soderlund considered the music of Palestrina from melodic, harmonic, and rhythmic points of view, the emphasis is decidedly on the importance of the melodic line.53

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48Ibid., p. 245.


50Ibid.

51Ibid.

52Ibid.

reviewer called Soderlund's find-the-error example "Fascinating," with twenty rules broken in less than twelve measures.54

J. W. Kerman discussed other counterpoint texts in the process of reviewing Soderlund's text.55 He criticized Jeppesen's text organization because "specific instructions are hidden in interesting historical discussions"; this caused the translator to append a "Summary of the most important contrapuntal rules and laws," described by the reviewer as "too brief."56 While seeing value in the texts by Merritt and Morris, Kerman said they were suitable only for outside reading in the usual counterpoint course. The reviewer criticized three aspects of Soderlund's text: 1) the omission of C clefs, which the reviewer felt many teachers would not like; 2) the overly "statistical" approach which led to the profuse illustrations of exceptions to the norm, sometimes making it confusing to decide which usages to emulate; and 3) the lengthy discussion of the 65 chord, which should be treated as just another type of suspension dissonance, as it was by Jeppesen. Kerman wrote that three positive aspects of the text are: 1) the modified use of species; 2) the imitative writing in two voices before the introduction of quarter notes; and 3) the writing in familiar style in four parts before the introduction of imitation.

54Ibid.


56Ibid., p. 40.
Reviews of Benjamin

Gerald Smith gave a negative review of Benjamin's text, citing Benjamin's discontinuity of "setting exercises in semibreves" in two places after having described the species method as "inherently unmusical." Two main faults of the text were said to be the lack of firm guidelines in the beginning stages, and the presentation of some techniques in "a curious order," such as the late presentation of the section on intervals. It was also pointed out that the text lacked a technical index. Smith felt that the text did not provide "anything which is not already available more clearly and helpfully elsewhere." 

John Morehen saw Benjamin's text as geared to the first-year college student. The text was described as "sufficiently detailed for most purposes," but not as being "a verbose and highly clinical dissection." The reviewer cited Benjamin's emphasis on the musical over the technical aspects of the style, and praised the anthology which constitutes the second half of the text as appropriate and accurate. Although the reviewer noted "several uncharacteristic lapses in the printing of the prosody signs on pages 27 and 46," he recommended

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58 Ibid.


60 Ibid.
"serious consideration" of the text by teachers who are "looking for a new approach in their teaching of 16th-century counterpoint."\textsuperscript{61}

\textsuperscript{61}Ibid.
CHAPTER III

ANALYSIS AND DISCUSSION OF THE QUESTIONNAIRE RESULTS

A questionnaire was devised with a two-fold purpose: first, to determine the general status of modal counterpoint classes at the institutions in the delimited sample; and second, to discover the most-used modal counterpoint textbooks, specifically those which exhibit the direct approach. Preparation of this questionnaire included conferences with faculty members and fellow students who provided insights and suggestions for its refinement. It was approved by the Louisiana State University Committee on the Use of Humans and Animals as Research Subjects. Appendix A contains both a copy of this committee's approval sheet as well as the questionnaire itself.

The questionnaire was sent to those 152 NASM schools which 1) offered a master's degree in theory, composition, and/or theory-composition; and/or 2) offered any doctoral degree in music. It was felt that those institutions in this sample would be most likely to include modal counterpoint in their course offerings. Names and addresses for the 152 institutions were obtained from the NASM Directory 1984. A cover letter and questionnaire were mailed to the deans or department heads of each of the 152 institutions on February 28, 1985. They were instructed to forward the questionnaire to the faculty member who teaches modal counterpoint; if modal counterpoint was not offered at the school, the deans were asked to forward it to the head of the music
theory faculty. The return deadline was March 31, 1985. A second cover letter and questionnaire were mailed on April 4, 1985 to those institutions which had not responded by the first deadline. Both cover letters are contained in appendix B.

As of June 7, 1985, 118 of the 152 institutions had responded, one with a blank questionnaire. The 117 remaining usable responses gave the survey a return rate of 76.97%. Participating institutions are listed in appendix C.

Analysis of Data

Questions 1 through 6, concerned with demographic information, were designed to be answered by every respondent, even those in institutions which do not offer any kind of counterpoint class. Respondents' names were provided in question 1, and were used for the purpose of correspondance. Question 2 identified the names of the institutions; they can be found in appendix C. The total number of music majors at each institution was given in question 3, and, of the 117 institutions, the highest enrollment was 1700 music majors, the lowest was 23, and the average was 294.

Personal information about the respondents was provided in questions 4 and 5. Question 4 asked for degree(s) held, what year, and from what institution. Some of the respondents who did not hold a doctorate did indicate that the dissertation was the only requirement they lacked. In table 1, this status is indicated by "ABD" ("All But Dissertation").
Table 1

Degrees Held by Respondents

<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master's</td>
<td>13.7</td>
</tr>
<tr>
<td>Doctorate</td>
<td>80.3</td>
</tr>
<tr>
<td>ABD</td>
<td>6.0</td>
</tr>
</tbody>
</table>

Question 3 requested the total number of years the respondent has taught in higher education. The high was 47.5 years, the low was one year, and the average was 20.8 years.

The type of counterpoint classes offered at the institutions was requested in question 6. The choices given were modal counterpoint (16th century), tonal counterpoint (18th century), species, other, and none. Table 2 exhibits the numbers and percentages of the responding sample who offered these designated classes. Some of the respondents indicated that they taught modal and/or tonal counterpoint with a species approach, and others, who simply checked either modal or tonal counterpoint, later indicated their use of a text that clearly had a species approach. All respondents who indicated either of these two situations were included under the heading of "tonal" and/or "modal" counterpoint in table 2, and will continue to be included under these headings for the remainder of this report. Nine (7.7%) respondents said they taught species counterpoint but did not supply any further information.
For those who said they offered counterpoint classes other than those provided in the checklist, table 3 specifies the responses, with the given percentages still reflecting the 117 replies as 100%.

**TABLE 2**

**TYPES OF COUNTERPOINT CLASSES OFFERED**

<table>
<thead>
<tr>
<th>Counterpoint Class</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal</td>
<td>105</td>
<td>89.7</td>
</tr>
<tr>
<td>(both species and direct approach)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modal</td>
<td>91</td>
<td>77.8</td>
</tr>
<tr>
<td>(both species and direct approach)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Species</td>
<td>9</td>
<td>7.7</td>
</tr>
<tr>
<td>None</td>
<td>3</td>
<td>2.6</td>
</tr>
<tr>
<td>Other</td>
<td>36</td>
<td>30.7</td>
</tr>
</tbody>
</table>
Table 2 reveals that the most popular counterpoint class in the sample was tonal counterpoint, offered by 105 schools (89.7%). Ninety-one (77.8%) of the 117 responding institutions include modal counterpoint in their course offerings. Table 3 indicates that 20th-century counterpoint is the next most prevalent class; fifteen schools (12.8%) offer this type of counterpoint.
Questions 7 through 9 were to be answered by every respondent whose institution offered at least one type of counterpoint class; if no counterpoint classes were offered, the questionnaire directed the respondent to stop after question 6 and return it. Question 7 asked for the number of semesters or quarters allotted for the various types of counterpoint classes. The number of times class meets per week and the length of each class period was requested in questions 8 and 9, respectively. The data from questions 8 and 9 were combined to form an hour(s)-per-week figure, which was then joined with data from question 7; table 4 displays the amount of modal, tonal, species, and other types of counterpoint classes taught at the 117 institutions.

TABLE 4

AMOUNT OF COUNTERPOINT OFFERED

<table>
<thead>
<tr>
<th>Number of Schools</th>
<th>Tonal</th>
<th>Species</th>
<th>Other</th>
<th>Modal</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 quarters 5</td>
<td>5</td>
<td>0</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>3 hrs/week</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 sem 3 quarters  1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>2 hrs/week</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 quarters 2</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>2 hrs/week</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 sem 9</td>
<td>9</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>2 hrs/week</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 sem 40</td>
<td>40</td>
<td>3</td>
<td>11</td>
<td>36</td>
</tr>
<tr>
<td>3 hrs/week</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TABLE 4—Continued.

<table>
<thead>
<tr>
<th></th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tonal</td>
</tr>
<tr>
<td>1 sem 2 hrs/week</td>
<td>26</td>
</tr>
<tr>
<td>1 sem 4 hrs/week</td>
<td>0</td>
</tr>
<tr>
<td>2 quarters 3 hrs/week</td>
<td>2</td>
</tr>
<tr>
<td>2 quarters 2 hrs/week</td>
<td>0</td>
</tr>
<tr>
<td>1 quarter 5 hrs/week</td>
<td>1</td>
</tr>
<tr>
<td>1 quarter 4 hrs/week</td>
<td>1</td>
</tr>
<tr>
<td>1 quarter 3 hrs/week</td>
<td>7</td>
</tr>
<tr>
<td>1 quarter 2 hrs/week</td>
<td>1</td>
</tr>
<tr>
<td>.5 sem 5 hrs/week</td>
<td>1</td>
</tr>
<tr>
<td>.5 sem 4 hrs/week</td>
<td>1</td>
</tr>
<tr>
<td>.5 sem 3 hrs/week</td>
<td>2</td>
</tr>
</tbody>
</table>
If all of the figures in table 4 are totaled, it can be seen that the 117 institutions collectively offered 235 counterpoint classes; this total does not include counterpoint studied under the table 3 listings "Counterpoint as Part of Integrated Comprehensive Musicianship" or "Counterpoint as Independent Study Only," as these situations did not lend themselves to a precise specification of amount of class time devoted to counterpoint. Table 4 indicates that the prevalent amount of any counterpoint class offered is one semester, meeting either two or three hours per week; this was the case for 150 (63.8%) of the 235 classes. Of these 150 classes, 90 were offered for one semester at three hours per week, and 60 were offered for one semester at two hours per week.

Having completed question 9, the respondents were instructed to complete the remainder of the questionnaire only if modal counterpoint
was offered at their institution. Therefore, questions 10 through 27 were answered on 91 responses, the number of institutions which offered modal counterpoint. The remainder of this chapter will deal only with these responses, and any percentages given henceforth will consider the 91 responses as 100%, unless otherwise noted.

Question 10 asked for a listing of other teachers, if any, who also teach modal counterpoint at the given institution. Table 5 shows that the number of teachers per school ranged from one to four. Fifty-eight (63.7%) schools, the majority, had one teacher for modal counterpoint.

<table>
<thead>
<tr>
<th>Number of Teachers</th>
<th>Number of Schools</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>58</td>
<td>63.7</td>
</tr>
<tr>
<td>2</td>
<td>21</td>
<td>23.0</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>6.7</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>6.7</td>
</tr>
</tbody>
</table>

Questions 11 through 16 deal with texts and teacher attitudes. Question 11 asked for the principal text(s) used by each of the respondents. Seventeen texts were listed, in addition to personal materials, privately-published texts, and anthologies. Exclusive use of personal materials was indicated by thirteen (14.2%) respondents. Five texts were clearly the leaders, and are listed below. The remaining
twelve texts, each having three or less users, are listed in appendix D. Of the five leading texts, those by Soderlund, Benjamin, and Gauldin use the direct approach and are the texts which will be surveyed in the remainder of the report; however, this chapter will give the data for questions 11 through 16 as it applies to each of the five leading texts. In the following list, both actual number of users and percentages precede the authors' names.


Question 12, in which the respondent rated the principal text, will be dealt with later on. Question 13 asked for supplementary text(s), if any, which were required or recommended. Seventeen books were named, with fourteen of them having three or less users; these fourteen are listed in appendix E. The three most popular supplementary texts are given below, the first listing a distinct preference. Number of users and percentage precede each listing.


It can be seen that two of the most popular supplementary texts are also among the most popular principal texts. The leading supplementary text by Soderlund and Scott is the only anthology included in either of the two lists of leading texts.

Questions 12, 14, and 15 asked the respondents to rate the principal text they use, and question 16 asked them if they felt that available textbooks were adequate for teaching modal counterpoint. In this discussion, separate tables will be given for each of these questions as they pertain to each group of text users. Although responses to question 16 will be tabulated in this way, it should be noted that out of the entire 91 modal counterpoint teachers, 47 (51.6%) thought that available textbooks were adequate for teaching modal counterpoint, 36 (39.6%) thought they were not, and 8 (8.8%) were undecided.

Tables 6A, 6B, 6C, and 6D deal with users of Soderlund's Direct Approach to Counterpoint in 16th Century Style. Table 6A indicates that the majority of those teachers using the Soderlund text rate its completeness and format as either "excellent" or "very good." Views of its
clarity, however, were more evenly divided with 39.1% of the respondents rating the clarity as either "fair" or "poor." Table 6B shows that almost half (47.8%) of the teachers marked "closely" when asked how they followed the principal text in terms of order of concept presentation; the other half was evenly divided between "very closely" and "not too closely." A strong majority also indicated "closely" for "concept explanation." Twice as many respondents felt that the Soderlund text was adequate than those who did not.

TABLE 6A
RATING OF SODERLUND TEXT

<table>
<thead>
<tr>
<th>Quality</th>
<th>Excellent</th>
<th>Very Good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>completeness</td>
<td>39.1</td>
<td>39.1</td>
<td>13.0</td>
<td>8.7</td>
<td>0</td>
</tr>
<tr>
<td>format</td>
<td>30.4</td>
<td>30.4</td>
<td>21.7</td>
<td>13.0</td>
<td>4.3</td>
</tr>
<tr>
<td>clarity</td>
<td>26.1</td>
<td>21.7</td>
<td>13.0</td>
<td>21.7</td>
<td>17.4</td>
</tr>
</tbody>
</table>
### TABLE 6B

**AMOUNT OF TEACHER ADHERENCE TO SODERLUND TEXT**

<table>
<thead>
<tr>
<th>Adherence</th>
<th>Very Close</th>
<th>Close</th>
<th>Not Too Close</th>
</tr>
</thead>
<tbody>
<tr>
<td>order of concept</td>
<td>26.1</td>
<td>47.8</td>
<td>26.1</td>
</tr>
<tr>
<td>presentation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>concept</td>
<td>8.7</td>
<td>65.2</td>
<td>26.1</td>
</tr>
<tr>
<td>explanation</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### TABLE 6C

**SODERLUND-USER ANSWERS TO "HOW CLOSELY DO YOU FEEL YOUR STUDENTS FOLLOW THE TEXT AS A GUIDE FOR THEIR WORK?"**

<table>
<thead>
<tr>
<th>Student Adherence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>very close</td>
<td>21.7</td>
</tr>
<tr>
<td>close</td>
<td>52.2</td>
</tr>
<tr>
<td>not too close</td>
<td>26.1</td>
</tr>
</tbody>
</table>
TABLE 6D

SODERLUND-USER RESPONSES TO "DO YOU FEEL THAT AVAILABLE TEXTBOOKS ARE ADEQUATE FOR TEACHING MODAL COUNTERPOINT?"

<table>
<thead>
<tr>
<th>Response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>yes</td>
<td>60.9</td>
</tr>
<tr>
<td>no</td>
<td>30.4</td>
</tr>
<tr>
<td>undecided</td>
<td>8.7</td>
</tr>
</tbody>
</table>

The data in table 7A points out that teachers using the Benjamin text were rather divided in their rating of its completeness, format, and clarity. Only in terms of the text's format did at least half of the respondents agree; 50% thought the format of the text was "very good." A wide rating division can also be seen in table 7B, in figures indicating the respondents' following the order of the text's concept presentation. However, in terms of concept explanation, 66.7% said they followed the text "closely." A majority of respondents (58.3%) felt that their students followed the text "closely" as a guide for their work. A preponderance of teachers (75.0%) who use the Benjamin text indicated that available textbooks were adequate for teaching modal counterpoint.
### TABLE 7A

**RATING OF BENJAMIN TEXT**

<table>
<thead>
<tr>
<th>Quality</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excellent</td>
</tr>
<tr>
<td>completeness</td>
<td>16.7</td>
</tr>
<tr>
<td>format</td>
<td>16.7</td>
</tr>
<tr>
<td>clarity</td>
<td>16.7</td>
</tr>
</tbody>
</table>

### TABLE 7B

**AMOUNT OF TEACHER ADHERENCE TO BENJAMIN TEXT**

<table>
<thead>
<tr>
<th>Adherence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Very Close</td>
</tr>
<tr>
<td>order of concept presentation</td>
<td>25.0</td>
</tr>
<tr>
<td>concept explanation</td>
<td>25.0</td>
</tr>
</tbody>
</table>
TABLE 7C
BENJAMIN-USER ANSWERS TO "HOW CLOSELY DO YOU FEEL YOUR STUDENTS FOLLOW THE TEXT AS A GUIDE FOR THEIR WORK?"

<table>
<thead>
<tr>
<th>Student Adherence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>very close</td>
<td>8.3</td>
</tr>
<tr>
<td>close</td>
<td>58.3</td>
</tr>
<tr>
<td>not too close</td>
<td>33.3</td>
</tr>
</tbody>
</table>

TABLE 7D
BENJAMIN-USER RESPONSES TO "DO YOU FEEL THAT AVAILABLE TEXTBOOKS ARE ADEQUATE FOR TEACHING MODAL COUNTERPOINT?"

<table>
<thead>
<tr>
<th>Response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>yes</td>
<td>75.0</td>
</tr>
<tr>
<td>no</td>
<td>16.7</td>
</tr>
<tr>
<td>undecided</td>
<td>8.3</td>
</tr>
</tbody>
</table>

None of the respondents gave the Jeppesen text a "poor" rating, although table 8A shows a majority marked either "good" or "fair" when rating both its format and clarity. Fifty per cent said the text's completeness was "very good." Table 8B indicates that over half of the respondents (58.3%) said they followed the Jeppesen text "not too
closely," the same amount marking "closely" for their adherence to the book's concept explanations. Table 8C reveals that 16.7% of the respondents followed the text "very closely," with the remainder evenly divided between the other two choices. Opinions on the adequacy of available texts were almost evenly divided, with a majority, 50.0% compared to 41.7%, indicating satisfaction.

### TABLE 8A

**RATING OF JEPPESEN TEXT**

<table>
<thead>
<tr>
<th>Quality</th>
<th>Percentage</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excellent</td>
<td>Very Good</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
</tr>
<tr>
<td>completeness</td>
<td>8.3</td>
<td>50.0</td>
<td>33.3</td>
<td>8.3</td>
<td>0</td>
</tr>
<tr>
<td>format</td>
<td>8.3</td>
<td>33.3</td>
<td>41.7</td>
<td>16.7</td>
<td>0</td>
</tr>
<tr>
<td>clarity</td>
<td>8.3</td>
<td>25.0</td>
<td>33.3</td>
<td>33.3</td>
<td>0</td>
</tr>
</tbody>
</table>

### TABLE 8B

**AMOUNT OF TEACHER ADHERENCE TO JEPPESEN TEXT**

<table>
<thead>
<tr>
<th>Adherence</th>
<th>Percentage</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Very Close</td>
<td>Close</td>
<td>Not Too Close</td>
</tr>
<tr>
<td>order of concept presentation</td>
<td>16.7</td>
<td>25.0</td>
<td>58.3</td>
</tr>
<tr>
<td>concept explanation</td>
<td>16.7</td>
<td>58.3</td>
<td>25.0</td>
</tr>
</tbody>
</table>
TABLE 8C

JEPPESSEN-USER ANSWERS TO "HOW CLOSELY DO YOU FEEL YOUR STUDENTS FOLLOW THE TEXT AS A GUIDE FOR THEIR WORK?"

<table>
<thead>
<tr>
<th>Student Adherence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>very close</td>
<td>16.7</td>
</tr>
<tr>
<td>close</td>
<td>41.7</td>
</tr>
<tr>
<td>not too close</td>
<td>41.7</td>
</tr>
</tbody>
</table>

TABLE 8D

JEPPESSEN-USER RESPONSES TO "DO YOU FEEL THAT AVAILABLE TEXTBOOKS ARE ADEQUATE FOR TEACHING MODAL COUNTERPOINT?"

<table>
<thead>
<tr>
<th>Response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>yes</td>
<td>50.0</td>
</tr>
<tr>
<td>no</td>
<td>41.7</td>
</tr>
<tr>
<td>undecided</td>
<td>8.3</td>
</tr>
</tbody>
</table>

Users of the Gauldin text gave it neither a "fair" nor "poor" rating. Table 9A indicates that over half of the respondents marked "very good" for completeness, clarity, and format. The second highest number of respondents checked "excellent" in terms of the text's completeness and format, 44.4% and 33.3%, respectively. The figures in tables 9B and 9C
indicate that the majority of both teachers and students using the Gauldin text follow it "closely." A high percentage (77.8%) felt that available textbooks were adequate for teaching modal counterpoint.

**TABLE 9A**

**RATING OF GAULDIN TEXT**

<table>
<thead>
<tr>
<th>Quality</th>
<th>Excellent</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Very Good</td>
</tr>
<tr>
<td>completeness</td>
<td>44.4</td>
<td>55.6</td>
</tr>
<tr>
<td>format</td>
<td>33.3</td>
<td>55.6</td>
</tr>
<tr>
<td>clarity</td>
<td>11.1</td>
<td>77.8</td>
</tr>
</tbody>
</table>

**TABLE 9B**

**AMOUNT OF TEACHER ADHERENCE TO GAULDIN TEXT**

<table>
<thead>
<tr>
<th>Adherence</th>
<th>Very Close</th>
<th>Close</th>
<th>Not Too Close</th>
</tr>
</thead>
<tbody>
<tr>
<td>order of concept presentation</td>
<td>33.3</td>
<td>55.6</td>
<td>11.1</td>
</tr>
<tr>
<td>concept explanation</td>
<td>22.2</td>
<td>66.7</td>
<td>11.1</td>
</tr>
</tbody>
</table>
TABLE 9C
GAULDIN-USER ANSWERS TO "HOW CLOSELY DO YOU FEEL YOUR STUDENTS FOLLOW THE TEXT AS A GUIDE FOR THEIR WORK?"

<table>
<thead>
<tr>
<th>Student Adherence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>very close</td>
<td>22.2</td>
</tr>
<tr>
<td>close</td>
<td>66.7</td>
</tr>
<tr>
<td>not too close</td>
<td>11.1</td>
</tr>
</tbody>
</table>

TABLE 9D
GAULDIN-USER RESPONSES TO "DO YOU FEEL THAT AVAILABLE TEXTBOOKS ARE ADEQUATE FOR TEACHING MODAL COUNTERPOINT?"

<table>
<thead>
<tr>
<th>Response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>yes</td>
<td>77.8</td>
</tr>
<tr>
<td>no</td>
<td>22.2</td>
</tr>
<tr>
<td>undecided</td>
<td>0</td>
</tr>
</tbody>
</table>

Fifty per cent of the respondents who use the Roberts/Fischer text gave it a "good" rating for its completeness; table 10A also indicates that 50% rated its format as "excellent." No clear agreement on its clarity was shown. Half of the respondents followed the text's order of concept presentation "very closely;" the other half said they followed it "closely." Regarding concept explanation, table 10B reveals that the majority
followed the book's concept explanations "closely" (50.0%) or "not too closely" (33.3%). Table 10C shows that most of the teachers (66.7%) felt their students followed the text "closely" as a guide for their work. Users of the Roberts/Fischer text were evenly divided on the question of the adequacy of available modal counterpoint texts; half felt available texts were adequate, half did not.

**TABLE 10A**

<table>
<thead>
<tr>
<th>Quality</th>
<th>Excellent</th>
<th>Very Good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>completeness</td>
<td>16.7</td>
<td>16.7</td>
<td>50.0</td>
<td>16.7</td>
<td>0</td>
</tr>
<tr>
<td>format</td>
<td>50.0</td>
<td>16.7</td>
<td>33.3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>clarity</td>
<td>33.3</td>
<td>33.3</td>
<td>16.7</td>
<td>16.7</td>
<td>0</td>
</tr>
</tbody>
</table>
### TABLE 10B

**AMOUNT OF TEACHER ADHERENCE TO ROBERTS/FISCHER TEXT**

<table>
<thead>
<tr>
<th>Adherence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Very Close</td>
</tr>
<tr>
<td>order of concept presentation</td>
<td>50.0</td>
</tr>
<tr>
<td>concept explanation</td>
<td>16.7</td>
</tr>
</tbody>
</table>

### TABLE 10C

**ROBERTS/FISCHER-USER ANSWERS TO "HOW CLOSELY DO YOU FEEL YOUR STUDENTS FOLLOW THE TEXT AS A GUIDE FOR THEIR WORK?"**

<table>
<thead>
<tr>
<th>Student Adherence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>very close</td>
<td>16.7</td>
</tr>
<tr>
<td>close</td>
<td>66.7</td>
</tr>
<tr>
<td>not too close</td>
<td>16.7</td>
</tr>
</tbody>
</table>
TABLE 10D
ROBERTS/FISCHER-USER RESPONSES TO 'DO YOU FEEL THAT AVAILABLE TEXTBOOKS ARE ADEQUATE FOR TEACHING MODAL COUNTERPOINT?'

<table>
<thead>
<tr>
<th>Response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>yes</td>
<td>50.0</td>
</tr>
<tr>
<td>no</td>
<td>50.0</td>
</tr>
<tr>
<td>undecided</td>
<td>0</td>
</tr>
</tbody>
</table>

To summarize the information given in tables 6A through 10D, it can be pointed out that in tables 6A, 7A, 8A, 9A, and 10A, which deal with question 12, the majority of respondents (50% or higher) most often gave the text they used either a "very good" or "excellent" rating. Exceptions to this, in which the combined percentage of "excellent" and "very good" responses for a particular text quality was less than 50%, were 1) the clarity of the Soderlund text; 2) both the format and clarity of the Jeppesen text; and 3) the completeness of the Roberts/Fischer text.

Tables 6B and 6C, 7B and 7C, 8B and 8C, etc., which present information from questions 14 and 15, indicate that in most cases, at least 50% of the respondents felt that both they and their students follow their chosen text "closely." Four exceptions were 1) Soderlund-users, who divided their responses to order of concept presentation thusly: 26.1% ("very closely"), 47.8% ("closely"), and 26.1% ("not too closely"); 2) Benjamin-users, whose responses to order of concept presentation were also more divided: 25.0% ("very closely"), 41.7% ("closely"), and 33.3%
('not too closely'); 3) users of the Jeppesen text, whose adherence to the book's order of concept presentation was divided into 16.7% ('very closely'), 25.0% ('closely'), and 58.3% ('not too closely'); and 4) Jeppesen-users who felt their students followed the text 'very closely' (16.7%), 'closely' (41.7%), and 'not too closely' (41.7%). Three of the four above exceptions indicate disagreement as to teacher use of the order of concept presentation as it appears in the Soderlund, Benjamin, and Jeppesen texts; the only majority of respondents who follow their text’s order of concept presentation 'not too closely' occurred among users of the Jeppesen text (58.3%).

Tables 6D, 7D, 8D, 9D, and 10D show that at least 50% of each text-user group felt that available texts were adequate for the teaching of modal counterpoint. The highest degree of satisfaction was indicated by Gauldin-users (77.8%), followed by Benjamin-users (75.0%), Soderlund-users (60.9%), Jeppesen-users (50.0%), and Roberts/Fischer-users (50.0%).

The remaining questions on the questionnaire did not deal specifically with texts. Question 17 asked the 91 respondents who taught modal counterpoint to indicate in how many voices their students were normally proficient in writing after one academic year. Table 11 combines information from this question with information from questions 7 through 9, which deal with the amount of modal counterpoint offered.
<table>
<thead>
<tr>
<th>Number of Schools</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>6+</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 quarters 3 hrs/week</td>
<td>5</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>2 sem 3 hrs/week</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>3 quarters 2 hrs/week</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2 sem 2 hrs/week</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1 sem 3 hrs/week</td>
<td>36</td>
<td>2</td>
<td>21</td>
<td>11</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>1 sem 2 hrs/week</td>
<td>27</td>
<td>0</td>
<td>20</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1 sem 4 hrs/week</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2 quarters 3 hrs/week</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2 quarters 2 hrs/week</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1 quarter 5 hrs/week</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1 quarter 4 hrs/week</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1 quarter 3 hrs/week</td>
<td>7</td>
<td>0</td>
<td>6</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
TABLE 11—Continued.

<table>
<thead>
<tr>
<th>Number of Schools</th>
<th>Number of Voices—Student Proficiency</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>.5 sem 4 hrs/week</td>
<td>1</td>
</tr>
<tr>
<td>.5 sem 3 hrs/week</td>
<td>3</td>
</tr>
<tr>
<td>.25 sem 3 hrs/week</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 11 illustrates that of those schools offering one semester of modal counterpoint meeting three hours per week, the clear majority of students can write in three voices with approximately half that many proficient in four voices. Three voices is also the most prevalent in schools offering one semester, two hours per week. Only one respondent indicated that his students wrote in six or more voices. To summarize student proficiency after their completion of the most popular amounts of modal counterpoint offered, it can be seen that 1) after two semesters or three quarters, the average proficiency is from four to five voices (4.8 voices); 2) after one semester or two quarters, the average is from three to four voices (3.4 voices); and 3) after one quarter or half of a semester, the average is three voices (3.0 voices).

Question 18 asked for a listing of those curricular areas in which modal counterpoint is required, and how many semesters or quarters. Of the 91 schools offering modal counterpoint 66 (72.5%) require it in at
least one curricular area. These 66 respondents collectively listed a total of twenty different curricular areas. The more popular areas in which at least one academic unit of modal counterpoint was required are shown in table 12; by far, the most prevalent area was Bachelor of Music in either theory, composition, or theory/composition.

**TABLE 12**

**CURRICULAR AREAS REQUIRING MODAL COUNTERPOINT**

<table>
<thead>
<tr>
<th>Area</th>
<th>Number of Schools Requiring It</th>
</tr>
</thead>
<tbody>
<tr>
<td>BM theory, composition, or</td>
<td>63</td>
</tr>
<tr>
<td>theory/composition</td>
<td></td>
</tr>
<tr>
<td>All BM performance</td>
<td>16</td>
</tr>
<tr>
<td>BM in organ or sacred music</td>
<td>15</td>
</tr>
<tr>
<td>MM in theory, composition, or</td>
<td>11</td>
</tr>
<tr>
<td>theory/composition</td>
<td></td>
</tr>
<tr>
<td>BM or BA in music history</td>
<td>10</td>
</tr>
</tbody>
</table>

Six respondents indicated that all music majors at their institution were required to take modal counterpoint. Fifteen indicated requirements at the master's level, and six at the doctoral level. Fifty-eight respondents listed amounts of modal counterpoint that did not exceed one semester or one quarter; only eight institutions had curricular areas that required either two semesters or three quarters of modal counterpoint.
Question 19 asked if the respondent’s institution had an advanced course or follow-up seminar covering advanced topics in modal counterpoint in addition to the basic course sequence. Seventeen institutions (18.7%) did have such a course, and 74 (81.3%) did not.

In question 20, respondents were asked if they used recordings of music from the period. Approximately one quarter (24.2%) of the teachers said they did not use recordings. Sixty-nine (75.8%) respondents indicated at least some use of recordings. Thirty-five of these respondents pointed out their use of recordings of various mass movements and motets by Palestrina, Lassus, and/or Victoria; those by Josquin, Byrd, Willaert, Hassler, and/or Monteverdi were also mentioned. Specific Palestrina masses listed were Missa Papae Marcelli, Missa Ut Re Fa Sol, Missa Aeterna Christi Munera, Missa ad Fugarum, Missa Brevis, and Missa Sine Nomine. Other specific pieces mentioned were Victoria’s O Magnum Mysterium, Gibbons’ Silver Swan, Weelkes’ As Vesta Was Descending, Byrd’s Ave verum corpus, Lassus’ Timor et Tremor, Monteverdi’s Quell Augellin and Lasciatemi Morire, and Palestrina’s Laudate Dominum and Sicut Cervus. Two respondents said that their students sing music of the period. Three respondents commented that there are few recordings available that match pieces in the Soderlund/Scott Examples of Gregorian Chant and Other Sacred Music of the 16th Century.

Use of audio-visual equipment was dealt with in question 21. Other than record or tape players, seventy-seven (84.6%) respondents did not use any other type of audio-visual equipment. The fourteen respondents (15.4%) who said they did use audio-visual equipment each mentioned either the overhead projector and/or the opaque projector. In
seven of these cases, the equipment was used for the performance and analysis of student work. One respondent mentioned use of transparencies of facsimiles.

Question 22 inquired about the existence of computer-assisted instruction in modal counterpoint. Eighty-six respondents (94.5%) reported no use of computer-assisted instruction. The five who did (5.5%) said that their materials were locally prepared.

Information about the performance of students' works was provided by responses to question 23. Eleven per cent of the respondents indicated that their students' works were not performed in class. Eighty-one respondents (89.0%) reported performance in at least one medium. Table 13 gives the per cent breakdown of the various performance mediums, with the 81 positive responses equaling 100%. In the category of "other," listings included various instrumental groupings and uses of sound synthesis systems.

| TABLE 13 |
| PERFORMANCE MEDIUMS OF STUDENTS' WORKS |
| Medium | Percentage |
| voices | 86.4 |
| piano | 61.7 |
| organ | 4.9 |
| other | 7.9 |
Question 24 asked about study of facsimile manuscripts of the period. Seventy-one respondents (78.1%) said they did not have their students study facsimiles, and twenty (21.9%) reported the study of various facsimile manuscripts and original prints, with Palestrina emerging as the most-studied composer. A list of responses to this question is given in appendix F.

Figures on the average student enrollment in modal counterpoint per year were requested in question 25. Respondents provided enrollments for each semester or quarter. These figures were combined to find the average number of students completing the course sequence per year, taking into account, for example, the difference between enrollments in several offerings of a one-semester course as opposed to a two-semester sequence. Figures on the average number of students completing the course sequence were then combined with information from question 3 (the total number of music majors in the institution) to form the percentage of the total music major population enrolled in the modal counterpoint course, or course sequence, per year. The average percentage of music majors enrolled in the course, or course sequence, per year was 6.1%, the high was 30.4%, and the low was 0.7%.

Question 26 asked the respondents how many years they had taught modal counterpoint. The average was thirteen years, the high was thirty-nine years, and the low was one year.

In question 27, sixty-six respondents (72.5%) out of the ninety-one who completed the entire questionnaire indicated their interest in receiving a brief summary of the questionnaire.
CHAPTER IV

GENERAL DISCUSSION OF THE TEXTS

In this and succeeding chapters, the material under each heading includes a discussion of each of the three direct-approach texts as it relates to that heading. The texts are discussed in the order of their amount of use as determined in chapter 3.

Aims of Texts

Soderlund offers his text as an alternative to the species method as developed by Fux, which he terms "highly artificial and stylistically misleading."¹ He bases his direct approach on the hearing and analysis of the sacred compositions of the last half of the sixteenth century, especially those compositions by Palestrina, who was "the greatest exponent of dissonance."² Soderlund states that the companion volume to his text, Examples of Gregorian Chant and Works by Orlandus Lassus, Giovanni Pierluigi Palestrina and Marc Antonio Ingegneri,³ provides


²Ibid.

students "easy access to suitable material for analysis as well as for performance."  

Benjamin encourages study of counterpoint "as a corrective to the often too vertical orientation of many theory courses." The style of the sacred compositions of Palestrina and his contemporaries is especially appropriate for such a study because it "presents a model of clarity, consistency, and economy of means unrivaled by other styles." Benjamin reminds both the student and the teacher of the importance of the performance of and the listening to music of the period. It is also suggested that there be study of the cultural and historical background of the period. Although he views the species approach as "inherently unmusical," Benjamin says he attempts to retain its advantages through a "systematic approach to problems of dissonance control" provided in "a series of carefully graded exercises." Steering "a middle course between the overly simplified and the excessively detailed," Benjamin hopes "that in the search for simplicity and clarity no gross oversimplifications have occurred."

Gauldin also uses the direct approach to aid the student in "the acquisition of writing skills in the contrapuntal discipline, and the

___

4 Soderlund, Direct Approach to Counterpoint in 16th Century Style, p. vii.


6 Ibid.

7 Ibid., p. viii.

8 Ibid.
simulation of sixteenth-century sacred polyphonic idioms." Although he sees some value in the species approach, Gauldin maintains that its presentation "does not necessitate a considerable amount of time." Therefore, the text is said to "push forward through the earlier material" so that it may concentrate on 1) four- and five-voice writing, which is "the textural norm of the period"; and 2) typical sixteenth-century polyphonic techniques such as "paraphrase and parody procedures, the use of a cantus firmus in a tenor mass, familiar style, triple meter, polychoral writing, and chromaticism." Gauldin warns that because "excessive time spent in perfecting the material of the earlier chapters may necessitate the omission of many of the later topics," one does not have to master each new device at the time it is presented, as subsequent assignments will "allow additional opportunities for correction."

**Order of Concept Presentation**

This section lists the order of concept presentation for each of the three texts under discussion. The anatomy and order of each list are determined by the assignments given after concept explanations, which

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10Ibid.

11Ibid., p. viii.

12Ibid.
this writer assumes are expected to be completed before the student moves ahead.

Soderlund
1. melodic writing; white-note values
2. two voices; first species
3. two voices; second species
4. two voices; white-note values, including imitation
5. melodic writing; all note values
6. two voices; all note values and devices of composition
7. text setting
8. two voices; text setting
9. three voices; cadences
10. three voices; first species
11. three voices; white-note values, half-note passing tones, suspensions
12. three voices; all note values, portamento, auxiliaries
13. three voices; consonant fourth, $6_5$ chord
14. three voices; all note values and devices of composition
15. three voices; text setting
16. four voices; declamatory style
17. four voices; florid style, imitation
18. four voices; text setting
19. the Mass
20. more than four voices

Benjamin
1. general stylistic aspects; text setting
2. melodic writing; all note values
3. two voices; all note values
4. two voices; devices of composition
5. three voices; all note values and devices of composition
6. four voices; motet writing

Gauldin

1. melodic writing; white notes, text setting of white notes
2. two voices; first species, "free" writing with consonances only
3. two voices; white-note values, including imitation
4. melodic writing; all note values, text setting
5. two voices; all note values and devices of composition
6. three voices; first species, "free" writing with consonances only
7. three voices; white-note values, half-note passing tones,
suspensions
8. three voices; cadences
9. three voices; consonant fourth, 65 chord
10. three voices; all note values and imitation
11. three voices; paraphrase technique, canon
12. four voices; familiar style
13. four voices; imitation, cantus firmus technique
14. five and six voices
15. the motet; parody technique
16. eight voices; polychoral style
17. additional harmonic devices, extended musica ficta,
chromaticism
Terminology and Notation

Differences in frequently-used terminology between the three texts are shown in table 14. Terms used interchangeably are separated by commas; terms used less often than others appear in parentheses.

**TABLE 14**

<table>
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<th>TERMINOLOGY EQUIVALENTS</th>
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<td>dominant</td>
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<td>hocket cadence</td>
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<td>eighth note</td>
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<td>quarter note</td>
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<td>breve</td>
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<td>auxiliary</td>
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<td>soprano</td>
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<tr>
<td>alto</td>
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<tr>
<td>bass</td>
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<tr>
<td>dux, leader</td>
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<td>comes, follower</td>
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<tr>
<td>hidden, exposed</td>
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<tr>
<td>homophonic writing,</td>
</tr>
<tr>
<td>declamatory style</td>
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</table>
Each of the three texts contains different notational procedures. Soderlund uses bar lines as one would in modern notational practice; when a whole-note value continues across a bar line, it appears as two half notes tied together. Gauldin uses a procedure called Mensurstrichen in which note values are not shown tied together; when one staff is used, a line is drawn only halfway through the staff, and when two or more staves are used, bar lines are drawn between but not through the staves. Benjamin uses bar lines in the same way that Gauldin does, but he ties notes together over the bar line. In the original music composed for their texts, both Soderlund and Benjamin place musica ficta to the left of the note it affects; editorial musica ficta appears above the note it affects. Gauldin places all musica ficta above or below the note. All three authors employ only the treble and bass clefs.
Format

Soderlund's text contains a Table of Contents, but has no index, bibliography, discography, or appendices.

In addition to the Table of Contents, Benjamin provides a selected discography listing both recordings for pieces contained in his text and other useful recordings of other motets. Also included is the Appendix, which contains twenty works, and a short Bibliography. No index appears in the text.

Gauldin's text has a Table of Contents, an Index of Names and Works, and an Index of Terms. Three appendices are included, the first outlining the fundamentals of species counterpoint, the second explaining "the format of the Mass as it pertains to musical settings of the period,"13 and the third listing major composers and theorists and their dates. The text contains an extended Bibliography which is divided into four sections. The first section provides an annotated listing of selected counterpoint texts using either the species or the direct approach. This is followed by a section containing an annotated listing of historical treatises available in English. The third section is an annotated listing of anthologies, and the fourth section is an unannotated listing of related books, articles, and analyses. No discography is provided.

Musical Examples

The musical examples in Soderlund's text are not numbered. Most of the short examples and fragments composed by period composers are composed by Palestrina and Lassus; the remaining composers,

13 Ibid., p. 287.
represented with five or less examples, are De Monte, Le Huertter, Willaert, Certon, Samin, Victoria, and Morley. The sources of those examples not composed by the author are given in abbreviated form, the majority being references to the companion anthology, *Examples*, and others being references to other sources, including theses and composers' collected works. Only one complete work, the three-voice hymn *In Dominicus Quadragesima* by an unidentified composer, is actually included in the text.

Benjamin numbers his musical examples, but in some cases does not provide "sub-numbers"; for instance, example 67 on pages 62-63 includes six illustrations of two-voice cadential idioms which themselves do not carry individual reference labels. Like Soderlund, most of the short examples and fragments not composed by the author are by Palestrina and Lassus, with five or less examples by Victoria and Bach. Twenty-four complete polyphonic movements are included in text, twenty in the Appendix and four in the body of the text. The following is a list of composers represented with complete movements; if a composer is represented with more than one work, the number of works included is shown in parentheses following the composer's name.

**Two-voice works**

- Lassus (8)

**Three-voice works**

- Palestrina (2)
- Victoria (2)
- Lassus
Four-voice works
  Palestrina (4)
  Byrd (2)
  Victoria

Five-voice works
  Lassus
  Palestrina
  Victoria

Six-voice work
  Victoria

Gauldin provides numbered examples which, if comprised of separate elements, are sub-numbered. The Index of Names and Works found on pages 304-306 indicates that the majority of the short examples and fragments appearing in the text which are not composed by the author are by Palestrina, with other examples by twenty named composers. This index distinguishes between "short examples or excerpts" and "longer sections or complete movements." The index indicates that there are thirty-four polyphonic "longer sections or complete movements" contained in the text; the composers of these pieces are listed below, with the number of works following composers' names who are represented with more than one work. It should be noted that Gauldin is not specific about the difference between "short examples or excerpts" and "longer sections or complete movements." In this regard, one can compare the opening section of the Benedictus from Palestrina's Missa L'Homme armé (example 15-4, pp. 169-171), which constitutes the equivalent of twenty-three measures and is listed in the index as a
"longer section or complete movement," with the opening of Palestrina's motet *Dies sanctificus* (example 17-1, pp. 196-198), which constitutes the equivalent of twenty-two measures and is listed in the index as a "short example or excerpt."

Two-voice works

Lassus (4)
Josquin (2)
Zarlino (2)
Galilei
Morley
Othmayr
Vincentino

Three-voice works

Palestrina (4)
Anonymous (2)
Josquin
Lassus

Four-voice works

Palestrina (3)
Gabrieli, Andrea
Ingegneri
Isaac
Josquin
Lassus
Tye
Assignments and Projects

At many points throughout each of the texts, the respective authors encourage the student to write counterpoint utilizing the concept(s) just presented. Besides these straightforward assignments, examination of the assignments in the texts revealed three unique types: 1) find-the-errors exercises, in which the student is to enumerate errors found in a given piece of music; 2) flesh-out-the-skeleton exercises, in which the student must fill in voices in a piece of counterpoint which shows only opening and interior points of imitation; and 3) continue-the-opening exercises, in which the student must continue counterpoint after a given opening of a work.

Soderlund says that find-the-error exercises "should be done continuously, especially during the early stages of instruction."14 Although he does not provide any of these assignments in his text, he includes an example of a two-voice piece containing errors, with the errors labeled and identified.

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14Soderlund, Direct Approach to Counterpoint in 16th Century Style, p. 57.
Benjamin points out that he offers more assignments in his text than most classes will be able to complete in a one-semester course.¹⁵ Nine find-the-error exercises are included, seven concerning only melodic writing (pp. 10, 16, 23-24, 35-36, 40, 43, and 45), one concerning two-voice writing (pp. 64-65), and one concerning three-voice writing (p. 105). Two flesh-out-the-skeleton exercises are furnished, one exercise in three voices (pp. 107-110), and two exercises in four voices (pp. 118-121, and 122-124). Three continue-the-opening exercises are provided, one containing four two-voice openings (p. 69), one containing two three-voice openings (pp. 111-112), and one containing three four-voice openings (pp. 127-128).

Gauldin states that the number of writing assignments included in his text "is somewhat minimal, as it is assumed that the instructor will doubtless wish to supplement these with projects of his or her own, depending on the progress of the students and the specific difficulties they may be encountering."¹⁶ Five find-the-error exercises are included, one concerning only melodic writing (p. 21), two concerning two-voice writing (pp. 32-33, and 47), and two concerning three-voice writing (pp. 85-86, and 94). For three-voice writing, one flesh-out-the-skeleton exercise is provided (pp. 103-104), as is one continue-the-opening exercise (p. 276).

¹⁵Benjamin, p. viii.

¹⁶Gauldin, p. viii.
CHAPTER V

TREATMENT OF MELODIC CONCEPTS

Introduction
At the beginning of this chapter and each of chapters 6, 7, and 8 is a table showing page numbers indicating the location in each of the three texts of the discussion of the particular topic; this is intended to give the reader convenience in comparative reference, as the texts by Soderlund and Benjamin have no technical index. For purposes of clarity and consistency, the general terminology used in this discussion will be that used by Soderlund, even if it is not that used by the author under discussion. Single musical pitches, when the octave is not specified, are designated by lower case letters, underscored (ex.: the pitch f); when a pitch is mentioned in a quotation, the original format of designation is retained. The texts are referred to by their authors' last names.

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TREATMENT OF MELODIC CONCEPTS

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<td><strong>Eighth Notes</strong></td>
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**Modes and Gregorian Chant**

**Modes in Gregorian chant**

The Soderlund text discusses modes and Gregorian chant in Chapter 1. The chapter opens with a questionable statement implying that the ecclesiastical modes evolved from the ancient Greek modal system; it is generally thought today that perhaps only the names remained. The eight plagal and authentic modes used in Gregorian chant are illustrated and the variable location of the dominant explained by the avoidance of the tritone, b to f. Change of key, or mode, is mentioned, as well as neumes and Guido d'Arezzo's four-lined staff.

Benjamin does not include a discussion of modes in Gregorian chant.

Gauldin describes the eight plagal and authentic forms of the modes, questioning other texts which use the terms "tonic" and
"dominant," rather than "finalis" and "reciting tone." The solmization method for memorizing chants is described, with an example of the mutation process in the hexachordal system.

**Modes in polyphony**

Soderlund illustrates the twelve modes used in polyphony and explains the difference between the authentic and plagal forms as a matter of range, usually determined by the tenor line; authentic modes usually had the tenor line ranging between the final and its octave, and plagal modes had the tenor ranging between the dominant and its octave. In the authentic forms of the modes, the dominant is said to be a perfect fifth above the final, including the Phrygian mode whose dominant is listed as h; this differs from the Phrygian mode as it was used in chant, whose dominant was c.

Benjamin says that the differentiation between authentic and plagal forms of the modes "is of no practical value," listing the six authentic modes and their dominants. In the Phrygian mode, a and c are listed as the usual harmonic and melodic dominants, but Benjamin later clarifies the melodic dominant as b and the harmonic dominants as a and c, citing the impossibility of cadencing on b and the frequent occurrence of imitative entries on a and c. Benjamin views the Lydian mode as a transposed version of the Ionian mode due to the "universal use of Bb," and does not use the pure form of the Lydian mode in his text. The modes used in the late sixteenth century are listed in their descending order of frequency: Dorian, Ionian, Mixolydian, Aeolian, and Phrygian; the

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1In this chapter and each of chapters 6, 7, and 8, it is assumed that the reader will refer to the first table of each chapter to find page numbers locating the source of direct quotations.
Lydian mode is not included, and the use of the Aeolian and Phrygian modes is said to be rare.

Gauldin discusses the addition of the Aeolian and Ionian modes in the late Renaissance, and the fact that the use of musica ficta in the polyphonic modes caused them to have very different characteristics than the modes used in Gregorian chant.

Expression of mode

Soderlund says that specification of mode is also determined by the beginning pitches of a piece, normally the final or the dominant, and the last bass note, normally the final. He points out that some pieces utilizing plainsong themes do not always disclose the mode at the outset.

Benjamin asserts that the modality of a piece is often determined only by its cadence points, and that "modes are often freely mixed in a given work." Although many pieces are said to begin on the final or dominant, the author says that often the mode is not clearly expressed at the outset. Finals and dominants are said to be made clear through melodic emphasis and cadences.

Gauldin gives a brief history of polyphony from ca. 900 to the middle of the sixteenth century, citing the tenor voice, and later both the tenor and the cantus voices, as the foundation that displayed "the basic modal properties of the piece." Therefore, for a time, the final of the tenor indicated the mode of the piece. But, with the addition of the Aeolian and Ionian modes and the increasing importance of the bass voice, it is said that the method of mode determination by the final of the tenor was somewhat undermined. Gauldin cites the importance of the opening pitches of a piece as well as the interior cadences in determining modality.
Transposition

Transposition in sixteenth-century polyphony is described by Soderlund as limited to a fourth up or a fifth down. This causes a key signature of one flat (b\textsuperscript{b}), with the pitch e now sometimes lowered to avoid the tritone. Soderlund also describes a procedure for transposing any mode to any pitch level: after discovering the scale step on which a given mode begins in any major scale, simply apply the key signature of the major scale in question to the mode. This is a useful method, but superfluous to the goals of this text, as it is concerned with sixteenth-century style.

Benjamin also discusses transposition a fourth up or a fifth down. He is the only author who states: "When a mode is transposed by the use of B\textsuperscript{b} in the signature, A\textsuperscript{b} becomes available, but G\# is not used." In a transposed mode, a\textsuperscript{b} would be the equivalent of e\textsuperscript{b} in an untransposed mode.

Gauldin also covers the possibility of transposition a perfect fourth up.

Voice Ranges and Tessitura

Range

Soderlund points out the difference between the concepts of tessitura and range by quoting from a pamphlet issued by the American Academy of Singers. Range refers to vocal limits, and tessitura to the "heart of the range." A detailed chart gives the range and tessitura for seven voices, from first soprano to bass, as recommended by the American Academy of Singers. Soderlund then gives his tabulations for four voice ranges of the vocal polyphonic period, soprano, alto, tenor, and
bass, seeing only slight differences between the results of his tabulations and those of the American Academy of Singers. Benjamin’s determination of ranges for each of the four voice parts differs in every case from Soderlund’s, being in general more restrictive. Gauldin describes the two basic clef systems used in the sixteenth century, the chiavette and the chiavi naturali; these systems were employed for varying range considerations, the chiavi naturali system being "basically a third lower" than the chiavette system. Table 16 shows the voice ranges used by each of the three authors.

### TABLE 16

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<tr>
<th>Author</th>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
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<td>f-d²</td>
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<tr>
<td>Benjamin</td>
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<td>g-d²</td>
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<td>G-d¹</td>
</tr>
<tr>
<td>Gauldin</td>
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<tr>
<td>chiavette</td>
<td>d¹-g²</td>
<td>g-c²</td>
<td>e-a¹</td>
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<td>chiavi naturali</td>
<td>b-e²</td>
<td>e-a¹</td>
<td>c-f¹</td>
<td>F-b</td>
</tr>
</tbody>
</table>

**Tessitura**

Soderlund points out that the tessituras for the tenor and bass voices of the sixteenth century are "high on an average"; he is not specific about sixteenth-century tessituras, and so the previous and lengthy citation of modern tessituras seems superfluous. His explanation of high
tessituras for the male voice parts consists only of a mention of the
excellence of the professional singers for whom composers of the period
were writing.

Benjamin is specific about tessituras. They are: soprano, e\textsuperscript{1}-e\textsuperscript{2}; alto,
b-b\textsuperscript{1}; tenor, e-e\textsuperscript{1}; and bass, G-b.

Gauldin does not address the subject of tessitura, except that which
is implied through the use of the two clef systems.

Melodic contour

Soderlund advises the student that the lowest parts of the range
are weak, high and low points in a melody should be used sparingly, and
a phrase generally has only one high point.

Benjamin avoids the extremes of the ranges because they are
"awkward or obtrusive," and says that the highpoint of a phrase usually
occurs at its center.

Gauldin recommends that the highest and lowest pitches of a
phrase not be subject to "undue repetition," and that a single pitch or
pitches of a triad which are overly stressed will cause a melody to be
static.

Skips

Allowed and preferred skips

After pointing out the similarities between the melodic intervals in
Gregorian chant and sixteenth-century polyphonic practice, Soderlund
lists the melodic intervals used in polyphony. Except for sixths, which
always ascend, the other intervals in use appear in both ascending and
descending motion. Frequently used were major and minor seconds,
major and minor thirds, and perfect fourths and fifths; less frequently used were minor sixths and perfect octaves; rarely used were major sixths. Except as dead intervals, which occur between phrases or following rests, augmented, diminished, and chromatic intervals were not used.

Benjamin agrees with Soderlund concerning skips, except in terms of their frequency of use. The skip of an octave is termed "rare," but ascending minor sixths are not listed as less frequent than seconds, thirds, fourths, or fifths.

Gauldin basically echoes Soderlund, except that all intervals, excluding sixths, are termed "common." The lower frequency of sixths is said to be caused by the fact that many leaps of a sixth "require continual mutational changes in the hexachordal solmization."

**Approaching and leaving skips**

Soderlund discusses single skips in chapter 5. It is noted that skips are usually approached and left in the opposite direction. Twenty-one examples are given in this chapter which show exception to this trend. Soderlund concludes that thirds are most likely to be approached and left by step in the same direction, while fourths, fifths, and octaves are less likely to be. Sixths are very infrequently approached by step in the same direction, and are never left by step in the same direction.

Benjamin shares Soderlund's observation that skips are normally approached and left in contrary motion. He adds that larger skips occur in longer note values and have a greater tendency to be balanced by motion in the opposite direction. Ascending skips are said to be treated more carefully than descending skips in terms of departure in contrary
motion; ascending skips are also said to be made most often up to unaccented notes rather than accented ones.

Gauldin describes the importance of leaving skips in the opposite direction, a rule that is less likely to be broken after any skip larger than a third and is more likely to be followed after larger skips.

**Two skips in the same direction**

Two skips in the same direction, covered in chapter 6 (pp. 13-14), usually outline a major or minor triad in root position or any inversion, or an octave with an intervening fourth or fifth. The octave outline usually occurs in the bass part. Two skips in the same direction most often are approached and left in contrary motion, although they can begin or end a phrase. Two perfect fourths or fifths in the same direction are said to occur very infrequently, and then only in long note values. In chapter 7, under a checklist for melody writing in white notes, Soderlund says that skips in the melody should be balanced by stepwise motion, which should predominate, and that skips are generally approached and left in the opposite direction.

Benjamin differs from Soderlund in that he describes the "octave outline" only as a perfect fifth followed by a perfect fourth; this does not take into account the octave outline in descending motion, where the intervallic succession would normally be a perfect fourth followed by a perfect fifth. Benjamin also does not mention the possibility of two successive perfect fifths in the same direction.

Gauldin describes the outlining of major and minor triads as well as the octave with an intervening fourth or fifth. However, where Soderlund says that triads can be outlined in root position or any inversion, Gauldin points out the lesser frequency of first inversion
outlines, probably due to the fact that in this inversion, the larger interval, a fourth, appears "above" the smaller, a third.

**Dorian motto**

The Dorian motto, an ascending perfect fifth followed by a minor third, is described by Soderlund as a "favorite Dorian melodic idiom"; while no examples of its normal occurrence are given, four examples are shown of its infrequent forms, which include descending motion and the use of a major rather than a minor third.

Benjamin mentions the possibility of a perfect fifth followed by a minor third, but does not refer to it as the Dorian motto. He says that it most often occurs in the bass voice.

Gauldin describes the Dorian motto, and says it occurs in ascending motion.

**The Forbidden Tritone Outline**

Soderlund states that "the tritone between F and B was corrected by B flat or sometimes by F sharp." He then says that the rarity of B minor triads is due to "the almost exclusive use of B flat to correct the tritone." Two examples showing the correction of implied tritones with $b^b$ are given; the first shows a melody with $b$ and $f$ as high and low tones of a melodic cell with one intervening note, and the second shows an ascending scale with $b$ as the high point where both the $f$ and the $b$ are rhythmically accented. Two more examples of Palestrina illustrate melodic tritone outlines which are not corrected with $b^b$. Both examples show a line with $f$ and $b$ as either high or low points, filled in with stepwise motion; Soderlund does not distinguish which is more acceptable, the outlining of a diminished fifth (which could have three
intervening notes) or the outlining of an augmented fourth (which could only have two intervening notes).

Benjamin gives these conditions for the correcting of a melodic tritone outline between $f$ and $b$ with $bb$: 1) proximity of the pitches, 2) their placement on strong beats, 3) their duration, and 4) the use of either $f$ or $h$ as the outer limit of a scalar figure. No mention is made of the possibility of not using $bb$ to correct a melodic tritone filled in with stepwise motion. Benjamin also cites the rare use of $g^b$ to correct melodic tritones, most often in the Dorian mode.

Gauldin states that the use of $bb$ to correct the tritone between $f$ and $b$ is common in the Dorian and Lydian modes, where $f$ "is an important structural note." He warns that $f^*$ should never be used to correct the tritone. Unlike Soderlund, Gauldin does point out that short melodic fragments outlining a diminished fifth are less obtrusive than those outlining an augmented fourth, which should always be corrected with $bb$. Gauldin also says that $bb$ is "often found as an upper neighbor of $A$," due to hexachordal theory.

**Musica Ficta**

The accidentals $f^*$, $g^*$, $g^*$, $b^b$, and, in the transposed modes, $e^b$, are listed by Soderlund as those used in the procedure called *musica ficta*, in which the choir added unnotated accidentals according to certain rules. Soderlund explains that these accidentals made cadences sound more convincing. He mentions that other accidentals were sometimes used, but that their use in sacred compositions was infrequent.

Benjamin treats the subject of *musica ficta* similarly.
Gauldin covers the material above and adds that composers sometimes supplied accidentals to imitating voices in order to retain specific intervallic relationships, or to chords in homorhythmic settings as "color tones."

**Initials and Cadence Points**

**Selection of cadence points.**

Soderlund gives a chart which shows cadence points for each of the modes; these points are the same for both the authentic and plagal forms of the modes, and are listed in order of importance.

**TABLE 17**

**SODERLUND'S CADENCE POINTS, PAGE 15**

<table>
<thead>
<tr>
<th>Mode</th>
<th>Common</th>
<th>Frequent</th>
<th>Rare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dorian</td>
<td>d f a</td>
<td>g c</td>
<td>e</td>
</tr>
<tr>
<td>Phrygian</td>
<td>e e g</td>
<td>d c</td>
<td>f</td>
</tr>
<tr>
<td>Lydian</td>
<td>f c a</td>
<td>d</td>
<td></td>
</tr>
<tr>
<td>Mixolydian</td>
<td>g d c</td>
<td>a</td>
<td>f e</td>
</tr>
<tr>
<td>Aeolian</td>
<td>a d c</td>
<td>g f</td>
<td>e</td>
</tr>
<tr>
<td>Ionian</td>
<td>c g a</td>
<td>d</td>
<td>f e</td>
</tr>
</tbody>
</table>

In two-part counterpoint, Soderlund explains that cadence points were "practically always" approached by step from above or below. When approaching the cadence points on g, d, and a, f#, c#, and g# were used.

Benjamin's list of cadence points includes only the three most common cadence points in each mode; Benjamin does not explain, for example, the variable frequency of cadences on g, c, and e in the Dorian mode.
mode. His list matches Soderlund's except for the Lydian mode, in which he gives the cadences in the order f--a--c, instead of f--c--a.

Gauldin supplies the tones for "most frequent interior cadences," which matches Soderlund's "common cadence points," and "less frequent interior cadences," which corresponds, with some omissions, to Soderlund's "frequent cadence points." In this category, Gauldin omits c in the Dorian mode, d in the Phrygian mode, and f in the Aeolian mode.

Phrygian cadences

Soderlund notes that the cadence point on a was sometimes Phrygian, approached by h from above and g-natural from below. In no case was d used in approaching e, which always was treated with a Phrygian cadence.

Benjamin adds that a Phrygian cadence can occur on d, but says that it is very rare. A Phrygian cadence on d would occur in a transposed mode, corresponding to a Phrygian cadence on a in an untransposed mode.

Gauldin covers the same material.

Initials

Soderlund lists initial notes for each mode. Melodies should begin on these notes to properly express the mode.
TABLE 18
SODERLUND'S INITIAL NOTES, PAGE 17

<table>
<thead>
<tr>
<th>Mode</th>
<th>Initials</th>
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<tbody>
<tr>
<td>Dorian</td>
<td>d or a</td>
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<tr>
<td>Phrygian</td>
<td>e, a, or b</td>
</tr>
<tr>
<td>Lydian</td>
<td>f or c</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>g or d</td>
</tr>
<tr>
<td>Aeolian</td>
<td>a or e</td>
</tr>
<tr>
<td>Ionian</td>
<td>c or g</td>
</tr>
</tbody>
</table>

Benjamin says that melodies often do not express a mode at their outsets, but that the student should begin on the final or dominant note. Because his discussion of the dominants in the Phrygian mode includes differentiation between melodic and harmonic dominants, his direction to begin melodies on the final or dominant would seem to imply the melodic dominant; this would therefore exclude g as an opening pitch in a Phrygian melody.

Gauldin's initials for each of the modes agree with those of Soderlund, except for the addition of d in the Aeolian mode.

**Rhythm**

**Macrorhythm and microrhythm**

In chapter 2, Soderlund discusses the system of macrorhythm and microrhythm. Since bar lines were not used in music of the period, the macrorhythm corresponds to the accented first and third beats of 4/2 time which regulated suspensions, cadences, and passing tones. Microrhythm refers to irregular rhythmic groupings defined by agogic
accents caused by juxtapositions of longer and shorter note values. It is the microrhythm of each voice line in combination with that of the others which creates the characteristic secondary rhythm of sixteenth-century polyphony. To illustrate this, Soderlund takes eight measures from the four-part Hosanna of Palestrina's Mass Gabriel Archangelus and assigns to each voice part plausible meter signatures which outline the irregular groupings defined by agogic accents. Figure 1 shows the altus line from this example.

Fig. 1. Altus line from Palestrina's Mass Gabriel Archangelus: "Hosanna," m.m. 1-7. Used by permission: Gustave Fredric Soderlund, Direct Approach to Counterpoint in 16th Century Style, with a Foreward by Howard Hanson (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1947), p. 7.

When considering the two basic types of meters, duple and triple, Soderlund's imaginary meter signatures might better illustrate secondary rhythm if limited to either 2/2 or 3/2; figure 2 shows the same voice line rhythmically analyzed in this way.
Benjamin explains microrhythm as the rhythm of an individual voice line, and macrorhythm as the effect of meter caused by the various lines in combination.

Gauldin also explains Soderlund's concept of microrhythm by assigning meter signatures to a Palestrina example according to text accents and longer durations; meter signatures used in this example are 3/1, 5/2, 3/2, 2/1, and 4/1.

**Note values**

Soderlund lists the note values in use during the sixteenth century: maxima, longa, brevis, whole note, half note, quarter note, and eighth note. He says that, although white notation was the norm, it did not imply slow tempi.

Benjamin's list of the "commonly used" note values agrees with Soderlund's list except for the exclusion of the maxima.

Gauldin adds the sixteenth note to Soderlund's list, but explains that it "is almost nonexistent in vocal music."
**Meter signatures**

Soderlund limits the meter signatures in his text to those most common in the sixteenth century, mostly 4/2, with occasional sections in 3/1 or 3/2.

Benjamin initially states that he limits his meter signatures to 4/2 and 3/1 (or 6/2), but later discusses 3/2 meter.

Gauldin uses the same meter signatures as Soderlund.

**Time units**

Soderlund cites the unit of time as the half note, the whole note, or more rarely the dotted whole note.

Benjamin restricts the unit of time in this text to the half note.

Gauldin explains that the tactus was equivalent to one breve, and that for pedagogical purposes, it is divided into four parts, allowing the half note to receive one beat. In triple meters, the time unit is either the half note or the whole note.

**Beginning and ending restrictions**

In terms of melodic composition, Soderlund states that melodies should begin with a dotted half note or larger, exhibit secondary rhythm through the use of agogic accents, and cadence on odd beats only. A group of four, six, eight, or ten quarter notes can begin an interior phrase. The cadence point should be approached from below by a half note or from above by a whole note.

Benjamin says that melodies should begin with "longer note values," and cadence only on strong beats. In his discussion of note values, Benjamin limits the longa to the end of a section or piece, and the breve and the whole note to the end or "occasionally" the beginning. The
student is not told which note values are normally used at the beginning of a piece.

Gauldin reiterates Soderlund's material, but allows more rhythmic freedom in the approach to cadences. Two cadences are described: the simple cadence in which the penultimate note is a whole note, and the elaborated cadence in which the final three notes are cadence tone (whole note)--leading tone (half note)--cadence tone (whole note). Therefore, unlike Soderlund, an approach to the final cadence tone from below could be a whole note. Gauldin also does not discuss the possibility of beginning interior phrases with quarter notes.

**Tied Notes**

**Rules**

Since Soderlund is "committed to the use of barlines," rules for ties are necessary. In summary, they are: 1) white notes may be tied to notes equal their value or half their value, except at the end of a phrase or at a final cadence, where a whole note may be tied to a breve; 2) half notes may be tied to quarter notes, but quarter notes are not tied to each other; 3) quarter notes are not tied to eighth notes, nor are eighth notes tied to each other; and 4) dotted whole notes occur on odd beats only.

In effect, Benjamin covers the same rules as Soderlund.

Gauldin agrees with Soderlund, except that he allows a whole note tied to a breve during the middle of a phrase, not just at its end.

**Secondary rhythm**

In his instructions on creating secondary rhythm, Soderlund suggests the occasional placement of agogic accents on even beats; when
involving the fourth beat in 4/2 time, this would involve the use of tied notes.

Benjamin also encourages the use of tied or dotted notes to "obscure the underlying meter." He discourages rhythmic symmetry and sequence and recommends the use of a variety of note values in each phrase.

Gauldin discourages "repetitions of rhythmic figures which suggest a strong metric or 'dance-like' feeling."

**Rests**

Soderlund’s mention of rests consists of a list of those corresponding to white-note values, the breve rest, the whole rest, and the half rest.

Benjamin lists the same rests and adds that breve and whole rests begin only on strong beats.

Gauldin states that white-note rests must begin on strong beats only. Although the types of allowed rests are never actually listed, examples throughout the text contain breve, whole, and half rests. Quarter rests are described as "extremely rare."

**Quarter Notes**

**Single and pairs**

Soderlund includes seven chapters covering the use of quarter notes in the melodic line. In chapter 14, "Scalewise Quarter Notes in the Melodic Line," both correct and incorrect uses of quarter notes in scalewise passages with no changes of direction are described. Single quarter notes preceded and followed by white notes are said to be
frequent in the style in both ascending and descending forms.

Prescriptions for pairs of quarter notes between white notes are: 1) pairs should occur on weak beats, but a pair may occur on a strong beat to emphasize a suspension preparation; 2) pairs of quarter notes falling on two successive strong beats should be avoided; 3) pairs commonly follow half notes in both ascending and descending motion; and 4) pairs of quarter notes should never follow white note values larger than a half note in ascending motion.

Benjamin describes the use of single quarter notes occurring between white notes as "the passing tone figure." He observes that pairs of quarter notes most often occur on weak beats, following whole or half notes. No distinction is made between descending and ascending pairs. Unlike Soderlund, Benjamin does not warn against the use of an ascending pair of quarter notes following notes larger than half notes. When pairs occur on strong beats, Benjamin says they are usually anticipation figures.

Gauldin outlines the same restrictions as Soderlund, and like Benjamin, adds that a pair of quarter notes on the strong beat is usually an anticipation figure.

**Scalewise passages in same direction**

Soderlund says that the largest number of successive quarter notes used between white notes is eight ascending and nine descending. Interior phrases may begin on a strong or weak beat with even-numbered groups of quarter notes, ranging in number from four to ten.

Benjamin states that the largest number of successive quarter notes normally used is eight or nine, although he is not specific about
scalewise quarter notes. He suggests the use of odd-numbered groups to avoid "squareness."

Gauldin does not distinguish between ascending and descending motion for scalewise quarter notes, but says that anywhere from three to nine quarter notes in the same direction may follow a white note.

Change of direction

The first part of Soderlund's chapter 15, "Stepwise Use of Quarter Notes with Change of Direction; Sequences," consists of eighteen examples of melodic fragments involving stepwise quarter notes with changes of direction; five of these examples are labeled "infrequent." Because no discussion is given, the student must deduce from the examples the proper use of quarter notes within the chapter's delimitation. Four of the five "infrequent" examples involve the off-the-beat use of the highest-pitched quarter note within the group, suggesting the avoidance of a melodic upper auxiliary figure; one of the infrequent examples, shown here in figure 3, does not fall into this category:

Fig. 3. Example from chapter 15, Soderlund. Used by permission: Gustave Fredric Soderlund, Direct Approach to Counterpoint in 16th Century Style, with a Foreward by Howard Hanson (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1947), p. 35.

Benjamin also states that lower auxiliary figures are more common than upper auxiliary figures.
Gauldin makes the same observations.

**Sequence**

Soderlund cites three examples of sequence in Palestrina, but warns that they are "extremely rare."

Benjamin says that sequences are especially rare in quarter notes; in other note values, they are still rare and should not be extended beyond the third repetition of the pattern.

Gauldin does not address sequence in quarter notes, but in white-note values, he says that care should "be exercised in melodic sequences of more than one reiteration . . . , although a single sequence of fourths may be found."

**Nota Cambiata**

Soderlund's chapter 16, "Skips in Quarter Notes; the Nota Cambiata," discusses the three types of Cambiata figures. Described as "an intended passing note figure with a change of direction," the four-note Cambiata figure can occur on any beat; its use is "extremely rare" on the initial beat of a composition. The figure is usually followed by ascending stepwise motion. The difference between the three types of Cambiata figures lies in the rhythmic values of the third and fourth notes. These pairs of notes can be: 1) a half note followed by another half note, dotted half, whole note, or breve; 2) two quarter notes; or 3) a dotted half followed by a quarter note. Ten examples are given of type 1 Cambiatas, three of which illustrate the use of the final note of the figure as a final note of a cadence. Seven examples of type 2 are shown, with one example in triple meter in which the rhythmic values are doubled. Type 3 is illustrated with one example and is described as the least frequent form of the Cambiata.
Benjamin describes, in effect, Soderlund's types 1 and 2 Cambiatas. Soderlund's type 3 is not mentioned, but instead a variant of type 1 is shown where the half note is followed by two quarter notes.

Gauldin covers the three types of Cambiatas discussed by Soderlund, but does not comment on their relative frequency of use. He also describes a "filled-in" Cambiata, in which a quarter note is added between the second and third notes of the figure; this procedure eliminates the quarter-note skip. The Cambiata in inversion is said to never have been found.

Skips to and from scalewise quarter notes

Soderlund's chapter 17, "Skips from Half Notes to Stepwise Quarter Note Passages," consists of fifteen examples of melodic fragments illustrating the delimitation of the chapter's title. Soderlund states that skips are "nearly always made from a half note value;" no exceptions to this rule are included in the examples shown. Each of the examples is preceded by a three-note figure showing the melodic contour of these skips, with each figure beginning on the middle line of the staff. Figure 4 shows Soderlund's first example.

Fig. 4. Example from chapter 17, Soderlund. Used by permission: Gustave Fredric Soderlund, Direct Approach to Counterpoint in 16th Century Style, with a Foreward by Howard Hanson (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1947), p. 37.
Two of the skips are labeled "rare," a descending fourth followed by quarter notes also in descending motion, and an ascending fifth followed by quarter notes in descending motion; one skip is designated "extremely rare," a descending major sixth followed by ascending quarter notes. In chapter 18, "Skips from Stepwise Quarter Note passages to White Note Values," Soderlund advises that the skip is always in contrary motion to the last two quarter notes preceding the skip. Eight examples are given in the same manner as in chapter 17, each preceded by a three-note illustration of the melodic contour. Skips shown are ascending and descending thirds, fourths, and fifths, an ascending minor sixth, and an ascending octave.

Benjamin gives no specific information on this subject.

Gauldin says that leaps to quarter notes occur only after half notes. When leaping from quarter notes to a white note value, contrary motion is to be used.

Quarter-note skips

Soderlund makes two points in chapter 19, "Quarter Note Skips Followed by White Note Values." The first is that the skips are always in descending motion; the second is that when a quarter-note skip is followed by a white note, the approach to the white note (by skip or by step) is always in contrary motion to the skip. The only exception is a skip of a third, after which the motion may be similar. The first of two quarter notes forming a skip may be tied to a preceding half note. Of the eight examples given, six show quarter-note skips of a third, and two show skips of a fourth. As in chapters 17 and 18, each example is preceded by a melodic contour "incipit." Concluding his discussion on quarter-note skips is his last and most lengthy chapter on the subject,
chapter 20, "Quarter Note Figures with Skips." The "high note law" is explained as an avoidance of a melodic accent on the second half of a beat; therefore, there may be no ascending skip from a quarter note on the first half of the beat to a quarter note on the second half of a beat. Soderlund explains that this rule holds true especially for Palestrina's music, and that even though it was sometimes ignored by others, departures from its use are infrequent enough to be termed unstylistic. Two quarter-note skips in the same direction are not to be used. The remainder of chapter 20 outlines eight major groups of quarter-note figures with skips, many of the groups having variant forms, constituting twenty-seven idioms in all. Each of the twenty-seven idioms is illustrated with an example preceded by a melodic contour incipit of four quarter notes. The eight major groups of quarter note figures with skips, beginning on any beat, are: 1) three ascending stepwise quarter notes followed by a descending skip of a third, fourth, fifth, or octave; 2) an ascending step followed by a descending third, fourth, or fifth followed by another ascending step; 3) the Nota Cambiata in four quarter notes; 4) three descending stepwise quarter notes followed by a descending third or fourth; 5) a three-note lower auxiliary figure followed by a descending third; 6) two descending stepwise quarter notes followed by an ascending third or fourth, usually followed by stepwise motion contrary to the skip, and less frequently in the same direction of the skip; 7) a descending skip of a third followed by seven different continuations; and 8) a descending skip of a fourth followed by ascending stepwise motion, a descending fifth followed by an ascending octave and a descending step, and a descending octave followed by either ascending stepwise motion or an ascending third and an ascending step.
Benjamin also covers the high-note law. Unlike Soderlund, he does not codify idioms involving skips in quarter notes, but rather gives these guidelines: 1) avoid skipping from a note and then skipping back to it, 2) balance skips by following them with motion in the opposite direction, and 3) avoid outlining pentatonic figures in the same direction. On page 42, it is said that two quarter-note skips in the same direction "are so rare in the sacred style as to be considered unusable." However, on page 34, the author gives directions for writing this very idiom, warning that in ascending motion, the larger interval comes first, and in descending motion, the smaller interval comes first; this is said to be "especially true in quarter notes."

Gauldin also is not as lengthy or specific on this topic as is Soderlund. He describes the "high- and low-note law," which says that descending skips occur "from the beat to the off-beat," ascending skips occur "from the off-beat to the beat," and "direction is always changed to balance the leap."

**Eighth Notes**

Soderlund describes the use of eighth notes in chapter 21, "Quarter Notes and Eighth Notes Combined in the Melodic Line." Occurring in pairs on the second half of a beat, eighth notes therefore follow a quarter note or a dotted half note. Pairs of eighth notes are normally approached and left in stepwise motion, and the pairs are stepwise in themselves. Eighth notes are described as being characteristically ornamental, especially in the suspension figure. Three common uses of eighth notes are described and illustrated in examples from Palestrina: 1) eighth notes can occur in a scale line, either ascending or descending; 2) the first note of the pair
can be a lower auxiliary; and 3) the second note of the pair can serve as a 
lower auxiliary, with a descending scalewise approach. Ten examples of 
infrequent uses of eighth notes are cited and said to be either "rare" or 
"extremely rare"; these include cases of eighth notes as upper auxiliaries, 
the use of four eighth notes in succession, eighth notes following dotted 
quarter notes, and pairs of eighth notes left by an ascending skip rather 
than by step.

Benjamin's comments about the normal use of eighth notes do not 
conflict with those of Soderlund. He does not cite unusual or rare uses of 
eighth notes.

Gauldin's observations concur with those of Soderlund.
CHAPTER VI

TREATMENT OF TWO-VOICE CONCEPTS

The treatment of two-voice concepts as it appears in each of the three texts under discussion is presented in this chapter. Table 19, like table 15 in chapter 5, shows the page numbers in each of the texts where coverage of each topic can be found.

TABLE 19

TREATMENT OF TWO-VOICE CONCEPTS

<table>
<thead>
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<th>Concept</th>
<th>Page numbers</th>
<th>Soderlund</th>
<th>Benjamin</th>
<th>Gauldin</th>
</tr>
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<tbody>
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<td><strong>Basic Principles</strong></td>
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**Basic Principles**

**Rhythm**

Soderlund encourages the development of skill in creating secondary rhythm by applying meter signatures to each voice line (see figure 1, chapter 5) to ascertain the presence of cross rhythms.

Benjamin notes that the voices exhibit equal activity, although they often move in different note values. There is an increase in movement during the course of a phrase, and the movement slows down as the cadence is approached. A "subtly obscured" meter, equivalent to secondary rhythm, is created by using "ties, dotted values, strong-beat rests, the placement of whole notes starting on beats two or four, and suspensions." An excess of successive equal note values and simultaneous movement in both voices should be avoided.
Gauldin states that "the rhythmic characteristics of each part should be distinctive and individual from the others."

**Motion**

Soderlund urges students to "always observe the cardinal rule of contrapuntal style: movement against stationary note values."

Benjamin agrees by stating, "when one voice is static, the other should be relatively active." He also says that there should be equal amounts of parallel, oblique, and contrary motion.

Gauldin states that "the combination of the lines produces a kind of rhythmic complementation, in that while one is sustaining, the other is moving." He also encourages a mixture of parallel, oblique, and contrary motion.

**Voice position and crossing**

Soderlund maintains that close position should predominate, with only occasional use of compound intervals. He mentions voice-crossing, but does not comment on its frequency of use.

Benjamin concurs with Soderlund, but adds "voice-crossing is not carried on for long passages."

Gauldin permits diatonic tenths and twelfths, "although they are somewhat less frequent," and also warns against excessive use of voice-crossing.

**Harmonic Materials**

**Preferred intervals**

Soderlund lists the consonances in use as perfect unisons, fifths, and octaves, and major and minor thirds and sixths. He adds that perfect
fourths were considered dissonances, as were augmented and diminished intervals.

Benjamin, in effect, agrees with Soderlund.

Gauldin also concurs with this information, although he never actually lists the perfect fourth as a dissonance.

**Parallel thirds and sixths**

In his brief chapter on note against note writing in two parts, Soderlund limits the allowed number of parallel thirds and sixths to three "for the time being"; he does not specify at a later time a suggested limit in free counterpoint.

Benjamin allows five parallel thirds or sixths, with more allowed in melismatic passages of quarter notes.

Gauldin agrees with Soderlund, allowing three parallel thirds or sixths in white notes, while not later specifying the allowed number in black notes.

**Treatment of Perfect Intervals**

**Unisons**

In his chapter on note against note counterpoint, Soderlund says that unisons should be used only at the beginning and the end, and should be approached and left in contrary motion. In his next chapter dealing with two notes against one, he adds that "the second of two half notes may be a unison provided that it occurs on one of the even beats against a note of at least double its value." No mention is made of the treatment of unisons in quarter or eighth notes.
Benjamin states that "movement by leap into a unison is not used, even when achieved by contrary motion." No mention is made of the possibility of approaching unisons in oblique motion.

Gauldin provides the same information as Soderlund, also omitting a discussion of unisons involving black notes.

**Fifths**

Soderlund encourages the use of contrary motion in approaching fifths. He then says that fifths are approached "more rarely by step in the upper and skip in the lower part"; this writer assumes that Soderlund meant to qualify this statement with the phrase, "if approached in similar motion." Fifths are also said to be approached in oblique motion. No mention is made of successive fifths on strong beats.

Benjamin agrees, in effect, with Soderlund, and adds that "parallel fifths or octaves are not normally found on successive beats or on successive strong beats, even if consonant notes intervene."

Gauldin agrees with Soderlund, except in the case of approaching perfect fifths in similar motion, in which he does not limit the voice that moves by step to the upper voice and the voice that moves by leap to the lower; it is assumed from his explanation that these roles are interchangeable. Gauldin specifies, contrary to Benjamin, that "perfect fifths on consecutive strong beats are possible, provided an imperfect consonance intervenes."

**Octaves**

Soderlund limits the approach to octaves to contrary or oblique motion.
Benjamin adds that octaves can be approached by step in the upper part and by skip in the lower if approached in similar motion, although this phenomenon is rare.

Gauldin agrees with Soderlund.

**Half-Note Passing Tones**

Soderlund cites two kinds of passing tones, the diatonic and the chromatic, pointing out that only the diatonic form is used in the style. The half-note passing tone must: 1) be dissonant; 2) be approached and left by step in the same direction; 3) occur on the second or fourth beats; and 4) always occur against a whole note or larger, but the passing tone and the note against which it occurs should not be initiated at the same time. Soderlund adds that half notes are not used as lower auxiliaries, except in triple time, and they are never used as upper auxiliaries. Although no skips to or from dissonant intervals are allowed, the note opposite the passing tone may skip to a consonance.

Benjamin does not actually specify that a half-note passing tone should occur against a whole note or larger, although he states that "in two-voice writing, no note longer than a quarter can be dissonant against notes of equal value." He adds that the half-note passing tone usually descends.

Gauldin agrees with Soderlund.

**Suspensions**

7-6 and 2-3

Soderlund describes the 7-6 and 2-3 suspensions as "most effective in two parts," occurring anywhere in a piece, and especially at cadences
where their resolutions of the sixth and third become the penultimate sonority in a clausula vera cadence. A suspension "is produced by arresting the stepwise downward movement of one or more of the parts in a progression while the other part or parts move to their place in the chord." The suspension has three parts: the consonant preparation on a weak beat, the dissonant suspension on the following strong beat, and the consonant resolution on the following weak beat; Soderlund says that the preparation and resolution may sometimes occupy more than one unit of time, but that the suspension itself "is always limited to one beat." In a 7-6 suspension, the resolution occurs above the other voice, and in a 2-3 suspension, the resolution occurs below the other voice. Soderlund terms the part of a voice line containing the suspension as a "suspension melody."

Benjamin and Gauldin cover the same material.

4-3

Soderlund says that "the 4-3 suspension is rarely used in two parts." He adds that the 9-8 suspension is even more rare due to the emptiness of the octave resolution.

Benjamin and Gauldin agree with Soderlund.

In whole notes

Soderlund does not discuss suspension figures in whole notes.

Benjamin says that "at the end of a work a suspension in whole notes is possible." The example shown is a 4-3 suspension in which the suspension dissonance itself has the value of a whole note.

Gauldin does not cover suspension figures in whole notes.
Change of bass

Soderlund says that in two parts, 7-6 suspensions may involve a change of bass from the suspension beat to the resolution beat, "provided that the resulting interval is a consonance." He gives three examples: 1) the bass may move up a second, creating in effect a 7-5 suspension; 2) the may move up a fourth, creating a 7-3 suspension; and 3) the bass may move down a third, creating a 7-8 suspension, only if the suspension melody is resolved by a portamento.

Benjamin gives one example of change of bass: the 7-3 suspension.

Gauldin gives examples of a 2-6 and 7-3 suspension, being the only author to discuss a change of part in conjunction with a 2-3 suspension.

Cadences

Clausula vera

Soderlund describes the clausula vera as "the most useful" cadence formula in two parts, "especially in combination with the 7-6 and the 2-3 suspensions." In the clausula vera, the approach to the final is by step from above and below.

Benjamin and Gauldin agree with Soderlund.

Hocket

Soderlund uses the term "hocket," differently from most authorities, also to denote an interrupted cadence. Used at interior cadences with the clausula vera, this interrupted formula involves the replacement of the cadence tone in the voice that approaches it from above with a rest, while the voice that approaches from below continues on to the cadence tone; while the cadence tone is sustained, the other voice enters with the next phrase.
Benjamin's illustration of an interrupted cadence does not conflict with its description as given by Soderlund. However, in his discussion, Benjamin does not limit the voice that drops out to the voice that approaches the cadence point from above; he says that either voice may be interrupted.

Gauldin concurs with Soderlund, but uses the term "interrupted cadence" rather than "hocket cadence."

**Deceptive**

Soderlund does not discuss the possibility of a deceptive cadence in two-part writing.

Benjamin describes a deceptive cadence as "the progressions V-VI or V-IV, often in the context V-VI-IV-I." Two two-voice examples are shown, both with parallel third movement: leading tone to final in the upper voice, and fifth degree to sixth degree of the mode in the lower voice.

Gauldin does not admit a deceptive cadence in two voices.

**Phrygian**

Soderlund describes the Phrygian cadence as a special type of clausula vera in which the cadence point on $g$ is approached by half step from above and by whole step from below.

Benjamin agrees with Soderlund and adds the Phrygian cadence "may also occur on A, especially in the Dorian mode or (very rarely) on D."

Gauldin is in agreement with Soderlund, adding that a Phrygian cadence can also occur on $g$. 
Quarter Notes

Accented passing tone

Soderlund defines the accented passing tone as the first of a pair of descending quarter notes occurring on beats two or four. This dissonance may be preceded by a dotted whole note, a whole note, or a half note. After the pair of quarter notes, direction continues by step down, step up, or skip up. An accented quarter-note passing tone may appear as part of a four-note, descending, quarter-note figure commencing on a strong beat; the first two quarter notes must be consonant, and the third is the dissonant passing tone. Direction following this special case must be by ascending step. Soderlund explains that Jeppesen referred to this four-note figure and its correct continuation as a "filled out" cambiata figure.

Benjamin's description of the accented quarter-note passing tone concurs with Soderlund's, except that in the special case of the four-note descending figure, Benjamin allows both the second and the third quarter notes to be dissonant, the first being an unaccented passing tone and second, an accented passing tone. Benjamin also does not mention any restrictions concerning the melodic motion following the accented passing tone figure.

Gauldin agrees with Benjamin's allowance of two consecutive dissonant quarter notes in the special case of the four-note descending figure. He also does not specify restrictions on motion following the pair of quarter notes containing the accented passing tone.
Unaccented passing tone

Soderlund describes the unaccented quarter-note passing tone as a dissonant quarter note falling on the second half of any beat in either ascending or descending motion.

Benjamin agrees with Soderlund, but also allows unaccented quarter notes to "be dissonant against each other, if the dissonance is treated normally."

Gauldin asserts the same information as Soderlund, and adds that unaccented quarter-note passing tones must occur against the value of a half note or longer.

Auxiliaries

Soderlund defines quarter-note auxiliaries as consonant or dissonant quarter notes falling on the second half of any beat which are approached and left in stepwise motion from the same pitch. Lower auxiliaries are described as more frequent than upper auxiliaries in the style. An upper auxiliary most often returns to a white note value, and is usually consonant; when it is dissonant, it is often because "it is first treated as a consonance and then repeated in imitation as a dissonance because of harmonic considerations."

Benjamin and Gauldin add no new material, but do not discuss why upper auxiliaries are sometimes dissonant.

Consonant portamento

Soderlund describes the consonant portamento as an ornamented resolution of a suspension in which the note of resolution is anticipated off the beat and then repeated. A variant of this occurs when the quarter-note anticipation is replaced by two descending eighth notes, creating an eighth-note lower auxiliary figure. Soderlund says that these
two forms of portamento often occur in conjunction with one another at cadences. Although the portamento figure can end on a white note, five other continuations of the portamento are described. Their melodic forms are shown here in figure 5; for reference purposes, this writer has assigned each form a letter designation.

Fig. 5. Soderlund's five portamento continuations

It is not stated which of the forms are more frequent than others. Soderlund adds that the consonant portamento may be used melodically without serving as a suspension decoration, and therefore may be preceded by white- or black-note values. In this case, however, the portamento still occurs on beats one or three. The ascending consonant portamento is termed "rare."

Benjamin disagrees with Soderlund in that he allows the consonant portamento to fall on the weak part of any beat. There is no discussion on the continuations of the portamento. The ascending portamento is said to be consonant, but there is no comment about its rarity.
Gauldin covers the same material as Soderlund, but does not discuss specific continuations of the portamento.

**Dissonant portamento**

Soderlund notes that the dissonant portamento figure occurs in descending motion, with the first note of the figure being consonant, the second being dissonant, and the third being consonant. The first note of the figure "is either tied to previous note or approached stepwise."

Benjamin does not specify any recommended approach to the dissonant portamento figure.

Gauldin states only that portamenti "are normally consonant," implying that dissonant portamenti are rarer.

**Nota Cambiata**

Soderlund advises that the first and third note of the Cambiata figure must be consonant, while the second may be consonant or dissonant. The fourth note of the figure may be consonant, or, if dissonant, a passing tone. The figure may begin on any beat, is never inverted except in white-note values, and should not be overused. Soderlund warns that the second note of a Cambiata cannot be a resolution of a suspension, because the first note of the Cambiata figure, whose duration is one-and-one-half beats, must be consonant. An example of a Cambiata whose third note is left by an upward skip is cited as occurring in "early works by Palestrina."

Benjamin agrees with Soderlund.

Gauldin also agrees with Soderlund, but, unlike Soderlund, reminds the student that if the fourth note of the Cambiata is a half note and is dissonant, the entire figure must begin on a strong beat.
Eighth Notes

Soderlund gives eight examples in two voices of eighth notes used as either passing tones or auxiliaries. When used as passing tones, one of the two eighth notes must be consonant. When used with a change of direction, one or both of the eighth notes must be consonant. Soderlund adds that pairs of eighth notes are most frequently approached by step from above. Five rare examples of Palestrina's use of eighth notes are given; these involve rare melodic contours, and the use of three or four eighth notes in succession.

Benjamin simply says that eighth-note auxiliaries "fall on the weak part of the beat, and are much more typically lower than upper neighbors," and that two passing eighth notes may replace a passing quarter note "on the weak half of a beat."

Gauldin adds a further restriction to Soderlund's statements, stating that if the first of a pair of eighth notes is dissonant, "the motion is always downward."

Imitation

Real and tonal

Soderlund describes real imitation as that which "answers the theme interval for interval (in the diatonic sense: perfect intervals answer perfect intervals, but major intervals may be answered by minor, and minor by major)." In tonal imitation, "the note of the final is answered by that of the dominant, and the note of the dominant by that of the final." Soderlund points out that sixteenth-century counterpoint most often exhibits real imitation.

Benjamin and Gauldin give the same information.
Strict and free

Soderlund explains that strict imitation is called "canon," and that the leading voice is called **Dux**, and the imitating voice is called **Comes**. The strict imitation of a phrase is interrupted just before its cadence. Soderlund uses the term "two in one" to designate a two-part canon, "three in one" for a three-voice canon, and "four in two" for two simultaneous two-voice canons. Free imitation is described as exact imitation which continues "up to a certain point" in a phrase; the exact length of this imitation is not specified.

Benjamin describes strict imitation similarly. He asserts that free imitation "may continue for only a few beats."

Gauldin states that free imitation is "more commonly encountered" than strict imitation after the middle of the sixteenth century.

Writing considerations

Soderlund devotes a chapter to writing two-part imitation in white notes. He encourages sustaining imitation to as close to the cadence as possible. Themes initiated on odd or even beats should be imitated beginning on an odd or even beat, respectively. Cross accents can be created by changing imitation beats "from one to three or from two to four." When the cadence point occurs on beat three, the whole note is tied to a breve in the last measure. Soderlund gives examples of two-part imitation at the seventh below, the sixth above, the fifth below, and the fourth above. Examples are also given at the third below, the second below, and at the unison; when imitating at small imitation intervals, Soderlund advises using the same voice denomination, such as soprano I and soprano II, "discreet" crossing "as a means of maintaining good
balance of the melodic line," and a longer time interval between Dux and Comes.

Benjamin agrees with Soderlund, except for his advice to avoid imitating wide-ranging melodies at small intervals, due to the resultant excessive voice-crossing. He suggests imitating at the fourth or the fifth, above or below.

Gauldin also encourages initiating both the theme and its imitation on either odd or even beats. He lists the octave, the fifth, the fourth, and occasionally the unison as "the most common intervals between imitating voices."

Mirror

Soderlund explains mirroring as a device "in which ascending and descending movement is reversed in the imitation." A four-part Palestrina example is given which exhibits mirroring between the soprano and alto, and the tenor and bass.

Benjamin and Gauldin also mention mirroring.

Stretto

Soderlund says that stretto is a device in which the imitation follows closely upon the beginning of the theme.

Benjamin says that stretto is "very common," and occurs when "the follower enters before the leader has completed its statement of the theme." He also states that stretto occurs when the follower enters one or three beats after the commencement of the leader, which involves a change from a weak to a strong beat of entrance.

Gauldin defines stretto as "compressed temporal imitation" and says that it is "frequently encountered." Contrary to Benjamin, he states
that when an imitating voice enters after an odd number of beats, "virtually all" cases involve the distance of one beat.

**Augmentation**

Soderlund explains augmentation as "imitation in note values twice as large, or more." A five-part Palestrina example is given in which the tenor II imitates the tenor I in augmentation with doubled note values.

Benjamin and Gauldin do not discuss augmentation.

**Diminution**

Soderlund sees diminution as the opposite of augmentation, in that the note values in the imitating voice are halved. Although he cites strict diminution as "infrequent" in the style, Soderlund describes free diminution and free augmentation as a compositional possibility in which the note values of the imitating voice are freely adjusted.

Benjamin and Gauldin do not discuss diminution.

**Per recto et retro**

Soderlund says this device is also called cancrizans, and involves the backward imitation of the theme. He adds: "Its musical value is doubtful."

Benjamin does not discuss cancrizans.

Gauldin mentions cancrizans and adds that both voices begin simultaneously.

**Prolation**

Soderlund and Benjamin do not cover prolation canons.

Gauldin gives a prolation canon by Josquin as an example of this device in which the two voices are read from one line, one being read in doubled note values.
Double Counterpoint

At the octave

Soderlund gives a list of general rules for writing double counterpoint at the octave. To avoid crossing parts, the two voices should not exceed the interval of an octave. To find an interval of inversion, the interval in question is subtracted from nine. Soderlund warns against free use of fifths, since they become fourths in inversion; they may be used, however, as half-note or quarter-note passing tones. Also to be avoided are octaves and unisons, except at the beginnings and ends of phrases. Only the clausula vera cadence should be used. Soderlund lists three suspensions that may be incorporated, the 7-6, 2-3, and 4-3; he does not point out that when a 4-3 suspension is inverted, it is no longer a suspension. The two voices may be in strict or free imitation, or may be two different themes. In order to retain the same voice parts when inverting, it is often desirable, because of range considerations, to move one voice up an interval less than an octave and move the other down an interval less than an octave; these two intervals must add up to nine. Soderlund points out that augmentation, diminution, and mirroring may be used in double counterpoint. When mirroring is incorporated, the voices cannot be inverted, but the Comes may replace the Dux, and vice versa. Unstylistic phenomena often occur in mirroring, such as ascending dissonant quarter-note passing tones and ascending skips to quarter notes off the beat. Soderlund includes an original example, however, in which no rules are broken.

Benjamin covers the same material as Soderlund, but does not mention the possibility of transposing the voices up and down in
intervals less than an octave to avoid a change in voice parts. The use of mirroring as discussed by Soderlund is not covered.

Gauldin, in effect, reiterates Soderlund, except for the use of mirroring.

At the tenth

Soderlund cites double counterpoint at the tenth as "comparatively infrequent." This is because parallel thirds and sixths will become, when inverted, parallel octaves and fifths, respectively. In addition, the approach to thirds and sixths must be given special consideration "because of the danger of exposed octaves and fifths in the inversion."
The only suspension allowed is the 2-3. The double counterpoint may be discontinued near the end of a phrase so that a "satisfactory cadence" can be constructed.

Benjamin does not cover double counterpoint at the tenth.

Gauldin agrees with Soderlund.

At the twelfth

Soderlund calls double counterpoint at the twelfth "one of the most useful in sixteenth-century practice." As with double counterpoint at the octave, the voices may be moved up or down an interval less than a twelfth. For example, one voice may move up an octave and the other voice may move down a fifth. The cadences are free. The 2-3 suspension becomes a 4-3 suspension, and vice versa. If the 7-6 suspension is used, the sixth must continue down by step, so when inverted, it becomes a descending half-note passing tone or an accented quarter-note passing tone. A five-part Palestrina example is given in which double counterpoint at the twelfth occurs between various pairs of voices. This
example is used to illustrate the fact that the inversions "are rarely
continued beyond a measure or two."

Benjamin gives the same information as Soderlund, also
recommending the transposition of one voice up or down an octave, and
the other voice by fifth in the opposite direction. In his list of possible
suspensions, however, he does not mention the possibility of the 7-6 with
its special treatment as described by Soderlund.

Gauldin concurs with Soderlund.

At the fifteenth

Soderlund states that double counterpoint at the fifteenth is, "For
all practical purposes," the same as that at the octave. The voices should
not exceed the interval of a fifteenth. When inverted, one voice may
move up an interval less than a fifteenth, and the other move down less
than a fifteenth, provided that these two intervals add up to sixteen.

Benjamin does not mention double counterpoint at the fifteenth.

Gauldin agrees with Soderlund, and adds that double counterpoint
at the fifteenth is "somewhat rare."
CHAPTER VII

TREATMENT OF THREE-VOICE CONCEPTS

Table 20 shows the page numbers in each text where the listed topics concerning three-voice concepts are covered.

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Harmonic Materials

Soderlund lists three basic sonorities used in three-part writing: the triad in root position, the triad in first inversion, and the 6\textsuperscript{5} chord. Major and minor triads may appear in root position or first inversion, and "occur with the greatest frequency." Diminished and augmented triads must be used in first inversion, the diminished triad being "less frequent," and the augmented triad categorized as "quite rare." Musica ficta can modify triads, but individual triads cannot contain "two sharps, or a sharp and a flat," and the B minor triad "occurs with the utmost rarity." Soderlund contends that there must be "consonant agreement between the lower part and each of the upper parts," but that "in the sixteenth century dissonances were used freely between the upper parts, provided that they agreed with the lower parts."

Benjamin agrees with Soderlund, adding that in addition to the B minor triad, the B-flat and E-flat augmented triads are also "very rare." Benjamin sees the use of augmented triads and root-position diminished triads as the result of linear activity involving passing tones or suspensions. The author does not actually list the 6\textsuperscript{5} chord as a sonority, saying that it is "a first-inversion seventh-chord effect" which is "best not thought of as a real seventh chord."

Gauldin concurs with Soderlund, except that he, like Benjamin, does not list the 6\textsuperscript{5} chord as an independent sonority.
Cadences

Authentic

Soderlund explains the authentic cadence as a clausula vera to which a lower part is added, moving up a fourth or down a fifth. The first of the two cadence sonorities is a complete triad, and the second is said to be either a tripled final or a doubled final plus a major third; in the case of a doubled final plus a major third, the cadence will not have a clausula vera componency.

Benjamin illustrates the authentic cadence in three parts through the use of musical examples only. Two of the examples show a tripled final as the final sonority, and one shows a doubled final plus a major third.

Gauldin covers the development of the authentic cadence from the Burgundian cadence ending on a tripled root through the authentic cadence ending on a doubled root plus a major third.

Leading-tone

Soderlund describes the leading-tone cadence as a diminished triad in first inversion progressing to a doubled final "and a fifth or a fourth" [sic]; this sentence should end with "and a fifth or a third." Two examples are shown, one ending on a doubled final plus a fifth, the other on a doubled final plus a third. No mention is made of restrictions on the leading-tone cadence in terms of its use as a final cadence.

Benjamin gives one example of a leading-tone cadence, but labels it "authentic."
Gauldin covers the same material as Soderlund, but also cites the origin of the leading-tone cadence as a modification of the early fifteenth-century doubled-leading-tone cadence.

**Plagal**

Soderlund describes two types of plagal cadences, each based upon root movement a fifth up or a fourth down. The first type involves a complete triad moving to a doubled final plus a fifth, and the second involves a doubled root plus a third moving to a complete triad.

Benjamin covers both types of plagal cadences exclusively through musical examples, and adds that the plagal cadence is "especially common" in the Aeolian and Phrygian modes, often closes a large section or complete work, and often follows an authentic or deceptive cadence.

Contrary to Soderlund and Benjamin, Gauldin maintains that the final chord of a plagal cadence "is always a complete triad."

**Phrygian**

Soderlund says that a Phrygian cadence consists of a minor triad in first inversion moving to a doubled final plus a major third, or rarely, a minor third. The final is either e or a.

Benjamin agrees with Soderlund, although he adds that a Phrygian cadence may "very rarely" occur on d. The Phrygian cadence on d would occur only in transposed modes.

Gauldin agrees with Soderlund.

**Deceptive**

Soderlund sees the deceptive cadence as a modification of an intended authentic cadence. When the bass moves up a second, the final sonority is a triad in either root position or first inversion. When the bass moves down a second the final sonority is a triad in root position.
Benjamin agrees with Soderlund, stating the same information in terms of functional analysis symbols, V-VI or V-IV. His musical examples illustrate the V-VI progression only, one immediately followed by a plagal cadence.

Gauldin covers the same information as Soderlund, but does not discuss the possibility of the bass moving down by step.

Interrupted

Soderlund does not actually discuss interrupted cadences in three-voice texture. However, in chapter 46, he analyzes three pieces in which he simply points out their location.

Benjamin says only that "a voice will often drop out at or just before an internal cadence," and he is not specific about voice leading.

Gauldin says that in interior cadences, two of the voices, one of which must be the suspended voice, resolve to either an octave or unison, while the third voice enters with new material. Another possibility is for an overlap to occur in which "the leading voice of the next point of imitation enters before the cadential formula is completed."

Chord Progression

Soderlund gives the order of frequency of root movements as 1) a fourth up (or a fifth down), 2) a fifth up, (or a fourth down), 3) a second up, 4) a second down, 5) a third down, and 6) a third up. He explains that the characteristic stepwise motion of the melodies accounted for the high incidence of root movements by seconds. In any progression, all the voices should not skip in the same direction.

Benjamin does not discuss root movements, but does discourage the practice of having all the voices skip in the same direction. In
addition, he forbids having the outer voices leap in the same direction by a large interval.

Gauldin discourages the student from thinking about "chord progressions." He also adheres to the idea of not having all the voices skip in the same direction.

**Voice Position, Doubling, and Crossing**

Soderlund says it is best to have all notes in a triad present, although it is permissible to double a note as long as it does not have a sharp or is not "E or B as the leading tone in a cadence." Close position is the norm, although a sparing use of wide spacing "is very effective at times." The upper voices should not exceed the distance of an octave, but the two lowest voices may do so occasionally. Voice crossing can be used to avoid parallel fifths.

Benjamin agrees with Soderlund's comments on doubling and spacing, but says that voice crossing is "not uncommon in three-voice counterpoint, especially between equal upper voices."

Gauldin also agrees with Soderlund, adding that the lowest voice is usually the doubled tone, the outer voices "rarely exceed a perfect twelfth," and voice crossing can be used "for short stretches."

**Unisons, Fifths, and Octaves**

Soderlund says that unisons "should be approached and left by contrary or oblique motion." When approaching a fifth or an octave in similar motion, one of the voices must move by step and the other by skip. Fifths and octaves should not be approached in similar motion by
skips in both voices. In addition to voice crossing, parallel fifths can sometimes be avoided by the use of a portamento.

Benjamin does not comment on voice leading involving the unison. He agrees with Soderlund's rules for direct fifths and octaves, but adds that "they rarely involve both outer voices."

Gauldin gives the same information as Soderlund, but states that direct octaves are rarer than direct fifths.

**Half-Note Passing Tone**

Soderlund makes three additional observations about the half-note passing tone in three-voice texture: 1) if it occurs against a harmony skip in white notes, it "must be consonant with the note which skips; 2) double half-note passing tones in similar motion occur in parallel sixths or thirds; and 3) double half-note passing tones in contrary motion create a unison, third, sixth, or octave.

Benjamin does not comment on half-note passing tones in three-voice texture.

Gauldin agrees with Soderlund.

**Suspensions**

7-6

Soderlund says that the third voice added to a two-voice 7-6 suspension is either a third, fifth, or octave above the bass. When the fifth is present, it must move in order to avoid dissonance with the suspension resolution. Three examples of a 7-6 suspension with a change of bass are shown, the first having the bass move up a second, the next having the bass move up a fourth or down a fifth, and the last, which
creates direct octaves between the bass and the resolving voice, having the bass move down a third.

In his discussion on suspensions in three voices, Benjamin gives only one example of a 7-6 suspension. It has a third added above the bass.

Gauldin gives the same information as Soderlund, but illustrates only one change of bass, that which has the bass move up a second.

Soderlund says that the addition of a third part to a two-voice 2-3 suspension is either a fourth, fifth, sixth, or rarely a third above the suspended bass voice. If it is a sixth or a third, then this voice must move on the resolution beat in order to avoid dissonance. If it is a fourth, it may move up a step to create a triad in first inversion on the resolution beat. Soderlund gives an example of voice crossing in a 2-3 suspension that results in a change of bass. Also included is a discussion of the 4-5 and 7-8 suspensions which are "almost invariably found as complementary notes in the 2-3 suspension formula."

Benjamin gives one example of a 2-3 suspension at a cadence in which the resolution chord is a diminished triad in root position.

Gauldin concurs with Soderlund, except that he does not discuss the rare addition of the third above the suspended bass voice. He does mention, however, the possibility of adding a ninth above the bass, which creates a sonority with a doubled tone on the resolution beat.

Soderlund states that the addition of a third voice to a two-voice 4-3 suspension is either a fifth, sixth, or octave above the bass. If it is a fifth, it may either sustain or move up a step to the resolution beat. If it
is a sixth, it may either sustain or move down a step to the resolution beat. If it is an octave, the voice sustains. Three examples are shown involving a change of bass, the first having the bass skip down a third, and the second two having the bass skip up a fifth and an octave, respectively, allowing the resolution of the suspension to become the lowest voice. The student is also directed to study 4-3 suspensions in the Soderlund and Scott Examples which have the note of resolution present.

Benjamin states that "the 4-3 suspension occurs more often at cadences than elsewhere." One example is shown in which a fifth is added above the bass. Benjamin adds that "the suspension and its note of resolution will occur simultaneously only when they are a major second (or ninth) apart, never a minor second or ninth"; an example is shown of a 4-3 suspension in which the suspension and its note of resolution are a minor ninth apart, and is labeled "poor."

Gauldin agrees with Soderlund, but does not illustrate an added fifth above the bass moving up a step to the resolution beat. Unlike Soderlund, Gauldin states that the addition of an octave to a 4-3 suspension is weak. Gauldin also reiterates Benjamin’s advice on the simultaneous occurrence of a suspension and its note of resolution.

9-8.2-1

Soderlund says that the 9-8 suspension occurs with a third or sixth added above the bass, and the 2-1 with a third or fifth added above the bass. Both suspensions are said to be infrequent. An example of change of bass with a 9-8 suspension is shown, the bass skipping down a fifth to the resolution beat. Voice crossing is also illustrated through an example in which an effect is created of the bass skipping down a third.
Benjamin does not comment upon the frequency of these suspensions, but adds that the suspension and its resolution must be a major second apart. Two 9-8 suspensions are shown, both with a third added, the second suspension occurring over a bass moving in quarter notes. One 2-1 suspension is shown in which a third is added.

Gauldin agrees with Soderlund, but specifies that both the 9-8 and 2-1 suspensions are "more common" with a third added above the bass.

Double

Soderlund cites three double suspensions, the 7-6/4-3, the 9-8/4-3, and the "extremely rare" 7-8/2-3.

Benjamin calls the 7-6 over the 4-3 "rare, as it produces ineffective parallel fourths." He also includes the 9-8/7-6, a double suspension he terms "typical," and one which Soderlund does not mention.

Gauldin concurs with Soderlund, but does not cover the "extremely rare" 7-8/2-3. He mentions, as does Benjamin, the 9-8/7-6 double suspension, but says that it "is not encountered in the style."

Augmentation

Soderlund and Benjamin do not discuss augmentation of an embellished suspension in three voices.

Gauldin mentions that an embellished suspension can be augmented at a final cadences. An example is shown in which a suspension dissonance, its ornamentation, and its resolution appear in doubled note values. The preparation, however, does not appear in augmentation.
Quarter Notes and Eighth Notes

General considerations

Soderlund states that, except for the Nota Cambiata, "a consonance with the lower part may be approached and left by step or skip; a dissonance, by step only." He adds that when the upper voices move in similar note values against a sustained lower part, they are usually consonant with each other, but occasionally may be dissonant as long as there is agreement between the lower part and each of the upper parts.

Both Benjamin and Gauldin agree with Soderlund.

Dissonant quarter-note situations

Soderlund shows examples of the following situations: 1) unaccented quarter-note passing tones moving in parallel thirds, 2) unaccented quarter-note passing tones moving in contrary motion, 3) a consonant portamento against an unaccented quarter-note passing tone, 4) a dissonant portamento against an unaccented quarter-note passing tone, 5) an unaccented quarter-note passing tone against a Nota Cambiata, 6) an accented quarter-note passing tone against a harmony skip in white notes, 7) an unaccented quarter-note passing tone against a harmony skip in quarter notes, 8) a lower auxiliary against a consonant portamento, 9) a lower auxiliary against an unaccented quarter-note passing tone, 10) an upper auxiliary against an unaccented quarter-note passing tone, and 11) double portamento agreeing consonantly with each other. Soderlund also states that "double lower auxiliaries usually occur as parallel thirds."

In reference to the preceding paragraph, Benjamin illustrates situations number 2 and 11. He also illustrates accented quarter-note passing tones moving in parallel thirds.
Gauldin illustrates situations number 5, 6, 7, and 8, in addition to a lower auxiliary with an accented passing tone. He also states that "the use of an accented passing tone and its subsequent resolution may be incorporated in consecutive 4-3 suspensions to avoid parallel perfect fifths in the lower voices." Gauldin cautions the student to be sure to avoid creating incorrect suspensions when using a dotted half note followed by a quarter note in one voice against a half note in the other.

**Eighth notes**

Soderlund says that, in a group of two eighth notes, "the first eighth note is usually consonant with a moving quarter note in another part." Three exceptions to this observation are illustrated, all of which have the pair of eighth notes occurring against an unaccented quarter-note passing tone. Two simultaneous pairs of eighth notes are said to "usually move in thirds."

Benjamin covers the case of two simultaneous pairs of eighth notes. Gauldin does not make any comments regarding the use of eighth notes in three-voice writing.

**Consonant Fourth**

Soderlund says the consonant fourth occurs as a 4-3 suspension preparation and 1) is approached stepwise from above or below; 2) occurs on the second or fourth beat over a sustained, four half-note beat bass note; and 3) is resolved as a regular 4-3 suspension. In addition to normal forms of the device, examples are shown involving two consecutive consonant fourths, the occasional doubling of the fourth, the sustained voice occurring in the highest voice.
Benjamin agrees with Soderlund, but adds that the consonant fourth is usually approached from above.

Gauldin concurs with Soderlund.

\[ \text{G}_5 \text{ Chord} \]

**Regular form**

Soderlund describes the regular form of the \( G_5 \) as having the following characteristics: 1) a perfect fifth is prepared on a weak beat, 2) a major or minor sixth enters on the next strong beat and sustains, 3) the fifth resolves down by step on the next weak beat, and 4) the bass moves up by step on the resolution beat forming a major or minor triad. The \( G_5 \) may occur at cadences or in the course of a phrase, and may also have an ornamented resolution, which is sometimes rhythmically augmented. Variations on the regular form of the \( G_5 \) are shown; they involve situations where 1) the sixth moves up stepwise with the bass, 2) the bass skips down a third or fifth under the resolution, 3) voice crossing causes a change of bass, 4) a diminished triad occurs on the resolution beat, and 5) the fifth of the \( G_5 \) is diminished.

Benjamin shows two examples of the regular form of the \( G_5 \) without variants. He says it "is usually found at cadences."

Gauldin states that the \( G_5 \) "is not normally employed as part of a cadential formula, although one may find occasional examples of such treatment." He provides illustrations of its regular forms and variants 1, 2, 4, and 5 listed above.

**With consonant fourth**

Soderlund describes the \( G_5 \) in combination with the consonant fourth as a device in which the bass of the \( G_5 \) sustains through the
resolution beat, creating a consonant fourth which is then treated normally. This device "is a standard cadence formula in the style."

Benjamin does not cover this device.

Gauldin describes the $6_5$ in combination with the consonant fourth, and adds that the portamento is commonly used in the resolution of the $6_5$.

**Sixth prepared and fifth added**

Soderlund shows seven examples of the $6_5$ with the sixth prepared and the fifth added. He says that this weak device is often offset "by a stronger suspension dissonance on the next strong beat, or by adding a prepared suspension dissonance (the fourth) to the $6_5$". One of the examples contains this device on a weak beat.

Benjamin does not cover the $6_5$ with the sixth prepared and the fifth added.

Gauldin gives one example of this device, but, unlike Soderlund, does not discuss the other suspension dissonances normally found in conjunction with it.

**Free treatment, half-beat occurrences, and sequence**

Soderlund covers the following "extremely rare" free treatments of the $6_5$: 1) stepwise approach to the fifth and sixth, 2) stepwise departure from the fifth and sixth, 3) the fifth sustaining as a preparation for another $6_5$, 4) the fifth skipping down a third instead of resolving down by step, 5) the sixth approached by step with the fifth entering after a rest, 6) the fifth prepared and resolved as a half-note or quarter-note passing tone, 7) the fifth and sixth approached and left by skip or step. Soderlund also points out that a $6_5$ may be created for half-beat durations as a result of a portamento resolution of a 7-6 suspension when the fifth
is present, or other quarter-note movement. Finally, a "rare" example of a sequence of $6\overline{5}$ chords is shown.

Benjamin does not cover any of these $6\overline{5}$ treatments.

Gauldin provides an illustration of a $6\overline{5}$ in which the sixth is approached by step with the fifth entering after a rest.

**Devices of Composition**

*Canon in two parts*

Soderlund advises the student to compose two-part canons in three-voice textures, placing the canon in the upper two voices, the lower two voices, and the outer voices.

Benjamin also encourages this practice.

Gauldin does not mention two-part canons in three-voice textures.

*Augmentation and mirroring*

Soderlund suggests the use of augmentation and mirroring in the context of two-part canons in three-voice texture.

Benjamin and Gauldin do not discuss this procedure.

*Three-voice imitation*

Soderlund says that imitation in three voices may be carried on for "about two measures, or more." The example shown is in the Dorian mode, with the middle voice beginning on the dominant, the lower voice entering one measure later on the final, and the upper voice entering two measures after the lower voice on the final.

Benjamin says that "head-imitation" occurs when imitation is "carried out for a few notes only." He points out that the entrance of the third voice will often "be farther from the second than the second was from the first." Other observations include: 1) "if the first voice enters on
beat one, the second voice often enters on beat three; 2) "the third entry often creates a complete triad, or a suspensive dissonance"; and 3) "the third entry will normally start on the same pitch (though an octave away) as the first, and it will be most effective if it enters on a pitch unused by the other voices just heard."

Gauldin states that opening points of imitation have relationships of "either a perfect fifth or fourth up or down." Noting that temporal distances between consecutive imitating voices are usually asymmetrical, Gauldin says that the distance between the first two voices usually does not exceed two measures. In interior phrases, "temporal distances between entries are kept to a minimum," and weak-beat entries "are common." The voices may enter in any order. Within a phrase, the original thematic subject often reenters several times. Four initial points of imitation are shown, one which exhibits rare tonal answers.

**Paraphrase technique**

Soderlund and Benjamin do not discuss paraphrase technique in three voices.

Gauldin points out that, in the sixteenth century, paraphrase technique involved the use of a given chant in which "the pitch series of each separate phrase of the chant forms the tonal material for the themes of the successive points of imitation in a polyphonic piece." One or all of the voices quote the complete imitation phrase, and the chant may be subjected to ellipsis, interpolation, ornamentation, extension, transposition, and/or text substitution in the case of the Mass.
Canon in three parts

Soderlund and Benjamin do not cover canon in three parts.

Gauldin says that the “simplest method” of composing a three-part canon is to have the voices enter from top to bottom at the same intervallic relation and temporal distance. He warns that the composer must be aware of fourths, as they cannot occur between the lower two voices, and melodic leaps of fourths or fifths, “as tritone problems can result with imitating voices later on.”

Triple counterpoint

Soderlund says that triple counterpoint is “fairly uncommon in the style,” and most examples are “brief” or “quite free.” Triple counterpoint at the octave is “the only practical” form. Six inversions are possible. Fifths and fourths must be passing tones, first inversions have the bass or the sixth doubled, and “the suspensions 7-6, 2-3, and 4-3 are possible only if the bass note is doubled.”

Benjamin agrees with Soderlund.

Gauldin does not discuss triple counterpoint, but mentions the incorporation of short spans of double counterpoint in three-voice imitation and three-part canon.

Puzzle canon

Soderlund and Benjamin do not discuss puzzle canons.

Gauldin gives an example of a puzzle canon in which the opening voice is given with a “cryptic inscription” which provides directions for the temporal distance and intervallic relation of the remaining two voices.
CHAPTER VIII

TREATMENT OF WRITING IN FOUR OR MORE VOICES, TRIPLE METER, AND TEXT SETTING

This chapter covers treatment of writing in four or more voices, triple meter, and text setting as it appears in the three texts. Table 21 gives the location in page numbers of each topic in each of the texts.

TABLE 21

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**Four Voices**

**General considerations**

Soderlund says that the use of *musica ficta* prevented the modes from being used in their pure form, and that the harmony is mostly non-functional. He recommends close spacing between the upper parts, although the distance between the two lowest voices may exceed an octave. Soderlund suggests writing "for either women's or men's voices, or mixed chorus."

Benjamin agrees with Soderlund's comments on harmony and spacing. He adds that complete triads occur on most beats, with the root usually doubled, but any note except the leading tone may be doubled. Works in four voices are said to have more varied textures than those in
fewer voices. All examples and assignments are for soprano, alto, tenor, and bass.

Gauldin says that there is "no overriding tendency to double a particular triadic member," although notes raised by musica ficta are not doubled. Complete triads are the norm, yet "instances of momentary tripled notes are by no means unusual." In terms of spacing, Gauldin sees no general trend except that instances of wide spacing between adjacent upper voices are brief. He says that "one might even state as a general norm that the usual number of voices at a given point in the interior of a piece is that of three-part writing," with full textures near structural cadences. The voices used are mixed chorus, in either the chisvette or the chiavi naturali clef system, or occasionally other combinations.

Cadences

In his discussion of cadences, Soderlund concentrates on voice leading in terms of the approach to and departure from the leading tone in the penultimate cadence chord. The leading tone may be approached stepwise from above or below, or by an ascending or descending skip of a third. The leading tone usually ascends by step to the final. In an authentic cadence, the raised third of the final chord may be approached by an ascending or descending step, or a descending skip of a third; no third appears in the clausula vera type of cadence. In a plagal cadence, the third of the final chord is said to be approached by an ascending or descending step; this writer finds the approach by ascending step impossible. In a Phrygian cadence, the third is approached by a descending step. No illustrations accompany the text.
Benjamin limits the final cadence type to either authentic or plagal. He illustrates authentic, both with and without the third in the final chord, plagal, deceptive, and Phrygian cadences.

Gauldin distinguishes between two types of authentic cadences, the clausula vera, in which the third or sixth produced by the suspension resolution proceeds to the unison or octave, and the less common imperfetta, in which the sixth produced by the suspension resolution proceeds to another sixth in the final chord. The passing seventh occurring between the final two chords is said to be “very rare in the continental style, although it may be observed in the English school.” Gauldin also says that it is common to have a Nota Cambiata in one of the inner voices at the cadence. The leading-tone cadence and the plagal cadence are illustrated, as well as an exceptional Phrygian cadence in which both chords are in root position.

Octaves and fifths

Soderlund observes that “exposed or hidden octaves occur most frequently at cadences, when the upper note of the octave is approached by step and the lower note by skip in the same direction.” Although octaves and fifths should not be approached by skips in both voices in the same direction, fifths may be approached in similar motion by an ascending step in the upper part and an ascending skip in the lower, a descending skip in the upper part and a descending step in the lower, and a descending step in the upper part and a descending skip in the lower.

Benjamin does not discuss fifths and octaves.

Gauldin says that although parallels between phrases “are not unusual,” they are still to be avoided within a phrase. The student is warned to avoid contrary octaves and fifths. Except for the use of direct
octaves, Gauldin states that the rules for perfect intervals are "similar to those noted in three-voice texture."

7-6. 2-3 suspension

Soderlund notes that in the 7-6 suspension, the third and fifth may occur along with the seventh above the bass. In other cases, one of the notes may be doubled, but it is usually not the fifth. Variant treatments of the 2-3 suspension are said to be "not so frequent as those in three parts," the suspension resolving to a first-inversion or root position triad.

Benjamin does not cover the use of these suspensions in four voices.

Gauldin says that in the 7-6 and 2-3 suspensions, one is more likely to find a note doubled at the octave rather than the presence of four different notes.

4-3 suspension

In a 4-3 suspension, Soderlund says that in addition to the fourth, the other two voices are either an octave and a fifth, or an octave and a sixth above the bass.

Benjamin does not discuss the 4-3 suspension in four voices.

Gauldin agrees with Soderlund.

9-8 suspension

Soderlund points out that the 9-8 suspension has the fifth and the third present above the bass, in addition to the ninth. The resolution chord should be a triad with the root doubled. When a change of bass is involved, the bass may skip up or down a third.

Benjamin does not cover the 9-8 suspension in four voices.

Gauldin agrees with Soderlund, but does not discuss change of bass.
Double suspensions

Soderlund mentions that double suspensions "occur mostly in four or more parts," with the resolution of one of the suspensions present in another part.

Benjamin and Gauldin do not discuss double suspensions in four parts.

Homophonic writing

Soderlund says that the "free prose meter" of texts is "literally declaimed" in homophonic writing. Homophonic writing alternated with contrapuntal style in the Gloria and Credo of the Mass, motets, and other church music.

Benjamin agrees, and adds that "the bass may assume a largely supportive function."

Gauldin uses the term "familiar style," and says that this style was used "to cover a large amount of text within a short length of time."

Repeated chords are said to be common, with the most frequent root movements by ascending or descending perfect fifths or major seconds. Harmonic motion moves toward the "bright" side through major-triad root movement of ascending fifths, and toward the "dark" side through root movement of descending fifths. Musica ficta is used in familiar style for "coloristic" or harmonic purposes." In terms of rhythm, "metric shifts in the underlying microrhythm can still be observed."

Two-part canon(s)

Soderlund describes the placement of a two-part canon in any two voices in four-voice texture, with the last measure of the leader designed "to permit a cadence at the end of the follower."

Benjamin does not mention two-part canons in four-voice textures.
Gauldin discusses the double canon, in which a pair of voices begins a canon, and the other pair enters later with the same canon.

**Four-voice imitation**

Soderlund says that the voices in four-voice imitation normally enter at intervallic relationships of fourths and fifths, although "the unison is frequent." The temporal distances are normally close, and mirroring, paired voices, stretto, and canon may be used. Soderlund advises the student when writing four-voice imitation, that "the imitations need to be exact only up to the entrance of the next voice."

Benjamin notes imitation at the octave, fourth, or fifth, often with paired voices in stretto. He says that "the length of strict imitation varies widely," and often involved "only the first few notes."

Gauldin agrees with Benjamin's stressing of the prevalence of paired imitation.

**Quadruple counterpoint**

Soderlund states that quadruple counterpoint may be written at the inversion of the octave. He suggests writing quadruple counterpoint in free counterpoint, imitation, imitation of a double subject, and canon in four parts.

Benjamin says that quadruple counterpoint is "not common."

Gauldin does not discuss quadruple counterpoint.

**Double subject**

Soderlund mentions the use of two themes in imitation in conjunction with quadruple counterpoint.

Benjamin says that the use of a double subject is a "typical arrangement of thematic materials" in four-voice writing. A diagram is given which shows the soprano and alto exposing two themes which are
later imitated by the tenor and bass, respectively. Benjamin adds that the imitating pair of voices usually begins an octave away from the first pair.

Gauldin agrees with Benjamin.

**Cantus firmus technique**

Soderlund only mentions the existence of this technique, which involves the placement of chant or secular melodies in the tenor of a cantus firmus Mass. He says that "later types alternated the location of the Cantus-firmus between the parts."

Benjamin does not discuss cantus firmus technique.

Gauldin says that two common sources for a cantus firmus are "the folk song L'Homme armé and the tones of the Guidonian hexachord."

Characteristics of the cantus firmus are said to be: 1) placement in the tenor voice, with occasional placement in the soprano voice; 2) presentation "in longer note values than the accompanying counterpoint," with examples of occasional variations in note durations, and occasional repetition in a movement of the cantus firmus with successively shorter values; 3) entrance in the texture after the establishment of the other voices; 4) placement of rests between phrases if the cantus firmus consists of short phrases; and 5) replacement of its original text with that of the Mass. Gauldin notes that "by the Late Renaissance, the initial point of imitation opening a movement and the succeeding points of imitation are sometimes based on thematic elements of the cantus." Gauldin points out that the long, sustained notes of the cantus firmus force the composer to use chords with common tones against them, which results in chord root movement by fifths or thirds over the cantus firmus pitches; root movement by seconds is possible only when the tones of the cantus
firmus change, or when the cantus firmus is resting. "Some degree of ingenuity" must be used in creating subject reentries, due to the fact that they must be composed over the sustained tones of the cantus firmus. When composing a piece with a cantus firmus, Gauldin suggests creating a sketch showing the cantus firmus interrupted with appropriate rests, the opening and subsequent points of imitation, and any subject reentries.

**Four-part canon**

Soderlund gives an example of a four-part canon written in quadruple counterpoint.

Benjamin says that "strict canon is rare" in four-voice writing.

Gauldin does not discuss four-part canon.

**Five and Six Voices**

**Doublings and rules**

In five-voice writing, Soderlund says that the fifth voice is usually a tenor part. In six parts, there are more examples of free use of hidden fifths and octaves and parallel fifths and octaves in contrary motion. Soderlund says that octaves approached in similar motion by skips in both parts "are more likely to be found in six or seven parts, and in double or triple chorus compositions." Fifths approached in similar motion by an ascending skip in the upper voice and an ascending step in the lower are "to be used only in texture of more than four parts."

In five-voice writing, Benjamin notes greater freedom "with regard to fifths by contrary motion and direct octaves and fifths."

Gauldin says that the fifth and sixth voices are usually either tenor or soprano parts. In five parts, triads are normally complete, doubling at the octave is preferred to doubling at the unison, and doubling of
suspension dissonances and raised musica ficta is forbidden. Fifths by contrary motion occur occasionally only in six-voice texture. Direct octaves and unisons are sometimes used in textures of more than four voices.

**Spacing**

Soderlund and Benjamin do not discuss spacing in five- and six-voice textures.

Gauldin says that "there is great latitude in the spatial arrangement of the parts; however, large gaps between consecutive upper voices are rare."

**Cadences**

Soderlund and Benjamin do not cover cadences in five- and six-voice textures.

Gauldin notes that the 4-3 authentic cadence formula, which is the most frequent, and the plagal cadence present few part-writing problems. The leading tone and Phrygian cadences are more difficult to write because the cadence chords share no common tones. Nine examples of cadences, including the authentic, plagal, leading tone, and Phrygian, are given in five voices. Two examples of cadences, the authentic and the plagal, are shown in six voices.

**Texture**

Soderlund states that the full number of voices in a given piece was not continuously employed, and various voice combinations alternated throughout.

Benjamin agrees with Soderlund, adding that the full number of voices occurred "in climactic or homophonic passages."
Gauldin agrees with both Soderlund and Benjamin, adding that less than one-third of the music in a five- or six-voice piece exhibits use of the full number of voices, with phrase interiors "usually varying between three or four parts."

**Imitation**

Regarding five-voice writing, Soderlund makes the unclear statement: "One of the voice parts is doubled, most frequently the tenor, and imitated at the unison."

Benjamin makes no comments on imitation in five or six voices.

Gauldin notes two trends in opening points of imitation in five and six voices: either the voices enter at asymmetrical temporal distances, with a longer delay for the final voice, or the voices enter quickly, creating stretto. Within phrases, stretto is widely used, and Gauldin therefore advises choosing subjects for imitation "which lend themselves to multiple imitative situations, both tonally and temporally."

**Eight Voices**

**Writing considerations**

Soderlund notes freer use of hidden octaves and fifths and parallel octaves and fifths in contrary motion. He encourages the use of varying combinations of voices.

Benjamin does not cover eight-voice writing.

Gauldin describes three techniques used to avoid parallel perfect intervals in eight-voice writing: 1) contrary octaves or fifths, 2) voice-crossing, and 3) the use of rests between chord changes. Doubling of raising accidentals is sometimes allowed "between overlappings, or at final cadences, involving a raised third of the chord." Doubling the
suspension or resolution of the 4-3 suspension in the authentic cadence is forbidden, and "excessive doublings at the unison between choirs are avoided." The only cadences used are the authentic and the plagal. Root movement by fifths and thirds are frequent, due to the existence of common tones. In polychoral works, "the chordal integrity of each individual choir is usually preserved," with complete triads and normal spacing. Gauldin says that opposing choirs will often exhibit opposite spacing, with one choir in close structure and the other in open structure.

Polychoral technique

Soderlund describes the Venetian origins of polychoral technique, and recommends study of five works by Palestrina which use double or triple chorus. He says that in these works, "imitation is used to some extent, alternating with free treatment and sections in homophonic style."

Benjamin does not discuss poly choral technique.

Discussing the Venetian school, Gauldin points out that the forces of a polychoral work became standardized as two or three four-voice choirs, making a total of eight or twelve voices, respectively. Normally, a polychoral work opens "with the separate choirs answering each other in alternation or antiphonal style:" Some overlapping begins to occur during the course of the work, especially at cadences. The work usually ends with a section employing all of the choirs. Gauldin describes Palestrina's motet Veni Sancte Spiritus as "a model case in point." Portions of the motet are included, as well as a structural diagram which outlines stanzas, phrase lengths, and cadences.
Soderlund describes a "slow tempo" triple meter that uses black notes, and uses the meter signature of 6/2. The same rules for dissonance treatment apply to 6/2, counting beats one, three, and five as strong beats, and beats two, four, and six as weak beats. Soderlund recommends creating secondary rhythm by placing three whole notes against two dotted half notes. Some movements change to triple meter during the course of the movement, especially the Gloria, the Credo, and the Sanctus; the change is either to 3/1, in which each note value is "reduced to a third of its normal (previous) value, or 3/2, in which each note value is "reduced to 2/3 of its normal value." Regarding these "fast tempo" triple meters, he mentions that suspensions usually occur on beats two or three, the 6/5 chord may appear on beats one or three, and accented passing tone dissonances are not permitted. On the off beats in 3/1 time, "half notes may be used as lower and upper auxiliaries," and "quarter notes usually occur in pairs, corresponding to eighth notes." In 3/2 time, the quarter note is the only value that may be used as an unaccented passing tone or auxiliary.

Benjamin says that triple meter is "rarely used for an entire work." In 3/1 time that uses mostly white-note values, suspensions are said to occur on beats one or two. In 6/2 time that uses black notes, half-note passing tones can occur on beats 2, 4, or 6, and suspensions can be placed on beats 1 or 5. Unlike Soderlund, Benjamin says that all half notes are consonant in 3/2 time. Benjamin describes the proportional relationship of 3/1 and 3/2 to 4/2 time, and states that his transcriptions use only 3/1 or 6/2. He adds that motets often close with a section in triple meter.
Gauldin cites two categories of entire movements in triple meter, those with a "slow tempo," and those with a "fast tempo." In a "slow tempo" meter, occurrences of which Gauldin terms "rare," the half note is given the beat, and the meter signature may be 3/1, indicating three groups of two half notes, or 3/2, indicating two groups of three half notes. In 3/1 time, the rules for consonance and dissonance placement are the same as in duple meter, with the fifth beat assuming a role as a strong beat, and the sixth beat as a weak beat. In 3/2 time, "strong beat dissonances, such as the suspension or 6₅, may now occur on any beat." Gauldin says that triple meters in slow tempo are characterized "by the presence of black-note values." In the second category of movements in triple meter, those with a "fast tempo" triple meter, the whole note receives the beat. These movements are normally in familiar style, and exhibit few nonharmonic tones. Unlike Soderlund, Gauldin says that whole-note suspensions usually occur only on the second beat, but half notes, not whole notes, are used as passing tones and auxiliaries. Hemiola, created by three consecutive breves, is especially common before cadences. Gauldin notes that a change from duple to triple meter within a movement "occurs near the end of some motets of the period." He says that the half note does not remain constant, and describes the proportional change of either 3:1 or 3:2.

Text Setting

General considerations

Soderlund advises the student to make the metrical accents of the words coincide with the agogic accents of the music. An exception to this rule involves the opening of a piece, in which anacrustic syllables will
receive musical accent. Soderlund encourages setting both Latin and English texts, and discourages attempts at making words fit to existing music instead of writing the music to fit the words.

Benjamin points out that text settings may be syllabic, melismatic, or neumatic. Melismas are said to "occur on accented syllables, important words, or penultimate syllables, and are often found setting such words as 'Alleluia' or 'Amen.'" Benjamin also says that "some use of text repetition is appropriate."

Gauldin says that accented syllables receive longer note values. Typical text setting involves "a mixture of syllabic and melismatic" setting, and extensive neumatic setting is said to be "somewhat rare." Phrases are generally from five to fourteen syllables; longer phrases are divided into two thematic ideas, with the second normally receiving more extensive development. In triple meter, it is suggested that the student use a text in strict iambic meter.

Latin pronunciation

Both Soderlund and Gauldin provide comparisons between Latin and English sounds for single and multiple vowels and single, multiple, and double consonants. Differences in the two explanations are: 1) Gauldin describes both a long and a short vowel sound for the vowel "O," and Soderlund admits only one sound, as in the English word "chord"; and 2) Soderlund says that the consonants "NG" followed by "U" and another vowel emphasize the second vowel and form one syllable, and Gauldin does not discuss any special pronunciation for this occurrence.

Benjamin does not provide a discussion of Latin pronunciation, but indicates primary and secondary accents for Latin texts to be used in assignments. Gauldin claims that "the Latin texts of musical selections
included in this work will be scanned for strong and weak syllables," but he only provides this information for texts to be used in assignments. Soderlund does not indicate metrical accents of the texts he includes in his book.

Rules

Soderlund's rules for text setting can be summarized thusly: 1) only white-note values may carry a syllable, with the exception of words such as "Kyrie," "Domine," and "Spiritu," the second syllables of which may be treated with a quarter note, provided the quarter note is preceded by a dotted half note and followed by a white note; 2) a syllable cannot change after a quarter note or an eighth note; 3) the first note of a quarter-note passage may carry a syllable; 4) every repeated note which does not have the function of an ornament must carry a syllable; 5) in the unusual case of a quarter note occurring as the penultimate note of a section or movement, the syllable may change on the final note; 6) the word "Kyrie" may be treated as either a two- or a three-syllable word; and 7) imitations of themes must retain the same arrangements of syllables. In addition, an unusual example is given of repeated quarter notes each carrying a syllable.

Benjamin agrees with Soderlund, but does not cover points 4, 5, and 6 of the above paragraph. He adds that a suspension and its preparation may each carry a syllable, in which case they would not be tied together.

Gauldin agrees with Soderlund, and adds that the last note of interior and final cadences must carry a syllable.
**Word painting**

Soderlund mentions that the augmented triad was used to express "such words as death, grief, tears, and torment." In an analysis of the motet *Dies sanctificatus*, Soderlund notes word painting on the word "descendit."

Benjamin says that sixteenth-century motets typically exhibit word painting "of a rather obvious kind (on words such as 'ascendit')."

Gauldin's discussion of word painting includes a mention of "the picturesque word painting on the word *florem*" in Lassus's "Sicut rosa," the repetitive suspension chains on the words "sibcepit me" ("accepted me") in Lassus's *Ego sum pauper, Pars 1*, and the quasi-tremolo of two chords used in Byrd's *Terra tremuit* to express the word "tremuit" ("trembled"). Gauldin also discusses the use of the augmented triad to express texts "dealing with cruelty, pain, or death," the use of a chromatic chord progression to illustrate the word "Chromatico" in Lassus's *Prophetiae Sibyllarum*, and an early example (in Monteverdi's *Crucifixus*) of a chromatically-descending tetrachord melody used to express grief or pain.
CHAPTER IX

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

A questionnaire was devised to determine the general status of modal counterpoint classes in selected colleges and universities in the United States and to discover the most-used modal counterpoint textbooks, specifically those exhibiting the direct approach. The questions requested information about the respondents, their students, and their schools, the type(s) of counterpoint classes offered, the respondents' ratings of the modal counterpoint text(s) they use, teaching aids and techniques, and ways in which modal counterpoint is included in the music curriculum. On February 28, 1985, this questionnaire was sent to 152 NASM approved schools. As of June 1985, 118 of the 152 institutions had responded, one with a blank questionnaire. The 117 remaining usable responses gave the survey a return rate of 76.97%. Ninety-one (77.8%) of the 117 responding institutions included modal counterpoint in their course offerings. The three most-used modal counterpoint texts which exhibit the direct approach were:


The three texts listed above were surveyed for the inclusion of discussions on topics directly related to writing music in sixteenth-century style. The text survey was outlined thusly: 1) general discussion of the texts; 2) melodic concepts; 3) two-voice concepts; 4) three-voice concepts; and 5) treatment of writing in four or more voices, triple meter, and text setting. The survey was organized to provide a report on the way in which each of the three texts covered topics included under these five major headings.

**Conclusions**

Conclusions are drawn and presented under these headings: 1) questionnaire; 2) general discussion of the texts; 3) topics not covered; 4) melodic concepts; 5) two-voice concepts; 6) three-voice concepts; and 7) writing in four or more voices, triple meter, and text setting.

**Questionnaire**

1. Questionnaires were sent to 152 selected NASM schools, and 117 (76.97%) were returned.

2. The average number of music majors per school was 294, the high was 1700, and the low was 23.

3. Degrees held by the respondents were: Masters, 13.7%; Doctorate, 80.3%; and ABD, 6.0%.

4. The average number of years the respondents taught in higher education was 20.8 years, the high was 47.5 years, and the low was 2.0 years.
5. The type of counterpoint classes offered and the percentage of schools offering them were: modal (both species and direct approach), 77.8%; tonal (both species and direct approach), 89.7%; species, 6.8%; and other, 30.7%. The amount of schools offering no type of counterpoint was 2.6%.

Note: All following percentages are based on those schools which offer modal counterpoint as a separate class (91 schools out of the 117 responses).

6. The amount of modal counterpoint offered and percentage of schools offering these amounts were: one semester, 70.3%; one quarter, 9.9%; three quarters, 6.6%; two semesters, 5.5%; and other amounts, 7.7%.

7. The number of modal counterpoint teachers per school and the percentage of schools employing them were: one teacher, 63.7%; two teachers, 23.0%; three teachers, 6.7%; and four teachers, 6.7%.

8. The average student proficiency in writing was: after two semesters or three quarters, from four to five voices; after one semester or two quarters, from three to four voices; and after one quarter, from three to four voices.

9. Of those schools offering modal counterpoint, 72.5% required it in at least one curricular area.

10. In addition to the basic modal counterpoint course sequence, 18.7% of the schools had an advanced course or follow-up seminar covering advanced topics in modal counterpoint; the remainder (81.3%) did not.

11. Recordings of music from the period were used by 75.8% of the respondents; 24.2% did not use any.
12. Audio-visual equipment (other than record or tape players) was used by 15.4% of the respondents, with opaque and overhead projectors being the most prevalent. The majority of the respondents (84.6%) said that they did not use any audio-visual equipment other than record or tape players.

13. Computer-assisted instruction was used at only 5.5% of the schools.

14. Students' works were performed in 89.0% of the respondents' classes, with the majority of these works being performed vocally.

15. The five most popular principal texts are listed below.
(Percentages following the titles indicate the amount of teachers using the text.)

**Direct Approach to Counterpoint in 16th Century Style** (25.3%)
Soderlund
Appleton-Century-Crofts
1947

**Counterpoint** (13.2%)
Jeppesen
Prentice-Hall
1939

**The Craft of Modal Counterpoint** (13.2%)
Benjamin
Schirmer/Macmillan
1979

**A Practical Approach to Sixteenth-Century Counterpoint** (9.9%)
Gauldin
Prentice-Hall
1985
A Handbook of Modal Counterpoint (6.6%)
Roberts and Fischer
Schirmer/Macmillan
1967

14.3% of the respondents used personal materials instead of a text, and
17.5% of the respondents listed twenty other texts, excluding anthologies
of music.

16. A majority (51.6%) of the respondents felt that available
textbooks were adequate for teaching modal counterpoint, 39.6% felt that
they were not, and 8.8% were undecided.

17. Study of facsimile manuscripts or original prints was indicated
by 21.9% of the respondents; 78.1% did not indicate such study.

18. The average percentage of total music major population
enrolled in the modal counterpoint course, or total course sequence, per
year was 6.1%, the high was 30.4%, and the low was 0.7%.

19. The average number of years the respondents taught modal
counterpoint was thirteen, the high was thirty-nine, and the low was one.

General discussion of the texts

1. Soderlund and Gauldin use a modified form of the species
method to introduce both two- and three-voice writing; Benjamin does
not.

2. Much of Gauldin's terminology comes from historical treatises of
the period. He is also the only author to use British names for note
values.

3. Gauldin is the only author who provides a technical index.

4. Soderlund does not number his musical examples. While
Benjamin numbers his musical examples, no sub-numbers are supplied.
Gauldin provides numbered examples which, if composed of separate elements, are sub-numbered.

5. Soderlund's text contains one complete work, Benjamin's contains twenty-four complete works or movements, and Gauldin's includes thirty-four longer sections or complete movements.

6. Benjamin provides the most assignments and projects.

Topics not covered

The following list enumerates the topics not covered by each author.

I. Soderlund
   A. Two-voice concepts
      1. suspension in whole notes
      2. deceptive cadence
      3. prolation canon
   B. Three-voice concepts
      1. suspension in augmentation
      2. paraphrase technique
      3. canon in three parts
      4. puzzle canon
   C. Writing in four or more voices, triple meter, and text setting
      1. spacing in five and six voices
      2. cadences in five and six voices

II. Benjamin
   A. Melodic concepts
      1. modes in Gregorian chant
      2. skips to and from scalewise quarter notes
   B. Two-voice concepts
      1. augmentation
      2. diminution
      3. cancrizans
      4. prolation canon
      5. double counterpoint at the tenth
      6. double counterpoint at the fifteenth
C. Three-voice concepts
   1. half-note passing tone
   2. suspensions in augmentation
   3. 6/5 chord with consonant fourth
   4. 6/5 chord with sixth prepared and fifth added
   5. 6/5 chord: free treatment, half-beat occurrences, and sequence
   6. augmentation and mirroring
   7. paraphrase technique
   8. canon in three parts
   9. puzzle canon

D. Writing in four or more voices, triple meter, and text setting
   1. octaves and fifths in four voices
   2. 7-6, 2-3 suspensions in four voices
   3. 4-3 suspensions in four voices
   4. 9-8 suspension in four voices
   5. double suspensions in four voices
   6. two-part canon(s) in four voices
   7. cantus firmus technique
   8. spacing in five and six voices
   9. cadences in five and six voices
   10. imitation in five and six voices
   11. polychoral technique in eight voices
   12. writing considerations in eight voices
   13. Latin pronunciation

III. Gauldin
   A. Melodic concepts
      1. tessitura
   B. Two-voice concepts
      1. suspension in whole notes
      2. deceptive cadence
      3. mirror imitation
      4. augmentation
      5. diminution
   C. Three-voice concepts
      1. eighth notes in three voices
      2. canon in two parts
      3. augmentation and mirroring
      4. triple counterpoint
D. Writing in four or more voices, triple meter, and text setting
   1. double suspension in four voices
   2. quadruple counterpoint
   3. four-part canon

Melodic concepts

1. Benjamin does not use the pure form of the Lydian mode, as he views it as transposed Ionian.

2. All three authors differ in their suggested voice ranges, with Soderlund allowing the widest ranges.

3. Concerning skips in the melody, Benjamin stands alone in labeling the skip of an octave as "rare." In his discussion of two skips in the same direction, Benjamin also does not clearly describe the octave outline with an intervening fourth or fifth, calling it a perfect fifth followed by a perfect fourth, an explanation which does not take into account the normal form of the octave outline in descending motion (a perfect fourth followed by a perfect fifth).

4. Gauldin is the only author to point out that melodic fragments outlining a diminished fifth are less obtrusive than those outlining an augmented fourth.

5. All authors agree on the use of musica ficta.

6. Soderlund provides the most specific list of common, frequent, and rare cadence points. Each author varies slightly in their list of initial melodic notes for each mode.

7. Benjamin is the only author who is not specific about note values which may begin a melody. Gauldin allows more freedom than does Soderlund in the note values used to approach a cadence.
8. Gauldin is the only author who allows the occurrence of a whole note tied to a breve in the middle of a phrase.

9. All authors agree on the use of rests.

10. Benjamin describes only two of the three types of Nota Cambiata figures included in both of the other texts. Soderlund is very detailed and specific in his codification of idiomatic skips involving quarter notes, while the other two authors provide simpler guidelines for writing quarter-note figures with skips.

11. All authors agree on the use of eighth notes.

Two-voice concepts

1. Both Gauldin and Soderlund allow three parallel thirds or sixths in white notes, while not specifying any limitation for black notes. Benjamin allows five parallel thirds or sixths in white notes, with more allowed in quarter notes.

2. Soderlund and Benjamin specify that the approach to fifths in similar motion must be by step in the upper voice and by skip in the lower; Gauldin only specifies that one voice must move by step, and the other by leap.

3. All authors are in basic agreement on half-note passing tones, with Benjamin adding that they usually descend.

4. All authors are in basic agreement on suspensions, with Benjamin being the only author to describe a suspension in whole notes.

5. All authors are in basic agreement on cadences, with Benjamin being the only author to describe a deceptive cadence in two voices. Benjamin also stands alone in allowing either voice to drop out in an interrupted cadence, not limiting this role to the voice that approaches the cadence point from above.
6. In the special case of the accented quarter-note passing tone as part of a four-note descending figure, Benjamin and Gauldin allow both the second and third quarter notes to be dissonant. Soderlund allows only the third note of the group to be dissonant in two-voice counterpoint, but agrees that in more than two voices, the second and third notes may both be dissonant.

7. Soderlund is the only author to codify specific continuations of the portamento.

8. Gauldin places the most restrictions on the use of eighth notes, with Benjamin making no comment on their consonance or dissonance.

9. While Benjamin and Gauldin concentrate on imitation at the octave, fourth, and fifth, Soderlund also includes imitation at the seventh, sixth, third, second, and unison.

10. In his discussion of double counterpoint at the octave, Benjamin does not mention the technique of transposing the voices up and down in intervals less than an octave to avoid a change in voice parts.

**Three-voice concepts**

1. Soderlund is the only author to list the $6_5$ chord as an independent sonority.

2. Benjamin calls the leading-tone cadence an authentic cadence. Gauldin gives the most guidelines for writing interrupted cadences.

3. While Benjamin and Gauldin discourage students from thinking about "chord progressions," Soderlund gives an order of frequency of root movements.

4. All authors basically agree on voice position, doubling, and crossing.
5. Concerning voice leading involving unisons, octaves, and fifths, Benjamin is the only author who does not discuss the unison, and Gauldin is the only author to state that direct octaves are rarer than direct fifths.

6. Benjamin stands alone in making no additional comments on the half-note passing tone in three-voice texture.

7. Soderlund and Gauldin are much more detailed than is Benjamin in their coverage of various suspension possibilities in three voices. While Benjamin says that the 9-8/7-6 double suspension is typical, Gauldin says that it is not encountered in the style, and Soderlund does not mention it at all, therefore implying that it did not exist in the style.

8. Soderlund shows eleven examples of dissonant quarter note situations, with Benjamin showing two, and Gauldin showing five.

9. All authors present basically the same information on the consonant fourth.

10. Compared to Benjamin and Gauldin, Soderlund covers various treatments of the 6₃ chord in extreme detail.

11. Gauldin provides the most information on compositional devices in three-voice texture, especially imitation, paraphrase technique, and canon.

Writing in four or more voices.

1. Gauldin provides the most complete coverage of cadences, familiar style, and cantus firmus technique in four voices. Soderlund stands alone in not stressing the importance of paired imitation, instead stressing quadruple counterpoint and four-part canon.

2. Gauldin provides the most complete coverage of writing in five and six voices, especially in the section on cadences.
3. Gauldin supplies the most specific information on writing in eight voices, stressing the polychoral technique.

4. All authors describe "slow" and "fast" triple meters, although Gauldin is the only one to distinguish between two types of "slow" triple meters.

5. Soderlund and Gauldin show slight differences in their guides to Latin pronunciation, and also provide a more complete set of text-setting rules than does Benjamin. Gauldin provides the most coverage of word painting.

Recommendations

Based on the above conclusions, the following recommendations are made:

1. Technical indices, which would be a great convenience for both student and teacher, should be included in future printings of both the Soderlund and Benjamin texts.

2. The original Soderlund anthology\textsuperscript{1} should be republished, perhaps with revisions of the "sadly deficient" commentary,\textsuperscript{2} as its unavailability makes Soderlund's copious references to it meaningless.

3. An in-depth study should be made of the sources, accuracy, and appropriateness of the music contained in each of the texts.

4. A continuously-updated discography should be developed to list 1) recordings of the pieces included in the Benjamin and Gauldin texts


\textsuperscript{2}Gauldin, p. 300.
and the Soderlund and Scott *Examples*, and/or 2) recordings of all appropriate sixteenth-century music.

5. A similar questionnaire study should be made to determine the status of tonal counterpoint in colleges and universities in the United States.

6. A study should be made to discover the ways in which species counterpoint is incorporated into various components of music theory curricula.
SELECTED BIBLIOGRAPHY

Books and Dissertations


**Articles and Book Reviews**


APPENDIX A

APPROVAL SHEET AND QUESTIONNAIRE

LOUISIANA STATE UNIVERSITY
Baton Rouge Campus

TENTATIVE PROPOSAL REVIEW:

FROM: Committee on the Use of Humans and Animals as Research Subjects
TO: John Peter Senick
School of Music

RE: Proposal of John P. Senick
Received 7/18/85
Entitled The Status of Modal Counterpoint in Selected Colleges and
Universities in the U.S. and an Evaluation of Selected Modal
Counterpoint Texts.

This is to certify that the Chairman of the Committee on the Use of Humans
and Animals as Research Subjects has reviewed the above proposal. The Chairman
evaluated the procedures of the proposal with appropriate guidelines established
for activities supported by federal funds involving as subjects humans and/or
animals.

Recommendation of Chairman Approved

Comments:

A review of this proposal by the Committee will be accomplished at the
next monthly meeting and you will be notified of the committee's recommendation.

Date 7/19/85

[Signature]
W. S. Bivin, Chairman

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TEACHERS OF COUNTERPOINT QUESTIONNAIRE

1. Respondent's name______________________________

2. Name of institution______________________________________

3. Number of music majors______________________________

4. Degrees held by respondent: year institution
   Bachelor's____________________
   Master's____________________
   Doctoral____________________

5. Number of years teaching in higher education____________

6. What kind of counterpoint classes are offered at your institution? (check one or more)
   modal (16th century)________
   tonal (18th century)________
   species____________________
   other_____________________
   none_____________________

   If no counterpoint classes are offered, please stop here and return this questionnaire.

7. How many semesters/quarters are offered? (circle one)
   modal____
   tonal____
   species____
   other____

8. How many times per week does class meet?_____________________

9. How long is each class period?_____________________________

   If MODAL counterpoint is not offered, please stop here and return this questionnaire, as its remainder deals only with modal counterpoint.

10. If any other people teach modal counterpoint at your institution, please list their names here:
    __________________________________________
    __________________________________________
    __________________________________________
11. List the principal text(s) used in your modal counterpoint course:
   title_________________ title_________________
   ________________________ ________________________
   author_________________ author_________________
   publisher________________ publisher________________
   edition_________________ edition_________________
   copyright________________ copyright_________________

12. Rate the principal modal counterpoint text you use in terms of:

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<th>completeness</th>
<th>excellent</th>
<th>very good</th>
<th>good</th>
<th>fair</th>
<th>poor</th>
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<tr>
<td>clarity</td>
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</tbody>
</table>

13. What supplementary text(s), if any, are required or recommended?
   title_________________ title_________________
   ________________________ ________________________
   author_________________ author_________________
   publisher________________ publisher________________
   edition_________________ edition_________________
   copyright________________ copyright_________________

14. How closely do you follow the principal text in terms of:
   order of concept very closely closely not too closely
   presentation
   concept explanation

15. How closely do you feel your students follow the text as a guide for their work?
   very closely closely not too closely

16. Do you feel that available textbooks are adequate for teaching modal counterpoint?
   yes____ no____

17. In how many voices are your students normally proficient in writing after one academic year? (check one)
   2 voices____
   3 voices____
   4 voices____
   5 voices____
   6 voices____
   more than 6 voices____
18. In which curricular areas is modal counterpoint required, and how many semesters or quarters?

<table>
<thead>
<tr>
<th>major</th>
<th>amount of modal counterpoint</th>
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</thead>
<tbody>
<tr>
<td>ex: (B.M. ORGAN)</td>
<td>(2 SEM.)</td>
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(Use other side if necessary)

19. Is there an advanced course or follow-up seminar covering advanced topics in modal counterpoint in addition to the basic course?

   yes  no

20. Do you use recordings of music from the period in teaching your class?

   yes  no

   If yes, which ones?

21. Do you use any audio-visual equipment to teach modal counterpoint?

   yes  no

   If yes, please describe.

22. Is any computer-assisted instruction in modal counterpoint available at your institution?

   yes  no

   If yes, please describe.

23. Are students' works performed in class?

   yes  no

   If yes, how?

   organ
   piano
   vocally
   other
24. Are facsimile manuscripts of the period studied in your class?  
   yes   no   
   If yes, which one(s)?  
   composer   piece(s)  

25. What is the average number of students enrolled in modal counterpoint per year?  
   semester 1   semester 2   summer   
   quarter 1   quarter 2   quarter 3   quarter 4   

26. How many years have you taught modal counterpoint?  

27. Do you wish to receive a summary of the final data of this study?  
   yes   no   

Please return this questionnaire in the envelope provided. Thank you!
APPENDIX B

COVER LETTERS

2019 Jasper Avenue #A
Baton Rouge, LA 70810
February 28, 1985

[Address]

Dear Professor [Name]:

I am a Ph.D. candidate at the Louisiana State University School of Music. The purpose of the enclosed questionnaire is to assist in my study of the status of modal counterpoint in selected NASM schools.

Please forward this questionnaire to the faculty member who teaches modal counterpoint. If modal counterpoint is not offered at your school, please forward it to the head of the music theory faculty.

A response in the enclosed return envelope by March 31, 1985, will be greatly appreciated.

Thank you.

Sincerely,

John P. Senick

John P. Senick
2019 Jasper Avenue #A
Baton Rouge, LA 70810
April 2, 1985

[Address]

Dear Professor [Name]:

I am a Ph.D. candidate at the Louisiana State University School of Music. The purpose of the enclosed questionnaire is to assist in my study of the status of modal counterpoint in selected NASM schools.

Please forward this questionnaire to the faculty member who teaches modal counterpoint. If modal counterpoint is not offered at your school, please forward it to the head of the music theory faculty.

You should have received my February 28 mailing of this questionnaire. If the original questionnaire has already been completed and returned, please disregard this letter and its enclosures; if it has not, your cooperation by a response in the enclosed return envelope by April 21, 1985, will be greatly appreciated.

Thank you.

Sincerely,

John P. Senick

John P. Senick
APPENDIX C

PARTICIPATING INSTITUTIONS

American Conservatory of Music
The American University
Ball State University
Baylor University
Boston Conservatory of Music
Brigham Young University
Butler University, Jordan College of Fine Arts
California State University, Fresno
California State University, Fullerton
California State University, Northridge
Catholic University of America
Central Missouri State University
Central Washington University
Chicago Musical College of Roosevelt University
Cleveland Institute of Music
Colorado State University
Converse College
DePaul University
Drake University
Duquesne University
East Texas State University
Eastern Illinois University
Eastern Kentucky University
Eastern Michigan University
Eastern Washington University
Emporia State University
Fort Hays State University
George Washington University
Hardin-Simmons University
Hartt School of Music
Howard University
Illinois State University
Indiana University
Indiana University of Pennsylvania
Ithaca College
James Madison University
Kent State University
Lewis and Clark College
Louisiana State University
Manhattan School of Music
Memphis State University
Miami University
Michigan State University
New England Conservatory of Music
New Orleans Baptist Theological Seminary
New York University
Norfolk State University
North Texas State University
Northern Illinois University
Northwestern University
Ohio State University
Ohio University
Pacific Lutheran University
Peabody Institute of Johns Hopkins University
Philadelphia College of the Performing Arts
Pittsburg State University
Southern Baptist Theological Seminary
Sam Houston State University
San Francisco Conservatory of Music
San Francisco State University
Southern Illinois University, Carbondale
Southwestern Baptist Theological Seminary
State University College of Arts and Science, Potsdam
State University College, Fredonia
Syracuse University
Temple University
Texas A and I University
Texas Christian University
Texas Tech University
Tulane University
University of Akron
University of Arizona
University of Arkansas
University of Cincinnati
University of Colorado
University of Georgia
University of Hawaii at Manoa
University of Houston
University of Idaho
University of Kansas
University of Kentucky
University of Louisville
University of Lowell
University of Miami
University of Michigan
University of Minnesota
University of Mississippi
University of Missouri, Columbia
University of Missouri, Kansas City
University of Montana
University of New Mexico
University of North Carolina
University of Northern Colorado
University of Northern Iowa
University of Notre Dame
University of Oklahoma
University of Oregon
University of Redlands
University of Southern Mississippi
University of Tennessee
University of the Pacific
University of Tulsa
University of Utah
University of Washington
University of Wisconsin-Madison
University of Wyoming
Virginia Commonwealth University
Washington University
Wayne State University
Webster University
West Chester University
West Virginia University
Western Illinois University
Western Michigan University
Western Washington University
Wisconsin Conservatory of Music, Inc.
Youngstown State University
APPENDIX D

REMAINING PRINCIPAL TEXTS


APPENDIX E

REMAINING SUPPLEMENTARY TEXTS


APPENDIX F

RESPONSES TO QUESTION 24:
"ARE FACSIMILE MANUSCRIPTS OF THE PERIOD STUDIED IN YOUR CLASS?"


3. "Facsimiles of late 16th-century white mensural notation; other polyphonic vocal compositions in two and three parts of Josquin, Lassus, Palestrina, Victoria, and Byrd."

4. "Lassus: all the two- and three-voice motets."

5. "Wide variety of manuscripts and theoretical sources from Musica Enchiriadis through published prints of the 16th century."


7. "Very short examples of Palestrina."

8. "Palestrina."


11. "Facsimile contained in Jeppesen."


14. "Those contained in Soderlund's *Examples.*"

15. "Lassus, Palestrina, Ingegneri."

16. "Palestrina; French chansons."

Four respondents reported study of facsimile manuscripts, but did not name specific works or composers.
VITA

John Peter Senick, Jr. was born on March 14, 1958, and was raised in Middlefield, Connecticut. He attended Coginchaug Regional High School, Durham, Connecticut, while concurrently studying piano at the Choate School, Wallingford, Connecticut, and the Neighborhood Music School, New Haven, Connecticut. He entered Central Connecticut State College and received the Bachelor of Science degree in Music Education in December, 1979. The following year he entered Syracuse University, Syracuse, New York, as a University Fellow and received the Master of Music degree in Music Theory in August, 1982. In the same month, he moved to Baton Rouge, Louisiana, to begin work at Louisiana State University on the Doctor of Philosophy degree in Music Education (College Theory Pedagogy); since then, he has been an LSU Alumni Federation Fellow, and has taught freshman and sophomore music theory.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: John Peter Senick

Major Field: Music Education

Title of Dissertation: The Status of Modal Counterpoint in Selected Colleges and Universities in the United States and a Survey of Selected Modal Counterpoint Textbooks.

Approved:

Robert F. Hembrough
Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

27 June 1986