




Bruce Benward & Marilyn Saker

Music

IN THEORY AND PRACTICE

Ninth Edition  VOLUME II

Music

IN THEORY AND PRACTICE

VOLUME II

Ninth Edition

Bruce Benward

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Preface

To the Student

Volume 1 of *Music in Theory and Practice* was a general introduction to music theory. You spent time mastering the details of music syntax and discovering how small patterns, such as scales, intervals, and triads, combine to create larger units—phrases, periods, two-part form, and three-part form. This volume focuses on musical styles from the Renaissance to the present. It includes more complex chords, an emphasis on larger forms, and strategies to help you analyze the compositions you perform.

The goal of this volume is the practical application of information. The analytical techniques presented here are carefully designed to be clear, uncomplicated, and readily applicable to the repertoire you will develop during your career as a musician. The thorough understanding of the musical structure of a composition that you gain through analysis considerably reduces the time required for preparing a performance of that work.

New to this Edition

The ninth edition of *Music in Theory and Practice* includes the following changes:

1. The placement of musical examples has been revised to eliminate as many awkward page turns and cross-references as possible.
2. “The Early Twentieth Century,” which appeared as a single chapter in the eighth edition, has been expanded into two chapters separating the explanation of compositional devices from pitch-class set theory.
3. A series of pedagogical “practice” instructions have been added to guide students through their initial efforts at understanding concepts.
4. Several new full-length compositions have been added to allow students additional opportunity to study complete works rather than isolated sections of a composition.

Texts and Supplements

This two-volume series is a part of a carefully integrated package. The following texts and ancillaries are available for the ninth edition:

For students and instructors:

Music in Theory and Practice, Volume 1

Music in Theory and Practice, Volume 2

Workbook to Accompany *Music in Theory and Practice*, Volume 1

Workbook to Accompany *Music in Theory and Practice*, Volume 2

Online Learning Center at www.mhhe.com/mtp9

For instructors:


Instructor’s Manual to Accompany *Music in Theory and Practice*, Volume 1

Instructor’s Manual to Accompany *Music in Theory and Practice*, Volume 2

Workbook Solutions Manual to Accompany *Music in Theory and Practice*, Volume 1

Workbook Solutions Manual to Accompany *Music in Theory and Practice*, Volume 2

Online Learning Center at www.mhhe.com/mtp9

Resources available from the Online Learning Center include printable versions of the Instructor’s Manuals and Workbook Solutions Manuals, assignment templates compatible with Finale® music notation software, supplementary drill assignments, testing materials, and recordings. Audio examples posted online for this edition of *Music in Theory and Practice* are identified throughout the texts and workbooks with the following graphic: .

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It is with deep appreciation and sincere gratitude that I thank Chris Freitag for his numerous important contributions to *Music in Theory and Practice*. His many years of work on behalf of the text, along with his always wise and patient counsel, made a significant impact that will never be forgotten.

The exemplary work of the McGraw-Hill professional staff deserves both recognition and commendation. The efforts of Sarah Remington, Erin Melloy, Barbara Hacha, Jana Singer, Kay Munson, Yu Vongkiatkajorn, Laura Wilk, Craig Leonard, Dawn Groundwater, and the entire production team are genuinely valued and appreciated.

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Denise Root Pierce, *Eastern Michigan University*
Lauren Shackelford, *The Master's College*

I would be remiss not to acknowledge the life's work of my brilliant mentor and kind-hearted coauthor, Bruce Benward. Simply put, without Bruce Benward, there would be no *Music in Theory and Practice*. His creative genius and enduring vision continues to be a motivating force behind the text, and his timeless perspective remains part of the 9th edition. Dr. Benward's significant contributions are respectfully acknowledged, along with the promise that *Music in Theory and Practice* will forever be "The Benward."

Marilyn Saker

PART A

The Renaissance and Baroque Periods

Renaissance Period (1450–1600)

The term *Renaissance* refers to the era of the flowering of the arts and literature that followed the Middle Ages. The overriding function of music in the Renaissance period was to contribute to worship. Although greatly overshadowed by the sacred music of the period, secular works did exist and were an important part of the literature.

Vocal music was far more common than instrumental music during the Renaissance. Choruses came into being shortly before the beginning of the Renaissance but did not reach full flower until well into the era. Choruses of the time were usually small groups of perhaps 12 to 15 singers. The choral group was often divided into four parts—the familiar soprano, alto, tenor, and bass. Late Renaissance music often required a fifth part, either a second soprano or a second tenor, and works for six, eight, and even 16-part choruses were not unusual. Instrumental groups frequently accompanied choruses and usually doubled the voice parts. In chapels, however, the groups sang *a cappella*, or unaccompanied.

As an introduction to the music of the late Renaissance, we will study two- and three-part vocal polyphony, concentrating our attention on the works of Orlande de Lassus, Josquin Desprez, Giovanni Pierluigi da Palestrina, and Tomás Luis de Victoria.

Baroque Period (1600–1750)

The *baroque* was a period of great change. Baroque composers preferred new tonality systems to the modality of the Renaissance. Their compositional style made it possible to hear the words of sung texts more easily. Instrumental music began to assume more importance than vocal music for the first time in history. Improvisation of music was a common practice, particularly in the performance of accompaniments and in the performance of opera singers, who were expected to improvise embellishments at certain points in their arias. Much of the music of the baroque included a figured bass that served as a basis for improvising accompaniments.

We will examine instrumental works of the baroque period in contrapuntal texture, principally the two-part inventions and fugues of J. S. Bach.

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CHAPTER 1

Late Renaissance Polyphony

Topics

Modes	Musica Ficta	Consonant 4th
Dorian Mode	Unaccented Passing Tone	Hocket
Phrygian Mode	Accented Passing Tone	Clausula Vera
Lydian Mode	Lower Neighboring Tone	Plagal Cadence
Mixolydian Mode	Suspensions	Weak Interior Cadences
Aeolian Mode	Portamento	Text Setting
Ionian Mode	Nota Cambiata	Agogic Accent
Final	Six-Five Figure	Imitation

Important Concepts

Late Renaissance polyphony refers to music from approximately 1550 to 1600. The polyphony of this period is perhaps the purest ever written because it is not influenced by the functional harmony of later periods. Interacting melodic lines characterize the compositional style of this period.

Modes

Sixteenth-century music is essentially modal. The *Dorian*, *Phrygian*, *Lydian*, and *Mixolydian modes* were in common use. The *Aeolian* (natural minor scale) and *Ionian* (major scale) modes were used occasionally. Each mode is identified by its beginning tone, called the *final*.

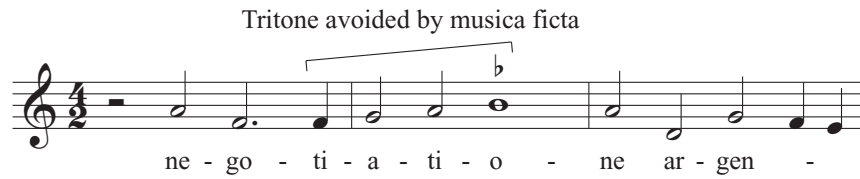
Mode	Piano White Keys	Final
Dorian	D to D	D
Phrygian	E to E	E
Lydian	F to F	F
Mixolydian	G to G	G
Aeolian	A to A	A
Ionian	C to C	C

Musica Ficta

Altered tones were frequently added to the pure modes. This practice became known as *musica ficta*. Musica ficta accidentals were not written in the original manuscripts but were sung by the performers according to performance practices of the period. In modern editions the musica ficta accidentals are often indicated above the staves. The melodic tritone between F and B was avoided by lowering the B to B-flat (Figure 1.1).

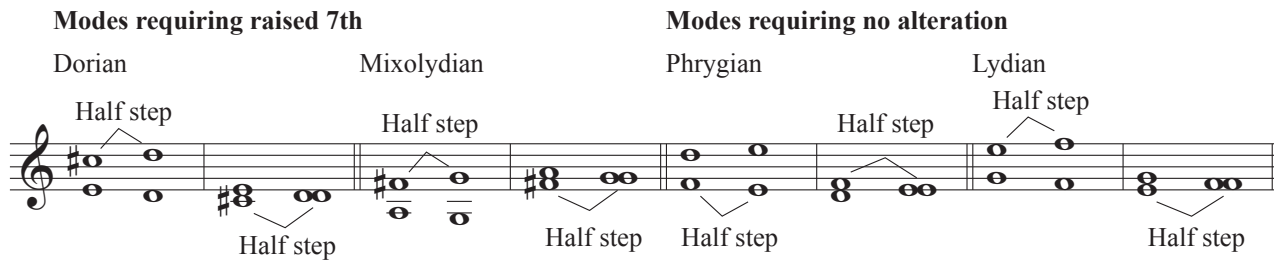
Figure 1.1

Lassus: *Beatus homo* (Happy Is the Man), mm. 24–26.



In the Dorian and Mixolydian modes, a “leading tone” was created at cadences by raising the seventh scale degree. The Phrygian and Lydian modes required no alteration at cadence points (Figure 1.2).

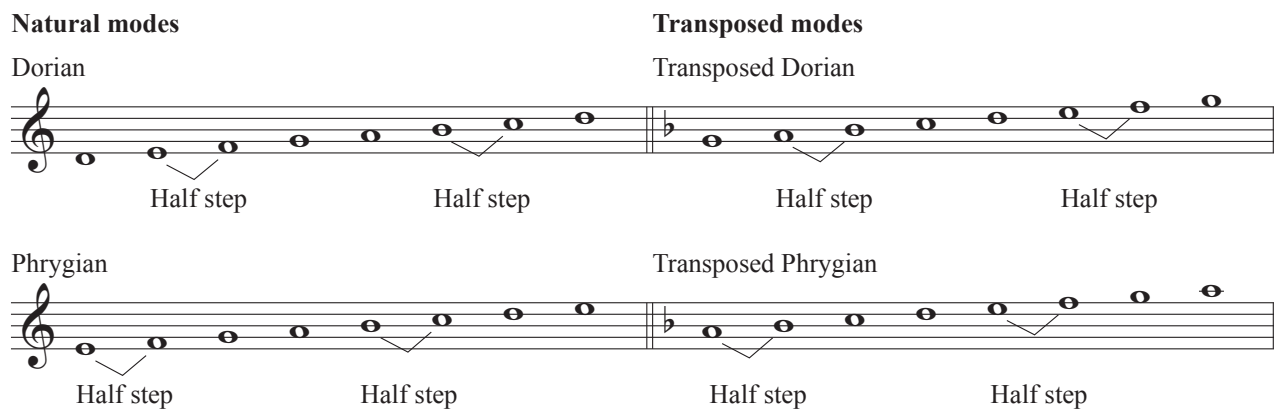
Figure 1.2



Transposed Modes

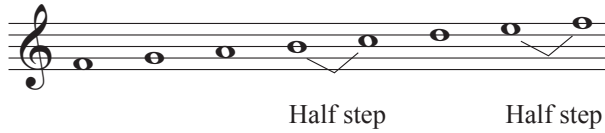
The modes were often transposed a perfect fifth lower, creating a key signature of one flat (Figure 1.3).

Figure 1.3



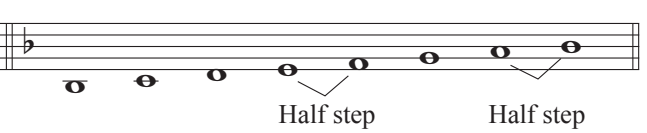
Natural modes

Lydian

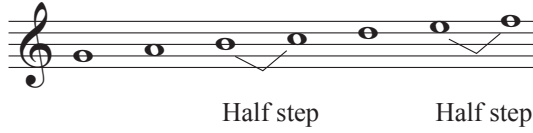


Transposed modes

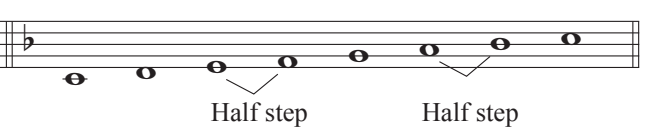
Transposed Lydian



Mixolydian



Transposed Mixolydian

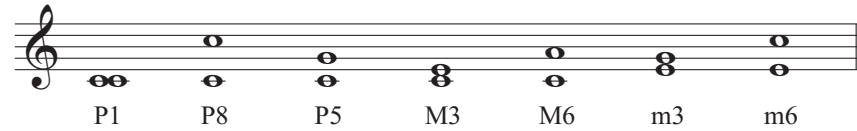


Consonance

In late Renaissance polyphony, vertical structures were organized according to the consonant intervals above the lowest-sounding tone (Figure 1.4).

Figure 1.4

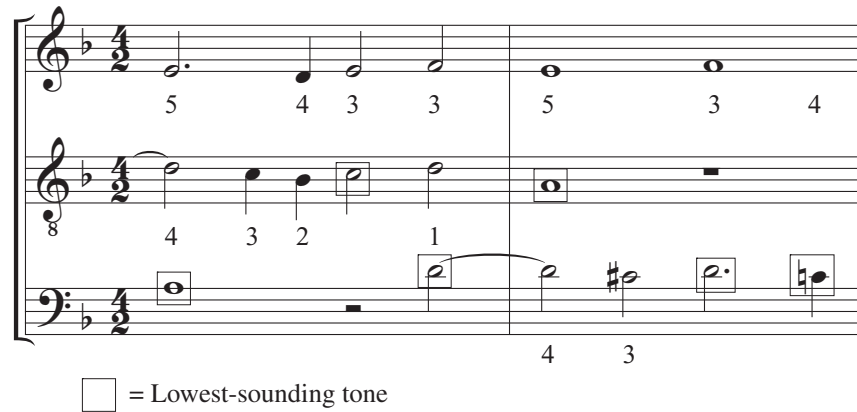
Consonant intervals in the sixteenth-century style



The lowest-sounding tone may not always be the lowest voice in the score because voice crossing was quite common (Figure 1.5).

Figure 1.5

Palestrina: *Missa Inviolata*, Credo, mm. 14–15.



The numbers between the staves in Figure 1.5 refer to the interval above the lowest-sounding tone. This method of analysis is employed throughout this chapter.

The concept of tonal harmony was unknown during the Renaissance period. Composers thought only in terms of consonances and dissonances.

Dissonance

Vertical dissonance was treated with considerable care. The dissonant intervals are: P4, M2, m2, M7, m7, and all diminished and augmented intervals.

Dissonance Types in Two-Voice Writing

Passing tones, lower neighboring tones, suspensions, portamentos, and cambiatas are the only dissonances found in two-voice writing.

Unaccented Passing Tone

Unaccented passing tones in half notes are found on beats 2 and 4 in $\frac{4}{2}$ meter, in quarter notes on the second half of any beat, and in eighth notes in unstressed locations. Unaccented passing tones are used in ascending and descending directions (Figure 1.6).

Figure 1.6

Josquin Desprez: *Missa "L'homme armé super voces musicales"*
(Mass based on "The Armed Man"), Benedictus, mm. 26–27.

The figure shows two staves of music in 4/2 time. The upper staff contains a half note on G4, followed by a half note on F4. The lower staff contains a half note on G3, followed by a half note on F3. The notes are labeled with fingerings: 3, 4, 6, 5, 6, 7, 8, 9. The notes F4 and F3 are circled and labeled 'PT' (Passing Tone).

Accented Passing Tone

Accented passing tones in quarter notes occur only on beats 2 and 4 in $\frac{4}{2}$ meter, and only in a descending direction. Half-note accented passing tones were not allowed (Figure 1.7).

Figure 1.7

The figure shows two staves of music in 4/2 time. The upper staff contains a quarter note on G4, followed by a quarter note on F4, then a quarter note on E4, and finally a quarter note on D4. The lower staff contains a quarter note on G3, followed by a quarter note on F3, then a quarter note on E3, and finally a quarter note on D3. The notes F4 and F3 are circled and labeled 'PT' (Passing Tone). The note F4 has an accent (>) above it.

Lower Neighboring Tone

Lower neighboring tones occur in quarter notes in unstressed locations (Figure 1.8).

Figure 1.8

Josquin Desprez: *Missa Da pacem*, Credo, mm. 9–10.

Figure 1.8 shows a two-voice setting in 4/2 time. The upper staff (treble clef) and lower staff (bass clef) are shown. Fingerings are indicated by numbers 3, 5, 2, 4, 3, 4, 5, 6, and 7. Labels PT, NT, and PT are placed above the notes. Circled numbers 4, 2, 4, and 7 are placed below the notes.

Suspensions

In two-voice writing, the only suspensions available are 7–6 and 2–3. The suspension occurs on beats 1 or 3 in $\frac{4}{2}$ meter and the resolutions on beats 2 or 4 (Figure 1.9).

Figure 1.9

Lassus: *Beatus vir in sapientia* (Blessed Is the Man), mm. 23–24.

Figure 1.9 shows a two-voice setting in 4/2 time. The upper staff (treble clef) and lower staff (bass clef) are shown. Labels (prep.), SUS (resol.), and PT are placed above the notes. Circled numbers 2 and 4 are placed below the notes. An arrow points to the lower staff with the label "2-3 suspension".

Decorated suspensions are common. The decorations usually consist of a portamento (discussed in the following section) or with double eighth notes where the second eighth note is a lower neighboring tone (Figure 1.10).

Figure 1.10

Lassus: *Serve bone* (Well Done), mm. 5–6.

Figure 1.10 shows a two-voice setting in 4/2 time. The upper staff (treble clef) and lower staff (bass clef) are shown. Labels Portamento and Pair of eighth notes are placed above the notes. Labels PT (prep.), SUS (resol.), and SUS (resol.) are placed above the notes. Circled numbers 4, 7, and 7 are placed below the notes.

Portamento

The *portamento* is a common device of the late Renaissance that resembles the anticipation found in later periods. The portamento figure consists of three notes—often a dotted half note (or a half note tied to a quarter note), a quarter note, and a half or quarter note. The portamento tone is the second of the three (Figure 1.11).

Figure 1.11

Portamento figure as suspension decoration

Musical notation for a portamento figure as a suspension decoration. The figure is shown in a two-staff system. The upper staff contains a melodic line with a dotted half note followed by a quarter note and a half note. The lower staff contains a bass line with a dotted half note followed by a quarter note and a half note. The portamento figure is indicated by a bracket above the notes. The notes are labeled with fingerings: 3, 6, 7, 6, 6, 5, 3, 6. The word "PORT" is written above the notes, and "con." and "dis." are written below the notes to indicate consonance and dissonance.

Dissonant portamento

Musical notation for a dissonant portamento figure. The figure is shown in a two-staff system. The upper staff contains a melodic line with a dotted half note followed by a quarter note and a half note. The lower staff contains a bass line with a dotted half note followed by a quarter note and a half note. The portamento figure is indicated by a bracket above the notes. The notes are labeled with fingerings: 3, 3, 4, 3, 4, 6, 7, 3, 8. The word "PORT" is written above the notes.

Nota Cambiata

A forerunner of the eighteenth-century changing tones, the *nota cambiata* is a four-note melodic figure. The second note of the four is the *nota cambiata* itself. The first and third notes are always consonant with the lowest-sounding tone, whereas the second and fourth may or may not be dissonant (Figure 1.12).

Figure 1.12

Musical notation for a *nota cambiata* figure. The figure is shown in a two-staff system. The upper staff contains a melodic line with a dotted half note followed by a quarter note and a half note. The lower staff contains a bass line with a dotted half note followed by a quarter note and a half note. The *nota cambiata* figure is indicated by a bracket above the notes. The notes are labeled with intervals: 2nd, 3rd, 2nd. The word "NC" is written above the notes. The notes are labeled with fingerings: 5, 4, 3, 6, 8.

Suspensions

In polyphony with three or more voices, the 9–8 (2–1) and 4–3 suspensions occur, as well as the 7–6 and 2–3 suspensions described on page 7 (Figure 1.13).

Figure 1.13

Palestrina: *Missa Inviolata*, Credo, mm. 20–21.

9–8 and 4–3 suspensions

The musical score for Figure 1.13 consists of three staves: Soprano (top), Alto (middle), and Bass (bottom). The time signature is 4/4. The key signature has one flat (B-flat). The score is divided into two measures. In the first measure, the Soprano voice has notes G4, A4, B4, and C5. The Alto voice has notes E4, F4, G4, and A4. The Bass voice has notes C3, D3, E3, and F3. In the second measure, the Soprano voice has notes B4, A4, G4, and F4. The Alto voice has notes E4, D4, C4, and B3. The Bass voice has notes C3, D3, E3, and F3. Circled numbers indicate fingerings: 5, 8, 9, 10 for Soprano; 3, 4, 5, 6, d5 for Alto; and 3, 4, 3, 5 for Bass. Labels 'PT' (Perfect Tone) are placed above notes G4, A4, B4, C5, E4, F4, G4, A4, C4, D4, E3, and F3. Labels 'SUS' (Suspension) are placed above notes B4, A4, G4, F4, E4, D4, C4, and B3.

The Six–Five Figure

Occasionally one voice will sing a 5th above the lowest-sounding tone at the same time that another voice sings a 6th. Although both of these intervals are consonances, a dissonance occurs between them that requires resolution. The 5th resolves downward as a suspension, whereas the lowest-sounding voice moves upward, creating a 3rd (Figure 1.14).

Figure 1.14

Palestrina: *Missa Jam Christus astra ascenderit*, Credo, m. 24.

The musical score for Figure 1.14 consists of three staves: Soprano (top), Alto (middle), and Bass (bottom). The time signature is 4/4. The key signature has one flat (B-flat). The score is divided into two measures. In the first measure, the Soprano voice has notes G4 and A4. The Alto voice has notes E4, F4, G4, and A4. The Bass voice has notes C3, D3, E3, and F3. In the second measure, the Soprano voice has notes B4 and A4. The Alto voice has notes E4, D4, C4, and B3. The Bass voice has notes C3, D3, E3, and F3. Circled numbers indicate fingerings: 5, 6, 6, 5 for Soprano; 3, 4, 6, 5, 3 for Alto; and 3, 4, 6, 5, 3 for Bass. A label 'PT' (Perfect Tone) is placed above note E4 in the second measure.

The 6–5 figure