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TONE THINKING EAR TESTING

CAROLYN ALDEN ALCHIN

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TONE THINKING AND EAR TESTING

A work that directs the student in helping himself to develop discriminative hearing from the simplest beginning to difficult modulations and chromatic harmonies

by
CAROLYN ALDEN ALCHIN
Author of
"APPLIED HARMONY"



PRICE \$2.00

Published by
C. A. ALCHIN

1227 SOUTH HOOVER STREET
LOS ANGELES :: CALIFORNIA

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PREFACE.

Music is the union of *tone* and *rhythm*, so it naturally follows that the study of music should begin with the training of the *Ear* and *Feeling*.

Thinking in terms of sound is a pre-requisite for sight-singing and all truly creative work, and as the study of Harmony and Counterpoint should be the study of tonal and rhythmic relations, *Tone-Thinking* and *Ear-Training* should precede or accompany the study of those subjects.

Every advance in music education renders more clear the advantage and the necessity of understanding the NATURE OF MUSIC, hence the need and demand for ear training of a high order, work which includes something more than mere pitch of sounds.

Another advantage of value is the habit of observation that is cultivated. In time, one finds his power of attention always on the alert; not by conscious effort, but by habit. The perceptive faculties are always on duty.

As rhythm is the most elementary factor of music, and as there *is* no music without rhythm, the first command should be, *feel and hear rhythm*, and the second and third are like unto it.

Rhythm includes the grouping of tones in a beat: beats in a measure or bar: the grouping of measures or bars into sections and phrases, followed by the longer phrases that are equivalent to line or verse in poetry; and the grouping of lines or verses into stanzas. The increased lengths are introduced as the ability to think and hear increases. Much of the spirit of a composition depends upon the rhythm.

The expression of ideas is impossible except through form. Thinking and hearing in phrases is as necessary for appreciation, interpretation and composition, as form is to a picture, or the grouping of words together for the expression of ideas.

Since melody is intoned rhythm, it merits the next consideration. Absolute pitch is unnecessary, but *relative pitch* is

most important if one expects to feel and hear the quality of tone resulting from key-relationship.

If the real beauty of the tone world is not a sealed book, one should hear the *nature of the material of music*, not only that arising from key-relationship, but the harmonic relations and the relation of both to rhythmic accents. As every ray of light includes all color, so every tone includes the harmonic prism. A study of overtones as illustrated in modern music will illuminate this fact.

Much is being said and written about self-expression. How is one to express himself if he has no feeling for, or understanding of the material that he is using? We cannot express ourselves in a language that we do not understand, so why expect to do it in music? Do the color blind attempt to paint?

It is really pathetic to see students of harmony toil over their work which they neither hear or think, trying to write acceptably with no idea of tonal or rhythmic relations, trying to create with what to them, is lifeless material.

Those deficient in the power to think music resort to arbitrary rules, and as rules apply to specific cases only, they are valueless as a means for development of the music sense, excepting as the pupil deduces them from his own experience. In the examinations of so-called advanced students, only a small proportion show any signs of real musicianship. Why?

There are teachers of technic and teachers of music. The latter should so direct the work of the pupil that *hearing* and *feeling* are unavoidable. To listen well and profitably in the way of appreciation, one's knowledge *of* and feeling *for* tonal and rhythmic relations should be so complete that it is a part of one's self. One should unconsciously hear as the discriminating artist sees shades and effects of color. Training should be continued until the beauty of a great work can be appreciated without being marred by any detail or factor.

In this work the author has provided *self-help* with every lesson. First, because effort means life. One never assimilates until he makes independent effort and application. Second, because no teacher has the time for all that should be done. For the average student, the cultivation of discriminative hearing

is a matter of years, requiring persistent, well-directed effort. The necessity of dictation makes the teacher's help indispensable, but a pupil should be required to study and prepare lessons as in other branches of music education.

The material has been introduced progressively, and in each case related to all of the preceding material in various ways, the requirements increasing in difficulty as the power and understanding of the student increases. Harmonies are introduced before the melodies upon which they are based, because it is easier and better pedagogy to first perceive synthetically, then follow with the analytical hearing of the parts. Much emphasis has been placed on the various relationships, because upon that depends the power to anticipate and think in larger units.

Small children may not be able to do all of the home work, but if properly presented and with but *one new fact in a lesson*, they will do everything but play some of the more difficult examples. Because a thing never has been done, is no reason why it could not or should not be tried. Successful teachers continually set higher standards for themselves.

CAROLYN ALDEN ALCHIN.

Los Angeles, California.

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CHAPTER I.

1. *Music is the union of tone and rhythm.*

As it appeals to the *ear* and *feeling*, the first step in studying it should be training the ear to *discriminate between sounds and rhythms*.

2. Since there is no music without rhythm, begin by first observing the regularity of beat or pulse, then the regularity of strong and weak beats. Some students feel the former only. In that case, they should listen to music with strongly defined and marked rhythms until they not only feel the beat, but *the measure*; that is, *strong, weak, strong, weak* (two-pulse measure); or *strong, weak, weak* (three-pulse measure). The harmonies accentuate the rhythm, so it is easier for the student to hear the accents than in a single part. Use only two or three-pulse measure in the beginning:

Ex. 1.



Ex. 2.



3. When the student can distinguish the measure of simple compositions, follow with dictation from one tone:

Ex. 3.



Direct attention to and exaggerate the feeling of progress from the weak pulse to the strong, letting the voice connect "two-one," or "three-one" as though the weak and following strong were inseparable.

4. Clap the hands or make any movement that will help to acquire a physical sense of rhythmic accents. The writer uses the following movements, suggested by the Dalcroze system: For the strong pulse, drop the hands at the sides, letting the weight fall from the shoulder. This is valuable for any one who needs practice in relaxation, and especially so for pianists.

a. For the weak pulse, raise the hands above the head. As one should feel that the weak pulse progresses to the strong, this movement is very significant.

b. For a three-pulse measure, the arms may be raised to a horizontal position on the second pulse, then to the perpendicular position, a position always used for the weakest pulse of a measure, or *bar*, as some prefer to call it.

5. When one can hear and feel the measure and make the arm movements with precision, the following may be used for ear tests, the student naming the measure, two or three-pulse:

Ex. 4.

1 2 3

4 5

6 7

8 9

10 11

a. These should be expressed by physical movements, also written on the blackboard by the students. As they should be written in perfect time, there should be no attempt to make round note-heads. A small stroke is sufficient, and for the half notes a second stroke above the first which will be complete when the stems are added, this too being done in perfect time.

Hearing these without a change of pitch directs the attention to the one purpose of the lesson, the rhythm.

6. When the student writes what has been heard, he may be told that the bars are placed to locate the accented notes. Be *sure* that the grouping within the bars is felt, also *their relation* to the following accent. Isolated measures should never be considered.

7. The sense of rhythm is more rapidly developed by the use of the divided beat. For the very young, or those lacking in rhythmic feeling, the divided beat may be illustrated by words of two or more syllables, also by playing or singing two or more notes while the student sings one. For example:

Ex. 5.

The image shows two staves of musical notation. The first staff is labeled 'Ex. 5.' and contains two measures. The first measure has four groups of notes: a quarter note, a pair of eighth notes, a pair of eighth notes, and a quarter note. The second measure has a quarter note, a triplet of eighth notes, a quarter note, a pair of eighth notes, a pair of eighth notes, a quarter note, a quintuplet of eighth notes, a pair of eighth notes, and a quarter note. The second staff also contains two measures. The first measure has a quarter note, a pair of eighth notes, a triplet of eighth notes, a quarter note, a pair of eighth notes, a triplet of eighth notes, a quarter note, a pair of eighth notes, and a quarter note. The second measure has a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a dotted half note, and a quarter note.

8. Employing syllabic accentuation corresponding to the rhythmical, care should be taken that one does not depend upon that indefinitely, and so fail to develop a keen sense of rhythm from the music itself.

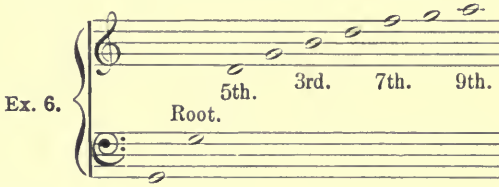
a. The writer has a strong objection to the use of the word "and" in counting, as it takes too much time and stress. *Two notes in one pulse should be heard and felt as a unit, or a two syllable word, not two distinct words.*

TRY THIS: To the count, add a light, unaccented syllable such as "ly"; counting, *one-ly, two-ly*, etc.; and for the triplets, *one-a-ly, two-a-ly*, etc. Whatever is used should be something that groups itself easily and rapidly.

CHAPTER II.

OVERTONES, TONE RELATIONS, KEY, BIRD NOTES AND OTHER DICTATION EXERCISES.

9. In rhythm we have time relation. *Nature gives us space relation in the overtones, some of which are here given:*



As seen in the foregoing, after the octave occurs the *fifth*, which is followed by the harmonic root or generator *above*. After years of teaching and observation, the writer is convinced that the order of presenting material according to Nature's Plan is not only the most scientific and logical, but it is by far the easiest way and brings infinitely better results.

10. *Sight-singing and tone-thinking* are factors of ear training. Sight-singing associates the sound with the symbol, and if one can *think* the sound of a tone or interval, he is quite likely to recognize it when given in dictation.

11. THE FIRST STEP IN TONE-THINKING IS TO ESTABLISH THE MEASURE, PREFERABLY THREE-PULSE, AS THAT IS EASIER THAN TWO-PULSE.

12. Next, *play* and count two measures as at Ex. 7, exaggerating the accents, then *sing* some tone higher on the next accented pulse. No pitch should be taken on the piano, but the student should sing just what seems to "go itself."



a. One who feels the rhythm will sing either the fifth or the octave above. Should it be the octave, sing an octave both above and below any pitch that is possible for the voice, and *after singing*, test the accuracy by playing it. For example, play the notes of the bass staff and sing those on the treble:

Ex. 8.

or

b. One is more likely to sing the fifth than the octave, and it is the next tone desired, because it is the next one of the harmonic series.

c. Under no circumstances should the desired tone be played first. With strongly marked accent, play the first two measures of Ex. 9, hold with the pedal and sing a tone higher. If one feels the rhythm, he rarely fails to sing a fifth higher, as at *b.* Some keys are easier than others, but eventually one should be able to think a given interval from any given tone.

Ex. 9.

b

The tone that generates is called the ROOT.

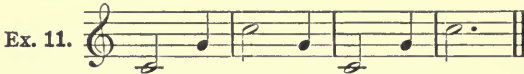
13. Play the pattern at Ex. 10, excepting the last tone, sing the fifth and another tone higher, taking it on the accent as in the example. Because it is the next tone in the harmonic series, the root, which is a fourth above the chord-fifth is the tone one naturally sings.

Ex. 10.

14. Having sung the tones required in the foregoing examples, find them on the keyboard and observe the distance between each, counting both the first and last tone of the interval. *The name of the interval is determined by the number of staff degrees represented, and the specific type by the kind of seconds or steps included.*

15. Seconds are said to be *large*, when, as they appear on the keyboard, there is a tone between them. For example, F \sharp lies between F and G, so the interval from F to G is a large second, and from either to F \sharp is a *small* second.

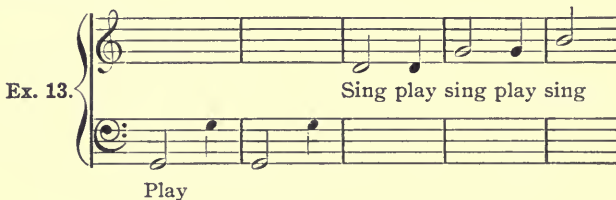
16. The octave that includes two small seconds as in the foregoing examples is said to be PURE. The term PERFECT is also applied. Fifths and fourths including one small second are said to be PURE or PERFECT. For eye training, write the pattern at Ex. 11 in several keys, singing and naming while writing:



17. Play *with strongly marked accent*, the first three measures of Ex. 12 and sing another tone on the following accent. If one feels the rhythm, the tone in the parenthesis will be taken. If one fails to think it, play again, exaggerating the accent:



18. For self-testing, sing a tone on the strong beat of the measure, and while holding it, play the same on the third beat. For example:



19. A KEY is a group of tones that are related to a *tone center* which is always a harmonic point of rest. In key relation, this tone is called THE TONIC, the syllable name, DO. Everything else in key is named and numbered according to its relation to, or distance from the TONIC.

The technical name for the fifth above the Tonic is DOMINANT, the syllable name, SOL.

20. Beginning with any pitch that is easy, take a tone as Tonic, and sing the Dominant below, returning to the Tonic on the accent as in Ex. 14:

Ex. 14. 

One can use scale numbers or syllables, according to preference.

21. Beginning with the weak pulse, take a given tone as Sol—the scale-fifth—and sing the Tonic above, as at Ex. 14, *b*.

EMPLOY AT LEAST TWO ACCENTS, NEVER LESS. MORE ARE BETTER.

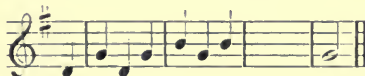

An inexperienced student should be shown how to find the intervals on the keyboard so that they can be played correctly from the first.

22. The syllable name of the tone located a third above the root is MI, and as both of the steps from Tonic are large, it is said to be a *large third*.

Sing and write Ex. 15 in several keys, doing it in perfect time:

Ex. 15. 

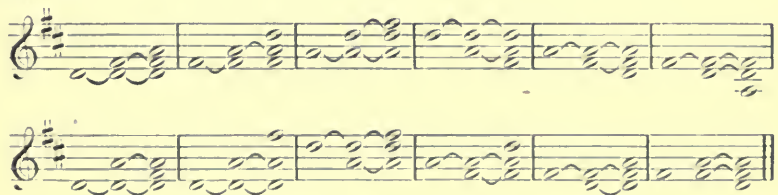
23. Sing Ex. 16 and supply two tones for the vacant measure, one higher and one lower:

Ex. 16.  Solution: 

As the fifth is the next overtone, few if any will fail to take it.

24. In classes, let the students sing the three tones in chord relation, beginning with one and adding the others as at Ex. 17:

Ex. 17.



For individual work or self-help, sing the tones consecutively, taking with the piano *afterwards* and holding until one hears the voice part as a component of the whole.

25. A THREE-TONED CHORD IS CALLED A TRIAD. *Comprised of a large third and pure fifth, it is said to be a MAJOR TRIAD.*

Observing the structure of a major triad, what are the steps or seconds from third to fifth? With one small second, the interval is said to be a *small third*.*

26. With the different positions of a triad, as at Ex. 17, one sees that it is either a combination of thirds, or a third and a fourth. Since two of the three positions include a fourth, by all means learn to *think* and *hear* them, beginning with the different chord degrees and not always the root.

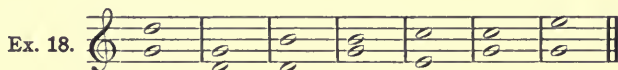
A fact to remember is, that *in a triad, the interval of a fourth is always from chord-fifth up to root.*

27. In taking the intervals from dictation, one means of identifying or distinguishing the fourth from the fifth is the effort to place a chord degree within the two notes forming the interval. It is easy to sing a chord degree within a fifth, much less so within a fourth, especially at this stage of the work.

28. What is the interval from fifth *up* to third? *Sixths that include but one small second are said to be large.*

29. What is the interval from third *up* to root? *A sixth including two small seconds is said to be small.*

30. With either piano or voices, hold two tones of a chord and sing the third one. For example, a third should be added to the fifth in the first measure of Ex. 18, and both above and below the fourth in the second measure:



31. Beginning with chord-third and finding the fifth and root above is much more difficult than beginning with other chord degrees. It is made more easy by establishing rhythmic progress like the following:

*The writer uses the term *large* and *small* in preference to major and minor because they convey a better idea of distance or size, just as *diminished* is used to distinguish something smaller, and *augmented* something larger. Theorists who use these terms have a very good reason for doing so.

Ex. 19. 

Do this, beginning on different degrees of pitch.

32. Although they are incomplete, as we understand melodies, the following bird notes are well worth using. If, incidentally, one is led to a larger interest in birds, the little songs will serve a double purpose.

When the exercises are given for dictation, the student should

First, tell the rhythm.

Second, sing with a neutral syllable to show that the melody has been correctly retained.

Third, name it by scale numbers or Sol-fège syllables.

Fourth, write it in perfect time.

Having made the note-heads in time, put on the stems in the same way, and lastly, the bars, just as the accent occurs. Dots, flags, etc., may be added afterwards. Summarizing the order of work: *FEEL, SING, NAME, WRITE*, and a child should play them if he is doing work at the keyboard.

BIRD SONGS.

Ex. 20.



The next number includes a dotted-eighth and sixteenth, the latter almost seeming to slip in between the beats. If one cares to apply a syllable to it, use the vowel *a*, saying "two-a one"; and in No. 17, "one-a two-ly", etc.

13 *Sva*.....

14

15

16

17 *Sva*.....

18

19

20

21

22

23

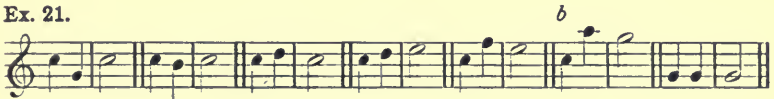
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CHAPTER III.

TONAL RELATIONS CONTINUED: MINOR MODE OF KEY. CADENCE. SCALE-SECOND IN MELODIC AND HARMONIC RELATIONS.

33. As a result of relation to the *tone-center*, every tone in key possesses either the quality of progression or repose. Singing the patterns at Ex. 21 and noting the character of each scale degree, one hears and feels that Do and Mi, scale 1 and 3, are tones of repose, and the remaining ones, tones of action progressing to the repose tones, such movement being called the *resolution*.

Ex. 21.



Notice that Re, scale-second, moves both ways. Which is the stronger tone of repose, Do or Mi?

a. Sol, scale-fifth has a synthetic quality, combining with both progression and repose tones in harmonic relation. *Melodically*, it is a tone of action resolving on the Tonic. Occurring at the close of a melody, or in contrast to preceding tones of action, Sol has the quality of repose, Ex. 21, *b*.

34. Before doing detail work with all of the key material, it is well to use Sol, the Dominant, as a distinct progression tone in melody, as in Ex. 24.

The law of contrast compels one to hear a change of quality in successive measures, especially between the last two, or the last two pulses of a melody.

35. A change of melodic quality (progression or repose) means a change of harmony.

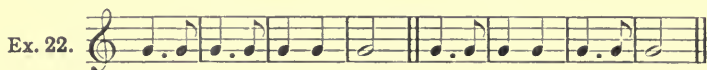
EVERY MELODY SHOULD HAVE AT LEAST TWO MEASURE ACCENTS AND AT LEAST TWO DIFFERENT HARMONIES.

36. SECTION is a term applied to the rhythmic group next larger than a bar or measure.* A section may be two bars or three, *not more*. At Ex. 22 each pattern consists of two

*As there is no universally accepted terminology for much of theoretical work, the writer has employed that which seems the most significant and comprehensive.

sections. Number 1 of Ex. 24 is a three-bar section. In groups of four or more bars, *rhythmic balance or proportion is maintained by having an equal number of accents in each section.*

a. In learning to hear in sections, the ear must have distinguishing points or places to rest, so it is well to change the rhythm, or repeat a distinct pattern, as at Ex. 22:



b. In the beginning, the harmonic contrast should be associated with rhythmic accents, then one learns to anticipate the changes of harmony on the accented beats of the measure and section.

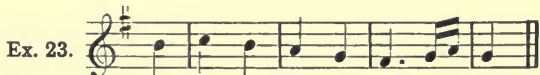
c. In a three-measure phrase, the contrast must necessarily fall on the second measure. In a four-measure melody, the contrasting quality may fall on the second or third measure, but the beginning of the third measure which is also the section accent, should be progression quality, in contrast to the close, which would naturally be the tonic quality. See Ex. 24 and others.

37. PHRASE is a term applied to a group of two or more bars or measures marked by a pause that is equivalent to a punctuation mark in literature. As a phrase refers to the *content*, it may be indicated by a comma, interrogation point, period, etc. Like sentences in language, a phrase may be long or short, the length depending upon the harmony, while the section is only a rhythmic grouping of twos or threes, like pulses in a measure. Ex. 23 contains two sections, but one phrase.

38. *The close of a phrase is called a CADENCE.* When the Tonic falls on the last of a rhythmic group, the close is in the nature of a period or completion of a sentence.

a. When a progression tone falls on the last of a rhythmic group, as it frequently does in melodies of more than four bars, the close is in the nature of an interrogation, so it may properly be called a "Rising Cadence."

39. In Ex. 23, the repose tones falling on the weak pulses and the weak measure of the phrase give no sense of pause, so there is no cadence until the last measure, when the Tonic and the strong rhythmic accent occur together:



Rhythmically, the weak pulses demand the strong: Harmonically, the progression tones seek equilibrium. When the two occur simultaneously, there is a cadence, and the phrase is complete.

a. FORM is outlined or given shape by the cadences, so hear everything as leading to some kind of cadence.

The teacher will observe that in the first tone-thinking required, and the first dictation work, the stronger tones fall on the accented pulses.

The patterns of Ex. 24 are so written that the progression tone, Sol, falls on both progression beats and measures.

40. Using the material of Ex. 24, first tap the measure and time values, one hand marking the former, and the other hand the latter. For example, No. 2 should be tapped as indicated in the following:

Right hand:	
Left hand:	

Reverse the operation, letting the right hand tap the pulses and the left the time values.

a. Sing the melodies, and if the Tonic and Dominant harmonies can be played with them, so much the better, as that accentuates the harmonic quality of each measure. *The melody should not be played, but only the harmonies on which they are based. Sight-singing means tone-thinking, and tone-thinking precedes or greatly assists discriminative hearing.*

b. The better one feels the harmonic regulation of a melody, the more sure one is of pitch. With the simple melodies taken at a lively tempo, many have but one harmony to a measure. Many of them have been so written, because that enables a student to think the measure as a unit, and not note by note which is fatal to sight-singing, ear-training, or the harmonization of melodies at sight.

41. Taking the melodies from dictation, the student should first name the measure (two or three-pulse): second, state the harmonic quality of each measure, *progression or repose* or Tonic, Dominant, etc., if one happens to be familiar with the technical names of the harmonies employed: third, sing the melody with a neutral syllable to prove that the tune has been retained; then name by syllable or scale number and write in perfect time as directed in paragraph 32.

Ex. 24.

1 2 3

4 5

6 7

8 9

42. Introducing the dotted-quarter note, compare the length with quarter notes by tapping the beat of the measure with one hand and the time values with the other, as in the preceding lessons. If one is weak in rhythm, this should be done with each example before it is sung.

Ex. 25.

1 2

4

5 6

7 8

9 10

11 12

13 14

43. After 1, 3 and 5 of scale, there is a reason why the scale-2nd should be the next tone introduced. Employing the Dominant as root and harmonic-generator, its fifth, the next overtone, is the scale-2nd. Experience with both children and adults has proven that this is the next easiest tone to consider.

Teachers who have sung the scale for years and are accustomed to teaching it, naturally think the scale order of presenting material is the easier. As a matter of fact, the discrimination between seconds is much more difficult than between harmonic intervals. Incidentally, one gets the necessary chord training when it is most needed.

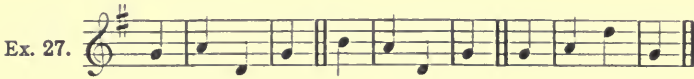
44. Sing the following and supply a tone for the third measure:

Ex. 26.

Should one fail to sing Re, the fifth above the Dominant, test the feeling for rhythm. Without that, even the very talented often fail. If with well-established rhythm one fails, play the Dominant chord for that measure.

When untrained singers (old or young) are asked to do what has been required here and in the preceding lessons, with no idea of what is expected, they invariably sing the tones as they occur in the overtone series. The teacher should *not* play it first, but let the student find the tone with only the suggestion to sing something higher.

45. ANACRUSIS is the technical name applied to the fractional part of bar or measure at the beginning of a phrase. The anacrusis throws more weight on the first accent than it would otherwise have, so a tone may be emphasized by beginning a phrase with an anacrusis:



As shown in Ex. 21, when moving directly to resolution, Re, scale-2nd may resolve on the Tonic or the scale-3rd.

46. Taking the following exercises from dictation, observe the closing tone and how it is approached—from above or below. If one is very slow in retaining the melodies, follow the direction of the melodic movement with chalk or pencil, then, remembering what is above or below the cadence tones, one must surely recognize definitely.

Observe especially the harmonic character of the second measures, which, in a four-bar melody may be either Tonic or Dominant. By listening for the measure and section quality, one acquires the habit of thinking and hearing in larger units, an absolute necessity for correct phrasing, breathing, and intelligent work in harmony.

Ex. 28.

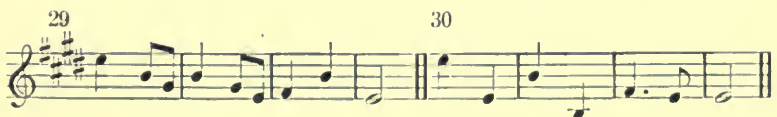
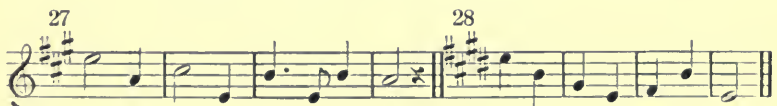
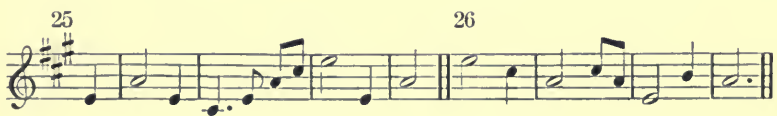
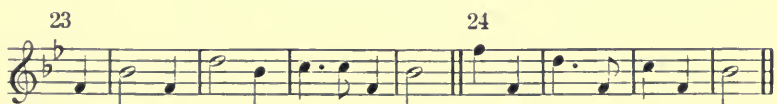
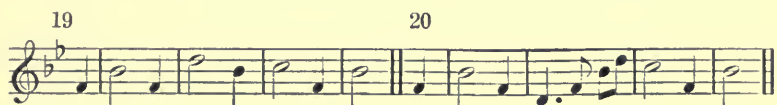
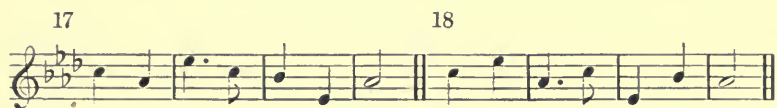
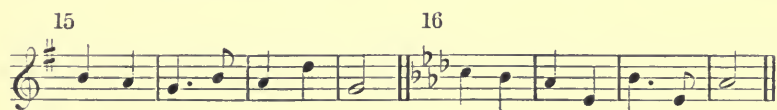
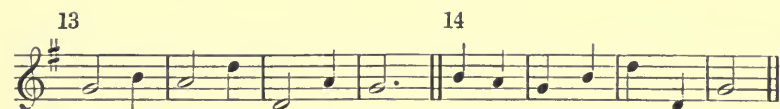


1 2 3 4

5 6 7

8 9 10

11 12



31 32

33 34

Musical notation for measures 31-34. Measures 31 and 32 are in a single line. Measures 33 and 34 are in a single line. The key signature has one flat (B-flat).

47. Returning to the triplet again, tap the rhythm, and proceed as before:

Ex. 29.

1 2 3 4 5 6 7 8 9 10

Musical notation for exercises 1 through 10. Each exercise is on a single line. Exercises 1-4 are in a key with two sharps (F# and C#). Exercises 5-10 are in a key with one flat (B-flat). Exercises 1-4 feature triplets of eighth notes. Exercises 5-10 feature triplets of eighth notes and some include rests marked with an 'x'.

48. Drilling on the dotted-eighth and sixteenth, observe the imitation or repetition of either melodic or rhythmic figures. Mark the groups as A, B, etc. For example, Nos. 2 and 3 are A + A, rhythmically, and No. 4 is A + B. Do this before trying to write the melodies from dictation:

Ex. 30.

(a)

1

2

3

4

5

6

7

8

9

10

3

3

3

3

11

12

49. In the minor mode of a scale or chord, the third is small. The scale syllable is Me, pronounced "May". Sing Do, Re, Me, not La, Ti, Do, or 1-2-3, *not* 6-7-8.

Ex. 31. 

a: 1 2 3 2 1

At a slow tempo like the foregoing, the minor mode suggests a darker shade of color, or a more serious idea. At a rapid tempo, minors are very playful, so one should not get the impression that the minor mode is sad.

50. What kind of a second is the interval from Do to Re? From Re to small third? What kind of a fifth from Re down to Sol? What is the interval from Re up to Sol?

If one has difficulty in thinking the minor mode, sing a given pattern in the major mode first, then in the *tonic minor*, not the relative. Sing all of them in the minor mode:

Ex. 32.



1

2

3

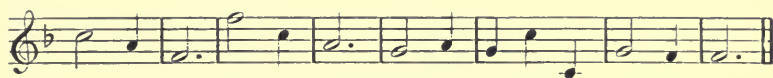
4

5

6

7

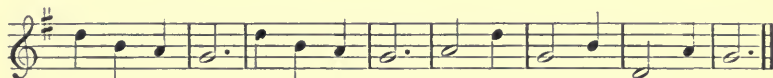
8



9



10



11



12



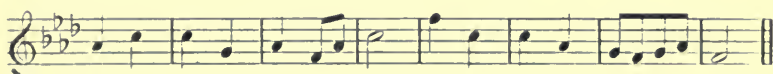
13



14



15



f:

16



f:

17

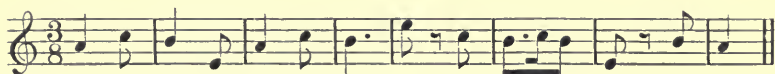


f:

18



19



a:

20



g:

51. The six-eighth measure seen in the following is a compound of three-pulse taken at a rapid tempo. This measure is often counted *two* instead of six, counting the accents only, giving the effect of a two-pulse measure with triplets:

BIRD SONGS.

Ex. 33.



52. Sing the degrees of a minor triad, holding each with the piano, or if in class, with other voices until the entire chord is heard. *The tones should not be played for the student, who should be able to think them without aid.* If one is studying alone, the pitch may be tested by the instrument.

It is well to alternate the major and minor mode, changing Me to Mi if the syllables are used.

Ex. 34.



Students have more or less trouble with the minor mode. The principal reasons are: first, the use of major syllables which destroys the feeling for the Tonic. The so-called relative minor is only relative in the matter of signature. The Tonic and Dominant are the elements that define or establish key, and these are lost when one thinks of a minor Tonic as the sixth of the scale. Dealing with melody only, this might be done, but it is very confusing to have one system for melody and another for harmony.

Another reason for not doing the minor keys well is the lack of practice. If one thought in one mode as often as the other, there would be no lack of understanding and facility.

CHAPTER IV.

SCALE-SEVENTH IN MELODIC AND HARMONIC RELATION. AUTHENTIC CADENCE. CHORD INVERSIONS.

53. Every tone generates a pure fifth and large third, so the next tone to be considered after the Dominant-fifth is its third, the scale-seventh. This tone should not be given to the student, but let him find it if possible, by singing the following pattern or something similar, supplying a tone for the pulse between D and A:

Ex. 35. 
Solution.

If one should not sing Ti, scale-7th, play it as given in the solution. When it is found, observe its scale relation to the Tonic, also its chord relation to the Dominant.

54. They who use the syllable names are less likely to be confused with the scale and chord numbers which are not the same, excepting in the Tonic harmony. Whatever the names or means employed to keep the scale and chord numbers distinct, *it must be done*. The lack of this knowledge is a great handicap in the study of harmony. If necessary to drill on it, sing both relations. For example, Ti, chord-three to Do will go; Re, chord-five to Do and Mi. Using the scale numbers, scale-7th—chord-third: scale-2nd—chord-fifth. Playing the harmonies, Tonic and Dominant, with the various degrees, helps vastly in acquiring the feeling for harmonic quality.

55. What is the interval from Do down to Ti? Moving directly to resolution, what does Ti demand? What other tones demand Do?

56. Employing the three tones in chord relation, we have the Dominant harmony which the teacher and more experienced student has used in the preceding lessons.

57. In class work, all sing a given Tonic, and different ones the three tones of the Dominant triad, closing with the Tonic as at Ex. 36, *a*; then with the various resolutions as given in this example:

Ex. 36.

a

58. This relation of the Dominant harmony followed by the Tonic is called the AUTHENTIC CADENCE.

Play the different positions of the cadence in both modes, both open and close position.

In doing individual work, play two tones of the chord and sing the other.

59. The chords of a key are designated by Roman numerals that correspond to the scale degree of the root. In the minor mode they are smaller and with dots above:

Ex. 37.

I V I i v i

60. After playing the foregoing patterns in many keys, *both modes*, the student should name them from dictation, stating the chord degrees that occur in the outside parts. For example, No. 1: Tonic, root and fifth; Dominant, third and root. In this illustration, the lowest part has been mentioned first. As it is usually more difficult to hear, give it the first attention.

Written, the example would appear like this:

5	8	5
I	V	I
8	3	8

Attention is called to the fact that the *Arabic numerals indicate the chord degree, not the scale numbers.*

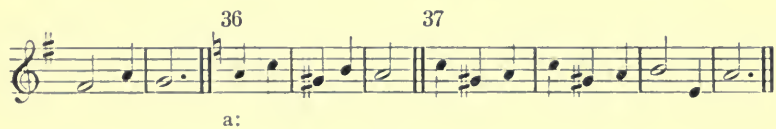
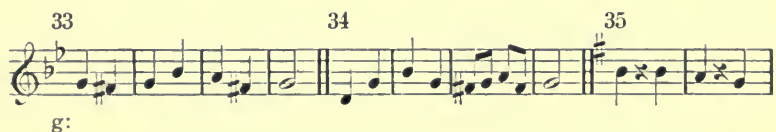
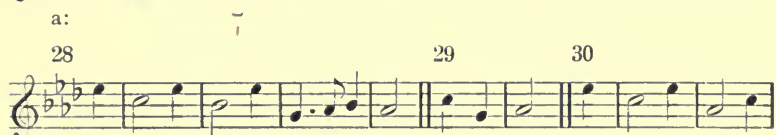
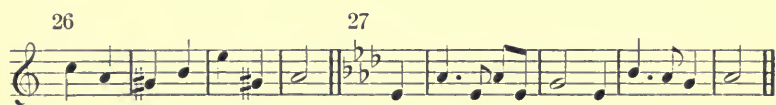
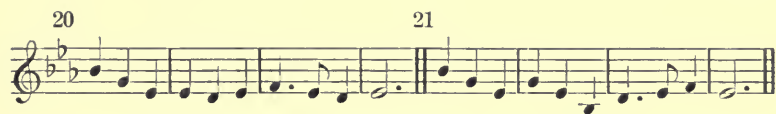
For home work, these patterns taken from dictation should be expressed in music notation and the full triad written as in Ex. 37. The work should be brought to class for correction.

61. Sing the following exercises in both modes, after which they should be written from dictation:

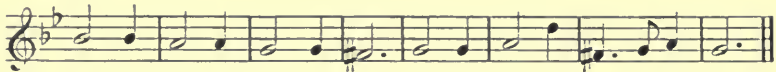
Ex. 38.

Exercise 38 consists of 19 numbered musical patterns written on a single staff in treble clef. The patterns are as follows:

- 1: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 2: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 3: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 4: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 5: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 6: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 7: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 8: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 9: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 10: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 11: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 12: C3, B2, A2, G2, F2, E2, D2, C2 (Minor)
- 13: C3, B2, A2, G2, F2, E2, D2, C2 (Minor)
- 14: C3, B2, A2, G2, F2, E2, D2, C2 (Minor)
- 15: C3, B2, A2, G2, F2, E2, D2, C2 (Minor)
- 16: C3, B2, A2, G2, F2, E2, D2, C2 (Minor)
- 17: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 18: C4, D4, E4, F4, G4, A4, B4, C5 (Major)
- 19: C4, D4, E4, F4, G4, A4, B4, C5 (Major)



40

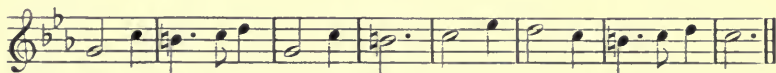


41



a:

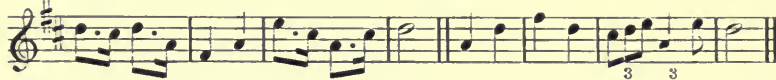
42



c:

43

44



45

46



47

48



49

50



To vary the work, more harmonic study is placed here, after which the melodic dictation will be resumed.

62. In four-part music, necessarily one degree of a triad must be doubled. Referring to Ex. 6, one sees that *Nature's plan has more roots than fifths, and more fifths than thirds.* Knowing that, listen for two roots or fifths, but not two thirds. The latter may occur later, but not at this stage of the work.

63. *A chord is said to be inverted when other than the root occurs in the bass.* It is said to be in the *first inversion* when the chord-3rd occurs in the bass, as at *a*, Ex. 39.

Ex. 39. 1

2 3 4 5

6 7 8 9 10

V I
3 3

For self-help, play the chords and mark the degrees of both the outside parts. By all means, *transpose every pattern into several keys*. This is one of the very best means of ear training as well as hand training, and should be done persistently. This should be one of the important tests required by the teacher.

64. In taking from dictation, the student may only be able to recognize the harmonies and write the Roman numerals at the first hearing; and it may be necessary to have the pattern repeated when taking the outside parts. Eventually, all should be recognized at one hearing.

Reversing the process of the preceding lesson, write the Roman numerals that indicate the harmonies played, then the two outside parts in staff notation. Nos. 1 and 2 of Ex. 39 would appear like this:

1 2

Ex. 40. I V I I V I

65. *When there are inversions, one oftener hears the chord-root or fifth in the upper part if the chord-third or seventh is in the bass, and vice versa. This is not always so, but the most frequent.*

For home work, the chords should be completed, the inversions indicated, also the chord degree of the upper parts.

66. When the chord-5th occurs in the bass, the chord is said to be in the *second inversion*, which is indicated by the figure 5 below the Roman numeral.

In this inversion of a triad, the bass note is usually doubled. I and V are of similar quality, the former possessing more of the Dominant quality than of the Tonic. If one has difficulty in distinguishing them, remember that I is followed by a Dominant, almost invariably, while V demands the Tonic only.

67. When the *Authentic Cadence* closes with the root position of both V and I, it is said to be "*Perfect*." Otherwise, it is "*Imperfect*" and less final in effect. Because of the progression quality, the second inversion of the Tonic (I) is not used for the *last* chord of a cadence.

68. Play the following in both modes and mark the inversions before they are written from dictation:

Ex. 41.

1 2 3 4

V 5 V 5

5 6

7 8

Musical notation for measures 7 and 8. Measure 7 shows a dominant chord (F major) on a rhythmic cadence. Measure 8 shows a rising cadence with a dominant chord (F major) on a rhythmic cadence.

9 10

Musical notation for measures 9 and 10. Measure 9 shows a rising cadence with a dominant chord (F major) on a rhythmic cadence. Measure 10 shows a rising cadence with a dominant chord (F major) on a rhythmic cadence.

69. When the Dominant chord falls on the rhythmic cadence as in the middle of Nos. 11 and 12, it is sometimes termed a "half-cadence," also "*rising cadence*." As the effect is similar or equivalent to the interrogation point of literature, the term "*rising cadence*" is appropriate.

11

Musical notation for measure 11. The dominant chord (F major) falls on the rhythmic cadence, creating a half-cadence.

12

Musical notation for measure 12. The dominant chord (F major) falls on the rhythmic cadence, creating a half-cadence.

13

14

70. Sing the following and mark the sections or phrases, A, B, C, etc., after which they may be written from dictation:

Ex. 42.

1

f:

2

3

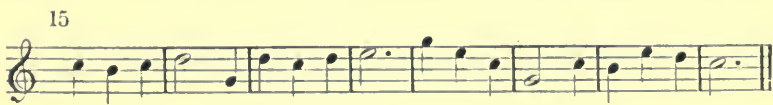
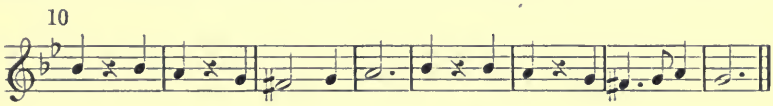
a:

4

g:

5

g:



16

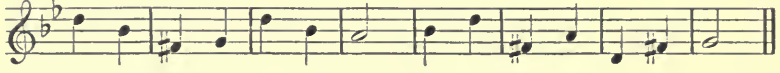


17



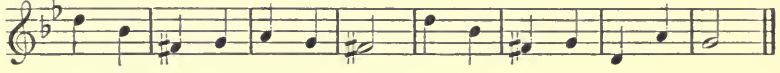
g:

18



g:

19



g:

20



21



c:

22

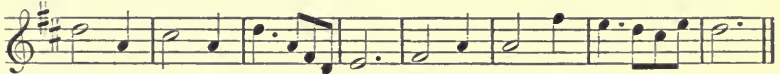


23

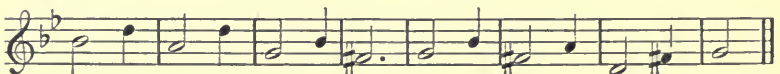


d:

24



25



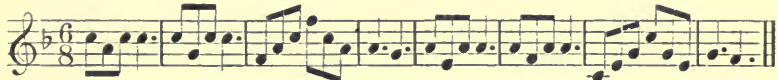
26



27



28



29



71. What is the interval from Ti , scale-7th, to Mi ? What kind of a fourth?

72. Unless it moves chord-wise, after an interval of a fourth or more, the melodic direction is *usually* contrary to that of the leap:

Ex. 43.



73. Consider the following intervals as indicated and complete the melody by adding one or more measures:

Ex. 44.



74. What is the interval from Sol, scale-5th up to scale-7th? What other large third has been sung? What is the interval from Sol *down* to Ti? What other small sixth has been sung? Add to these as in the preceding example, thinking the tones as indicated:

Ex. 45. 

75. For the following exercises, the teacher should play the first two notes for the student to name the interval, then the whole melody for the student to find the Tonic. For example, at No. 1 the reply would be "a pure fourth." What pure fourths have been heard and sung? From Sol *up* to Do, scale-fifth to Tonic, and from Re *up* to Sol, scale-second to Dominant. Listen for the Tonic and tell which of these fourths it is, then name the complete melody:

Ex. 46.

1 2



3 4

5 6

7 8

9 10



76. What is the distance from the scale-seventh up to the small third? How many small seconds are included? *An interval that is smaller than pure or small is said to be DIMINISHED, so this is a diminished fourth. It occurs in the minor scale only, and in this one place, unless made so by chromatic alteration.*

FOR SELF-HELP, SING THE INTERVAL IN DIFFERENT KEYS, testing the pitch with an instrument.

77. What is the distance from the small scale-3rd, Me, up to large scale-7th? How many large seconds are included? *An interval larger than pure or large is said to be AUGMENTED, so this is an augmented fifth.*

Diatonically, it occurs nowhere else in scale. The tendency of an augmented interval is to diverge, so there are two reasons why this particular seventh should resolve on the Tonic and move contrary to the principal given in paragraph 72. Both the nature of Ti, scale-7th and the augmented interval demand this resolution.

Singing consecutive large thirds is difficult for most people, but it is much easier if one thinks it in key where it actually occurs.

Ex. 47.



78. The triad built on the small scale-3rd is known as an augmented triad because of the augmented fifth which it contains; *a*, Ex. 48. Name the different types of triads from dictation, or indicate in writing by the signs, +, -, /, for major, minor and augmented, respectively:

Ex. 48.

a

F: f: A \flat

79. From dictation, name the types of sixths of Ex. 49, then sing a tone which will complete the triad, making three distinct types as at *a*:

Ex. 49.

a
C C A \flat

One can do this without the aid of a teacher by testing at the piano.

Write the root letter under each, using capitals for the major chords, small letters for the minor, and the acute sign for the augmented.

80. In the following examples, G is used as root, third and fifth of both major and minor triads. For home work, do this in many keys, keeping the given tone in each of the three parts as shown in the copy. For training in *tone-thinking*, sing the tones that are to be added before playing them. For an ear test, this should be played in class.

Ex. 50.

81. Taking two-part work from dictation is more difficult than three or four-part. Knowing that the low part must close with the root or third, listen for the direction of the approach. Knowing what resolves on the Tonic from either side, listen for what must be; also the same way for the approach to the third.

For self-help, sing one part while playing the other, testing as usual:

Ex. 51.

1 2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18 19

20 21 22 23 24

25 26 27 28 29

30 31 32 33 34



Musical notation for measures 30-34. The key signature is two sharps (F# and C#). The notation consists of a single treble clef staff with a bass line. Measures 30-31 show a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 32 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 33 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 34 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4.

35 36 37 38 39



Musical notation for measures 35-39. The key signature is two sharps (F# and C#). The notation consists of a single treble clef staff with a bass line. Measures 35-36 show a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 37 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 38 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 39 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4.

40 41 42 43



Musical notation for measures 40-43. The key signature is two sharps (F# and C#). The notation consists of a single treble clef staff with a bass line. Measures 40-41 show a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 42 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 43 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4.

44 45 46 47

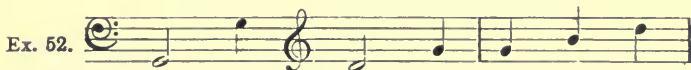


Musical notation for measures 44-47. The key signature is two sharps (F# and C#). The notation consists of a single treble clef staff with a bass line. Measures 44-45 show a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 46 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4. Measure 47 shows a sequence of chords: F#4-G4-A4, F#4-G4-A4, and F#4-G4-A4.

CHAPTER V.

SCALE-FOURTH: DOMINANT SEVENTH.

82. Play the harmonic series of Ex. 52 and sing a tone higher:



Few there are who will not sing F, a small seventh above root, and when placed in scale relation, the fourth of the scale.

83. From Ex. 21, one hears that Fa, scale-4th, demands or resolves on the scale-3rd. What kind of a second is it? What other small seconds have you heard?

The small seconds are the intervals that determine a scale, and they may be recognized by the melodic direction in which they move to cadence.

84. What type of fourth is the interval from Tonic to scale-4th? Sing and resolve the fourths that have been considered in the preceding lessons.

85. Place the scale-4th in melodic relation with the preceding scale degrees something like the following, and transpose to different keys and modes:

Ex. 53.



Some successful teachers think it an excellent practice to sing from the scale numbers instead of the notes on the staff, at least a part of the time.

It is good practice in *tone-thinking*, because one has no aid from the staff positions. It is sometimes convenient, especially at a concert, when a passage might not be remembered.

86. Writing the scale numbers, place a dash over or under the figure to indicate the melodic direction, if the interval exceeds a third. For example, in the fifth group, the mark *below* 5 indicates the fifth higher than the preceding tone. In the eighth group, the mark *above* 7 indicates that Ti, scale-7th is to be taken *below* the preceding tone. In other words, sing above or below the dash.

Ex. 54.

1-4 | 3. 1' | 2-4 | 3. 1-3 | 4-2 | 1-7 | 1.

1-3 | 2-4 | 3. 1-3 | 5-4 | 3. 1-3 | 5-3 | 4-2 | 1.

1-3 | 4-2 | 5-5 | 1. 1-3 | 2-4 | 7-2 | 1.

1-3 | 4-2 | 5-7 | 1. 5-3-1 | 2-4-7 | 1.

5-1-3 | 4-7-2 | 1. 5-1-3 | 4-2-5 | 1.

5-3-1 | 4-2-7 | 5-3-2 | 1. 5-3-1 | 7-2-5 | 4-2-3 | 1.

Melodies taken this way from dictation should be written on the staff at home and sung by letter names at the class recitation.

It is unnecessary to include more examples of this work, as all of the melodies can be so written if one chooses.

87. As seen in Ex. 52, Fa, scale-4th is a small seventh above Sol, the root and generator of the Dominant harmony. This four-tone chord is called the *Dominant-seventh* chord.

88. Play the following exercises and mark the chord degrees of the outside parts as in the preceding lessons. As it is very important that one should think and hear the material in both scale and chord relation, sing each part, naming both relations. This work should be done at home, as the teacher's time is needed for what a student cannot do for himself.

Ex. 55.

1 2 3 4

5 6 7

8



9



10



89. What is the distance from scale-7th *up* to scale-4th? How many small seconds does the interval include? What is the name applied to an interval that is smaller than pure?

What is the interval from scale-7th *down* to Fa, the scale-4th? What is the name applied to an interval larger than pure or large?

What type of third occurs between scale-2nd and 4th?

90. For individual work, sing the following and find the key-note of each. In class, write the same from dictation:

Ex. 56.

1



2



3



4



5



6



7



8



9



10



Follow the same plan with these:

Ex. 57.

1



2



3



4



5

6

7

91. What is the interval from Fa, scale-4th up to scale-2nd? What other large sixths have you heard? Resolve these in the keys indicated:

Ex. 58. 

92. What is the interval between Fa, scale-4th and Me, the small 3rd? Sing 1-4-3 in both modes.

93. Play and mark the chords in the following, indicating the inversions, also the chord degree of the upper part:

Ex. 59.



1 2 3 4 5 6

1 5 1 1 3 1

I V I I V I

3 5

7 8 9

10 11 12

13

14

15

16

17

a:

18

19

94. When doing the individual work which prepares one for the class dictation, observe the things that usually occur. For example, that the Dominant harmony is major in both modes of the key.

If third or seventh occurs in the upper part, the root or fifth is likely to be found in the bass.

If there are leaps in the upper part, the bass is likely to move by step or remain stationary.

This is especially true when the harmony changes. With different positions of the same harmony, all of the parts may move by leap.

With only two harmonies, it is difficult to retain two or more phrases. *Listen for repetition or general direction to rhythmic accents.*

There are advantages in taking the dictation by writing as one plays. It means quick recognition and quick movements of the hand. In doing this, anticipate as much as possible.

Ex. 60.

1

2

3

4

5

Musical score for system 5, measures 1-8. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

6

Musical score for system 6, measures 9-16. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat). The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

7

Musical score for system 7, measures 17-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat). The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

8

Musical score for system 8, measures 25-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat). The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

9

Musical score for system 9, measures 33-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat). The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.



95. Dictation including Fa, the scale-4th in relation to all of the preceding scale material:

Ex. 61.



1 2 3

4 5 6

7 8

9 10

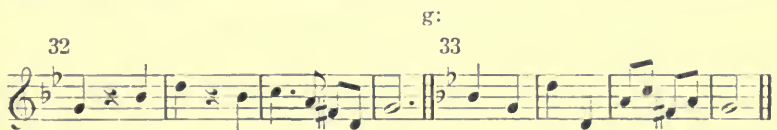
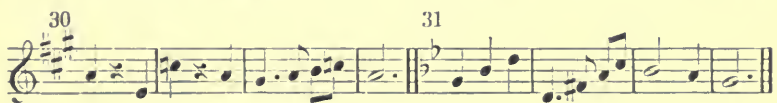
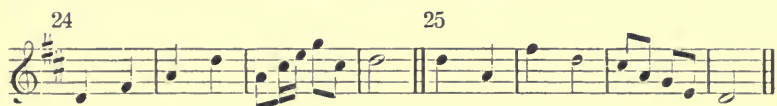
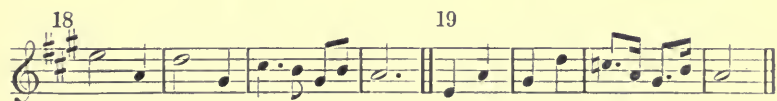
a:

11 12

13 14

g: g:

15 16



g:

g:



g:

g:

36



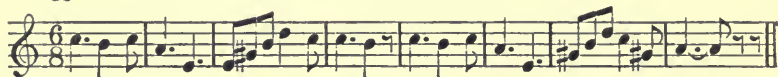
g:

37



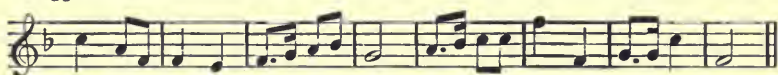
a:

38

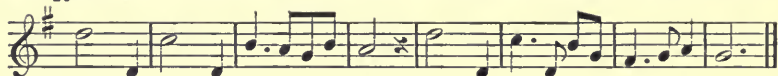


a:

39



40



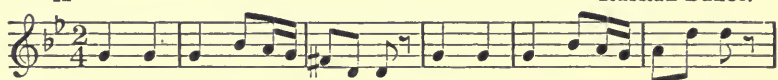
41

Old English.



42

Russian Dance.



96. When scale-4th occurs as fifth of the Subtonic harmony, on the large scale-7th it forms a *diminished triad*. As a result of the diminished-fifth, there is an augmented-fourth in both of the inversions of the chord. Hearing that, one is sometimes confused in the aural recognition.

a. The diminished mode of a chord is indicated by the sign, o , as at Ex. 62. *In four-part work, the third of a diminished triad is usually doubled.*

97. What is the mode of the Subtonic chord built on the *small scale-7th*? In this case it is not heard as a part of the Dominant. Why?

98. Before taking them from dictation, play and mark the chords of Ex. 62, indicating both the root and the mode:

Ex. 62.

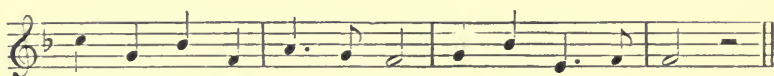
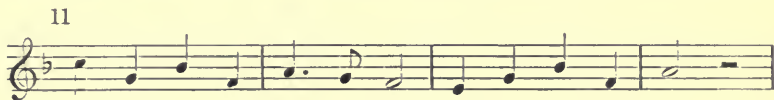
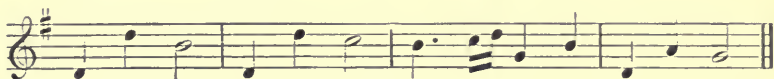
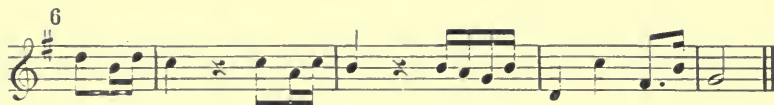
99. First sing, then write the note that will complete the various triads of which these sixths could be a component, as at *b*:

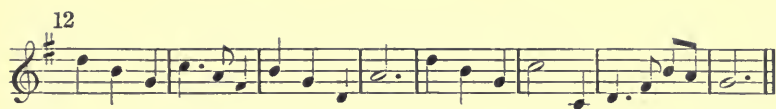
Ex. 63.

100. As one takes the longer and more difficult melodies from dictation, listen for repetition, imitation, sequence or striking rhythmic figures. One should always hear and feel the grouping.

Tap the rhythms which include the sixteenth notes before singing or writing them from dictation:

Ex. 64.





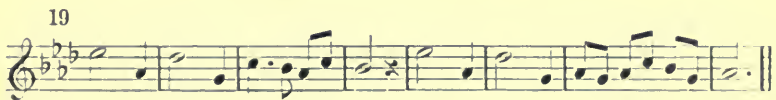
f#:



f#:



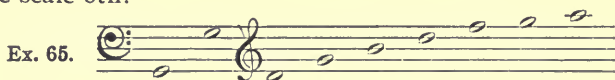
a:



CHAPTER VI.

DOMINANT-NINTH. SCALE-SIXTH, LA. SUBDOMINANT HARMONY. TETRACHORDS.

101. Continuing the harmonic series, after the sixth overtone which was considered in the previous chapter, the intervals are in seconds, the root and octave of the harmonic-generator following the seventh, and after that, another large second, which is a ninth above the generator. Placed in scale relation, it is La, the scale-6th:



102. In its harmonic relations, the ninth of the Dominant is more likely to be heard in the upper parts, especially in the lower registers. The distinguishing characteristic of the Dominant-ninth is its demand for resolution on the root before the chord as a whole resolves, an effect that is not true of the Dominant-seventh. The demand is felt very emphatically when the ninth falls below the third, as at *b*. Sometimes the ninth resolves with the chord, as at *c*, and sometimes it ascends to the third, as at *d*:

Ex. 66. *a* *b*



c *d*

103. Play and mark the chords in the following before taking them from dictation:

Ex. 67.



1 2

The image shows a piano score with two systems. The first system has a '3' above the first measure and a '4' above the fourth measure. The second system has a '5' above the first measure. The music is written in treble and bass clefs with a key signature of one sharp (F#).

104. The syllable name of the small sixth is *Le*, pronounced "Lay". It is used in two forms of the ascending minor scales and in all three of the descending forms.

105. There are also two sevenths employed in the minor scales, large and small; the syllable name for the latter being *Te*. While there are many different modes of scales, only the major and the three forms of the minor are considered in this work. The study of other modes is recommended when these are fully mastered.

106. With the sixth, the diatonic scales are now complete. With the natural tendencies of the scale material as shown in Ex. 21, it groups itself around a tone-center, the Tonic, falling into the two tetrachords of the scale:

Ex. 68.

4 3 2 1
5 6 7 1

Observe the tendency of the tetrachord as a whole: one down and the other up to the tone-center.

107. Considering the scales by tetrachord (1 to 4 and 5 to 8), one sees and hears that the two tetrachords of a major scale are identical.

a. The small third of the minor mode makes a tetrachord that is distinctive and peculiar to that one location in scale (1 to 4), so it may be given the distinctive name of *minor tetrachord*.

108. The small 6th and 7th of the original form of the minor scale locates the small 2nd between 5 and 6 of the scale. As this type of tetrachord is found in the original form only, it may be designated as the *original tetrachord*.

109. The small 6th and large 7th is peculiar to the harmonic form of the minor scale, so that tetrachord (5 to 8) may be designated as the *harmonic tetrachord*.

Ex. 69.

1 4 5 8 Major Scale. Original Minor. 5 8

Harmonic Minor. Melodic Minor.

Detailed description: Example 69 consists of four musical staves. The first staff shows a Major Scale (C major) with notes C, D, E, F, G, A, B, C, and a tetrachord of 1, 4, 5, 8. The second staff shows the Original Minor scale (C minor) with notes C, D, E-flat, F, G, A-flat, B-flat, C, and a tetrachord of 5, 8. The third staff shows the Harmonic Minor scale (C minor) with notes C, D, E-flat, F, G, A-flat, B, C, and a tetrachord of 5, 8. The fourth staff shows the Melodic Minor scale (C minor) with notes C, D, E-flat, F, G, A, B, C, and a tetrachord of 5, 8.

110. The best melodies are above and below a tone-center, rather than all above, and one will find it advantageous to practice singing that way, as well as from Tonic to Tonic in another octave.

Ex. 70.
 Detailed description: Example 70 is a single musical staff in G major (one sharp). The melody starts on G4, moves to A4, B4, C5, then descends: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. It ends with a double bar line.

a. Practice beginning on different degrees of the scale:

Ex. 71.

1
 Detailed description: Exercise 1 is a musical staff in G major. The melody starts on G4 and moves stepwise up to C5, then descends: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. It ends with a double bar line.

2
 Detailed description: Exercise 2 is a musical staff in G major. The melody starts on A4 and moves stepwise up to C5, then descends: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. It ends with a double bar line.

3
 Detailed description: Exercise 3 is a musical staff in G major. The melody starts on B4 and moves stepwise up to C5, then descends: A4, G4, F4, E4, D4, C4, B3, A3, G3. It ends with a double bar line.

a:

b. Considering the following as 1 to 4 or 5 to 8 of scale, name and write them from dictation:

Ex. 72.

111. Keeping the Tonic as a tone-center, sing both above and below, alternating the various forms of the upper tetrachord, 5 to 8:

Ex. 73.

112. What is the interval from the Tonic *down* to the small sixth, Le? What other large thirds have you heard? Name them in the following:

Ex. 74.

113. What is the interval from large scale-3rd up to large 6th? From the small 3rd to small 6th? What other pure fourths have you heard?

Sing and resolve them, after which write from dictation:

Ex. 75.

114. What is the interval from scale-3rd *down* to scale-6th? What other fifths have you heard?

What is the interval from scale-4th up to large 6th? To small 6th?

115. Write from dictation, indicating key:

Ex. 76.

7 8 9

10 11 12

13 14 15

16 17 18

19 20

21 22

23 24

The image shows a musical score for Exercise 76, consisting of 24 numbered measures of music in a single staff. The music is written in a single treble clef with a key signature of one flat (B-flat). The notes are as follows:

- Measure 7: B \flat , A, G, F, E, D, C, B \flat
- Measure 8: B \flat , A, G, F, E, D, C, B \flat
- Measure 9: B \flat , A, G, F, E, D, C, B \flat
- Measure 10: B \flat , A, G, F, E, D, C, B \flat
- Measure 11: B \flat , A, G, F, E, D, C, B \flat
- Measure 12: B \flat , A, G, F, E, D, C, B \flat
- Measure 13: B \flat , A, G, F, E, D, C, B \flat
- Measure 14: B \flat , A, G, F, E, D, C, B \flat
- Measure 15: B \flat , A, G, F, E, D, C, B \flat
- Measure 16: B \flat , A, G, F, E, D, C, B \flat
- Measure 17: B \flat , A, G, F, E, D, C, B \flat
- Measure 18: B \flat , A, G, F, E, D, C, B \flat
- Measure 19: B \flat , A, G, F, E, D, C, B \flat
- Measure 20: B \flat , A, G, F, E, D, C, B \flat
- Measure 21: B \flat , A, G, F, E, D, C, B \flat
- Measure 22: B \flat , A, G, F, E, D, C, B \flat
- Measure 23: B \flat , A, G, F, E, D, C, B \flat
- Measure 24: B \flat , A, G, F, E, D, C, B \flat

116. What is the interval from scale-4th down to the large 6th? The small 6th? Proceed as before, and in finding the keys, *remember* that the only tones of repose are one and three of the scale. Listen for those tones at the close. Songs occasionally close with the fifth, but not when a key is to be established.

Ex. 77.

1 2 3

The image shows a musical score for Exercise 77, consisting of 3 numbered measures of music in a single staff. The music is written in a single treble clef with a key signature of one flat (B-flat). The notes are as follows:

- Measure 1: B \flat , A, G, F, E, D, C, B \flat
- Measure 2: B \flat , A, G, F, E, D, C, B \flat
- Measure 3: B \flat , A, G, F, E, D, C, B \flat

4 5

6 7 8

9 10 11

12 13

117. What is the interval from scale-2nd up to the small 6th? What other diminished fifth have you heard?
Sing and resolve these as indicated:

Ex. 78.

7-4 2 6 4 7 6 2

118. What is the interval from the large 7th up to the large 6th? Resolve these as indicated:

Ex. 79.

5 7 7 6 1 7b 1 2 6 7 4 5

119. What is the interval from large 7th down to small 6th? As this is found only in the harmonic minor scale, diatonically, it may always be recognized as such. It might occur by means of chromatic alteration, but it is less usual.

120. What is the interval from the large scale-7th up to the small 6th? As this is peculiar to this one place in a minor scale, it is easy to locate. However, with chromatic alteration it is frequently used.

Thinking or recognizing the foregoing examples without first knowing the key is excellent practice, and very practical in connection with the study of modern music where the tonality is so often obscure.

The greatest benefit derived is that of hearing and feeling the difference in *the nature* of an interval which arises from key relation. As an interval only, there is no difference aside from pitch, but in its *key relation*, also harmonic relation, there is a vast difference in the nature of intervals. Going back to Ex. 76, observe the difference in the feeling or nature of the first third in No. 1 as compared with that of No. 3 and others following.

121. The tones falling at the extremes of the tetrachord—1, 4, 5 of scale—are called the “primary tones” of a scale, and the harmonies of which they are root, are the “primary harmonies.”

As the trend of the Subdominant tetrachord is down to the tone-center, so is the trend of the harmony built on the Subdominant.

122. Employing scale-4th as chord-root and the scale-6th as chord-3rd, one hears a new harmony, the SUBDOMINANT, resolving down to Tonic. What scale degree is the chord-5th?

a. As root, the scale-4th is free in its resolution, falling a fourth to Tonic or moving up a step to the Dominant, as seen in the following example.

b. We now have three harmonies which demand the Tonic harmony,—V, VII and IV:

Ex. 80.

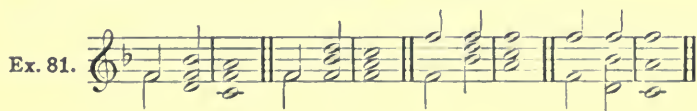


c. As VII° is identical with 3-5-7 of the Dominant-seventh chord, and as the scale-5th is the harmonic generator of VII°, one hears it as V7 without the root.

d. Built on the small scale-7th, the Subtonic harmony has a quality that is quite distinct from the Dominant-seventh.

THE CADENCE IV-I, IS CALLED THE “PLAGAL CADENCE.”

123. In class, all sing the Tonic, and different members the various degrees of IV and its resolution, as at Ex. 81:



a. As the harmonic form of the minor scale is generally used in chord relations, both the Tonic and Subdominant harmonies are in the minor mode. Play the following chord groups in both modes, and sing and name both the scale and chord degrees of each part, as in the first lessons with the Dominant harmony.

Writing from dictation, after the Roman numerals have been recorded, sometimes write the outside parts on the staff, completing the chords and indicating the harmonic degrees at home; sometimes write the harmonic degrees of the outside parts from dictation, and express it all by staff notation at home.

Ex. 82.

Ex. 82 consists of nine numbered chord groups (1-9) on a single staff in treble clef. The groups are as follows:

- 1:** Key of B-flat major. Chords: I (B-flat), II (D-flat), III (F), IV (B-flat), V (F), VI (D-flat), VII (B-flat), VIII (F), IX (D-flat), X (B-flat), XI (F).
- 2:** Key of B-flat major. Chords: I (B-flat), II (D-flat), III (F), IV (B-flat), V (F), VI (D-flat), VII (B-flat), VIII (F), IX (D-flat), X (B-flat), XI (F).
- 3:** Key of B-flat major. Chords: I (B-flat), II (D-flat), III (F), IV (B-flat), V (F), VI (D-flat), VII (B-flat), VIII (F), IX (D-flat), X (B-flat), XI (F).
- 4:** Key of D major. Chords: I (D), II (F#), III (A), IV (D), V (F#), VI (A), VII (D), VIII (F#), IX (A), X (D), XI (F#).
- 5:** Key of D major. Chords: I (D), II (F#), III (A), IV (D), V (F#), VI (A), VII (D), VIII (F#), IX (A), X (D), XI (F#).
- 6:** Key of B-flat major. Chords: I (B-flat), II (D-flat), III (F), IV (B-flat), V (F), VI (D-flat), VII (B-flat), VIII (F), IX (D-flat), X (B-flat), XI (F).
- 7:** Key of B-flat major. Chords: I (B-flat), II (D-flat), III (F), IV (B-flat), V (F), VI (D-flat), VII (B-flat), VIII (F), IX (D-flat), X (B-flat), XI (F).
- 8:** Key of B-flat major. Chords: I (B-flat), II (D-flat), III (F), IV (B-flat), V (F), VI (D-flat), VII (B-flat), VIII (F), IX (D-flat), X (B-flat), XI (F).
- 9:** Key of B-flat major. Chords: I (B-flat), II (D-flat), III (F), IV (B-flat), V (F), VI (D-flat), VII (B-flat), VIII (F), IX (D-flat), X (B-flat), XI (F).

10 11 12

Musical score for measures 10, 11, and 12. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The right hand plays chords and single notes, while the left hand provides a bass line with chords and single notes.

13 14

Musical score for measures 13 and 14. The right hand continues with chords and single notes. The left hand features a more active bass line with eighth notes and chords.

15 16

Musical score for measures 15 and 16. The right hand plays chords and single notes. The left hand continues with a bass line of chords and single notes.

17 18

Musical score for measures 17 and 18. The key signature changes to one flat (Bb). The right hand plays chords and single notes. The left hand features a bass line with eighth notes and a triplet in measure 18.

19

Musical score for measure 19. The key signature returns to two sharps (F# and C#). The right hand plays chords and single notes. The left hand continues with a bass line of chords and single notes.

20

Musical score for measure 20. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

21

Musical score for measure 21. The key signature changes to E minor (two flats). The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment with chords and single notes.

22

Musical score for measure 22. The key signature remains E minor. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment with chords and single notes.

23

Musical score for measure 23. The time signature changes to 4/4. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment with chords and single notes.

24

Musical score for measure 24. The key signature changes back to G major (one sharp). The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment with chords and single notes.

25

Musical score for exercise 25, measures 25-30. The piece is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady bass line and chords in the right hand, and a vocal melody in the treble clef.

26

Musical score for exercise 26, measures 31-36. The piece is in G major (one sharp) and 4/4 time. It continues the piano accompaniment and vocal melody from exercise 25.

124. Sing these in both modes and write from dictation:

Ex. 83.

1

Musical score for exercise 83, measure 1. The piece is in G major (one sharp) and 4/4 time. The melody starts on G4 and follows the notes G-A-B-A-G.

2

Musical score for exercise 83, measure 2. The piece is in G major (one sharp) and 4/4 time. The melody continues from measure 1 with the notes E-F-G-F-E.

3

Musical score for exercise 83, measure 3. The piece is in G major (one sharp) and 4/4 time. The melody continues with the notes G-A-B-A-G.

4

Musical score for exercise 83, measure 4. The piece is in G major (one sharp) and 4/4 time. The melody continues with the notes G-A-B-A-G.

5

Musical score for exercise 83, measure 5. The piece is in G major (one sharp) and 4/4 time. The melody continues with the notes E-F-G-F-E.

6

Musical score for exercise 83, measure 6. The piece is in G major (one sharp) and 4/4 time. The melody continues with the notes G-A-B-A-G.

7

Musical score for exercise 83, measure 7. The piece is in G major (one sharp) and 4/4 time. The melody continues with the notes G-A-B-A-G.

8

Musical score for exercise 83, measure 8. The piece is in G major (one sharp) and 4/4 time. The melody continues with the notes G-A-B-A-G.

Mendelssohn. 9

Musical score for exercise 83, measure 9. The piece is in G major (one sharp) and 4/4 time. The melody continues with the notes E-F-G-F-E.

10

Musical score for exercise 83, measure 10. The piece is in G major (one sharp) and 4/4 time. The melody continues with the notes G-A-B-A-G.

11

Musical score for exercise 83, measure 11. The piece is in G major (one sharp) and 4/4 time. The melody continues with the notes E-F-G-F-E.

12 13

14 15

16 17

18 19

20 21

22

23

24

25

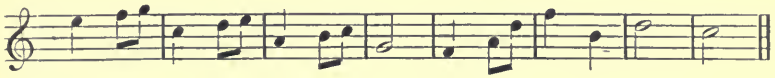
26

Detailed description: This page contains ten staves of musical notation, numbered 12 through 26. The notation is written in a single treble clef. Measures 12-15 are in a key with one flat (B-flat). Measures 16-19 are in a key with two flats (B-flat and E-flat). Measures 20-21 are in a key with two sharps (F-sharp and C-sharp). Measure 22 is in a key with two sharps. Measure 23 is in a key with three sharps (F-sharp, C-sharp, and G-sharp). Measures 24-26 are in a key with one flat (B-flat). The notation includes various note values, rests, and bar lines.

27



28



29



30



31



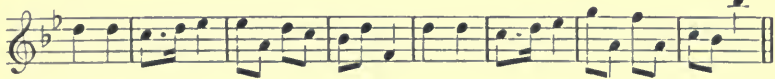
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33



34



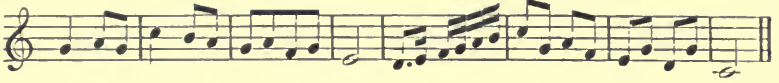
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38



39

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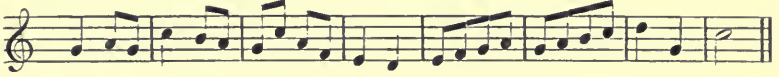


41

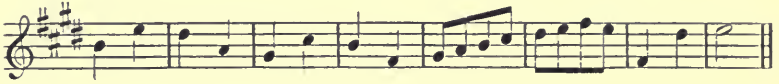
Mendelssohn.



42



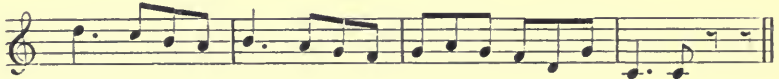
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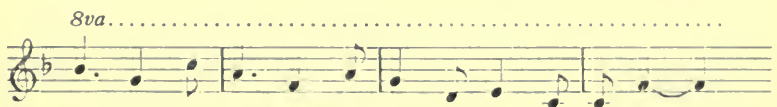
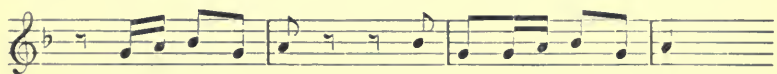
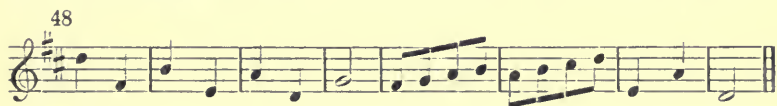


44



45





54

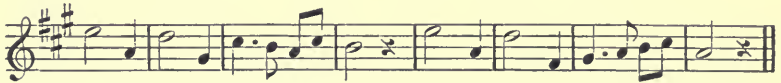
Chopin: Op. 42.



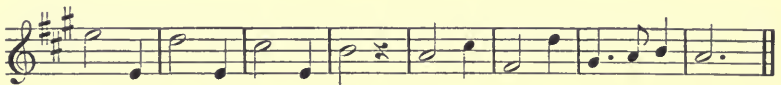
55



56



57



58

Beethoven: Symphony.



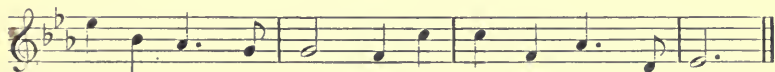
59

Old English.



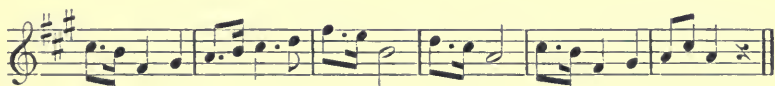
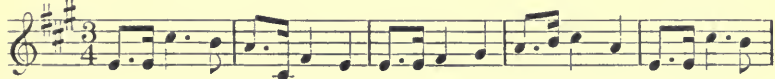
60

Mendelssohn.



61

Polish Air.



62

De Beriot.



63

Serbian Folk-Tune.



CHAPTER VII.

BYTONES.

125. In this work, all non-chordal tones are termed "By-tones." A tone generated by the harmonic root is a harmony tone; any other is a *bytone*, and always dissonant. Sevenths and ninths are dissonant, but when they are generated by the harmonic root, as they are in the Dominant harmony, they are not considered *bytones*. So it follows that while *all bytones are dissonant, all dissonances are not bytones*.

There are specific names for the different kinds of bytones, but theorists disagree upon the terminology of all excepting *Suspensions* and *Anticipations*, so the author has omitted all names excepting these two, leaving it for the teacher to supply those preferred. A detailed discussion of the various bytones and their specific names appears in the author's text, "Applied Harmony."

126. A **SUSPENSION** is a *bytone* that occurred as a harmony tone in the preceding pulse. The rhythmic necessity of changing the harmony on the accent results in a suspension of any tone that does not move with the remainder of the chord. Ex. 84, *a*:

Ex. 84.

The image shows a musical score for a piano accompaniment, consisting of two staves: a treble clef staff and a bass clef staff. The music is written in a common time signature. Above the treble staff, there are six groups of notes, each labeled with a lowercase letter 'a' or 'b'. The first five groups are labeled 'a' and the sixth is labeled 'b'. The notes in the treble staff are mostly eighth and sixteenth notes, often beamed together. The bass staff contains chords and single notes, with some notes being held over from the previous measure, illustrating the concept of a suspension. The overall style is that of a 19th-century music textbook.

a. The tone that becomes a suspension is called the "*preparation*," and it is not considered a suspension *unless the suspension and the preparation both occur in the same part*.

b. The suspension may resolve up or down, *usually* the latter. The term "*ritardation*" is sometimes applied to the upward resolution, *b.*

127. When one or more of the parts resolves prematurely, the effect is known as "*Anticipation.*" In this excerpt F \sharp of the anacrusis anticipates the chord-3rd of the next measure; and G of that measure anticipates the root of the next chord:

Ex. 85.

128. As will be seen in the analysis, bytones may occur in any part, and in two or more parts simultaneously. They are all of a decorative nature, and it is not always easy to hear the harmonic substructure.

They have been freely employed in the preceding melodies, and from this time they will be included in the harmonies. They should be marked before coming to class and may be indicated as one finds convenient. The writer places a little mark through the note-head:

Ex. 86.

129 One must acquire the ability to hear harmonies in phrases. In so doing, anticipate the natural relations, the contrasts that are likely to occur on rhythmic accents, and contrasting cadences. In selections of length, and sometimes with no more than four measures, there will be repetition or imitation.

The repetition of a phrase is not always exact, especially when leading to a different cadence. The rhythm may be the same, but the harmony must necessarily be different.

Sometimes there is melodic and rhythmic imitation, but harmonic contrast.

130. Before taking the following from dictation, mark the phrases with the punctuation marks of literature, indicate the harmonies and their inversions, also the bytones:

Ex. 87.

1

2

3

4

5

6

The image displays six musical exercises, each consisting of a two-staff piano score. Exercise 1 is in G major, 4/4 time, with a melodic line in the right hand and a harmonic accompaniment in the left hand. Exercise 2 is in G major, 4/4 time, featuring a more active right-hand melody. Exercise 3 is in G major, 4/4 time, with a simpler harmonic accompaniment. Exercise 4 is in G major, 4/4 time, with a melodic line in the right hand. Exercise 5 is in G major, 4/4 time, with a melodic line in the right hand. Exercise 6 is in D major, 4/4 time, with a melodic line in the right hand and a harmonic accompaniment in the left hand.

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

7

Second system of the piano score, starting at measure 7. It includes a triplet of eighth notes in the right hand and a bass line with chords and single notes.

Third system of the piano score, continuing the melodic and harmonic development with triplet markings in the right hand.

8

Fourth system of the piano score, starting at measure 8. This system is characterized by a dense texture with many beamed notes and chords in both hands.

9

Fifth system of the piano score, starting at measure 9. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment.

10

11

Musical notation for measures 10 and 11. Measure 10 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 11 shows a continuation of the melody with a fermata over the final note and a bass clef accompaniment of quarter notes.

12

Musical notation for measure 12. The treble clef contains a melodic line with eighth-note patterns, while the bass clef provides a steady accompaniment of eighth notes.

13

Musical notation for measure 13. The key signature changes to one sharp (F#). The treble clef has a melodic line with quarter notes and eighth notes, and the bass clef has a rhythmic accompaniment of quarter notes.

14

Musical notation for measure 14. The key signature changes to one flat (Bb). The treble clef features a melodic line with quarter notes, and the bass clef has a rhythmic accompaniment of quarter notes.

15

Musical notation for measure 15. The key signature remains one flat (Bb). The treble clef has a melodic line with quarter notes, and the bass clef has a rhythmic accompaniment of quarter notes.

16

Musical notation for measure 16, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The treble clef contains a series of chords and a melodic line, while the bass clef contains a bass line with eighth and sixteenth notes.

Musical notation for the continuation of measure 16, showing the final part of the treble and bass staves with a repeat sign at the end.

17

Musical notation for measure 17, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The treble clef contains a series of chords and a melodic line, while the bass clef contains a bass line with eighth and sixteenth notes.

Musical notation for the continuation of measure 17, showing the final part of the treble and bass staves with a repeat sign at the end.

18

Musical notation for measure 18, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The treble clef contains a series of chords and a melodic line, while the bass clef contains a bass line with eighth and sixteenth notes.

Musical notation for the continuation of measure 18, showing the final part of the treble and bass staves with a repeat sign at the end.

19

Chant.

Musical score for measure 19, titled "Chant." The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter rest, followed by a dotted quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for measure 19, titled "Chant." (continued). This system shows the continuation of the piece from the previous system, maintaining the same key signature and time signature. The treble staff continues with the melodic line, and the bass staff continues with the accompaniment.

20

Handel: Messiah.

Musical score for measure 20, titled "Handel: Messiah." The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves. The treble staff features a more active melody with eighth and sixteenth notes, including some triplets. The bass staff provides a steady accompaniment with eighth notes.

21

Musical score for measure 21. The score is written for piano in F major (one flat) and 4/4 time. It consists of two staves. The treble staff has a melodic line with eighth notes and some rests. The bass staff provides a harmonic accompaniment with chords and single notes.

22

Russian Song.

Musical score for measure 22, titled "Russian Song." The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves. The treble staff has a melodic line with eighth notes and some rests. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for measures 21-22. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

23

Musical score for measure 23. The key signature changes to one flat (Bb). The right hand has a more active melodic line with eighth and sixteenth notes, and the left hand continues with eighth notes.

24

Musical score for measures 24-25. The key signature returns to two sharps. The right hand has a melodic line with a slur over the final two notes, and the left hand has a rhythmic accompaniment of eighth notes.

Musical score for measures 26-27. The right hand has a melodic line with a slur over the final two notes. The left hand features a complex rhythmic pattern with triplets of eighth notes.

Musical score for measures 28-29. The right hand has a melodic line with a slur over the final two notes. The left hand features a complex rhythmic pattern with triplets of eighth notes. Dynamic markings *pp* and *ppp* are present in the right hand.

25

Musical score for exercise 25, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand plays chords and a melodic line, while the left hand plays a simple bass line.

Musical score for exercise 25, measures 5-8. The piece continues with chords and a melodic line in the right hand, and a bass line in the left hand.

26

Bach.

Musical score for exercise 26, measures 1-4. The piece is in D major (two sharps) and 3/4 time. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes.

27

Bach.

Musical score for exercise 27, measures 1-4. The piece is in D major (two sharps) and 3/4 time. The right hand plays a melodic line with eighth notes and sixteenth notes, and the left hand plays a bass line with eighth notes.

28

Chopin: Mazurka.

Musical score for exercise 28, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand plays a melodic line with eighth notes and sixteenth notes, and the left hand plays a bass line with eighth notes.

29

Chopin: Mazurka.

Musical score for Chopin's Mazurka, measures 29-30. The score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

30

Chopin: Mazurka.

Musical score for Chopin's Mazurka, measures 31-32. The score continues from the previous system, showing the continuation of the melody and accompaniment in the treble and bass clefs.

Musical score for Chopin's Mazurka, measures 33-34. The score continues from the previous system, showing the continuation of the melody and accompaniment in the treble and bass clefs.

Musical score for Chopin's Mazurka, measures 35-36. The score continues from the previous system, showing the continuation of the melody and accompaniment in the treble and bass clefs.

31

Musical score for Chopin's Mazurka, measures 37-38. The score continues from the previous system, showing the continuation of the melody and accompaniment in the treble and bass clefs.

32

Musical score for measure 32, featuring a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

33

Musical score for measure 33, continuing the piece in the same key signature. The treble staff shows a melodic line with some rests, and the bass staff continues the accompaniment with a steady rhythm.

34

Musical score for measure 34, showing a continuation of the melodic and harmonic themes. The treble staff features a more active melodic line with eighth notes, and the bass staff maintains the accompaniment.

35

Musical score for measure 35, with the treble staff showing a melodic line that includes dotted rhythms. The bass staff continues the accompaniment with chords and single notes.

36

Musical score for measure 36, where the key signature changes to two sharps (F-sharp, C-sharp). The treble staff features a melodic line with eighth notes, and the bass staff provides the accompaniment.

37

Musical score for measures 37-38. The score is written for piano in G major (one sharp) and 3/8 time. Measure 37 features a melodic line in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Measure 38 continues the melodic line with a repeat sign and a fermata over the final note.

38

Musical score for measures 39-40. The score is written for piano in G major (one sharp) and 3/8 time. Measure 39 features a melodic line in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Measure 40 continues the melodic line with a repeat sign and a fermata over the final note.

39

Mozart: 'Sonate.

Musical score for measures 41-42. The score is written for piano in G major (one sharp) and 3/8 time. Measure 41 features a melodic line in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Measure 42 continues the melodic line with a repeat sign and a fermata over the final note.

Musical score for measures 43-44. The score is written for piano in G major (one sharp) and 3/8 time. Measure 43 features a melodic line in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Measure 44 continues the melodic line with a repeat sign and a fermata over the final note.

40

Bach.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a harmonic accompaniment of chords, primarily triads and dyads, with some slurs.

The second system continues the melodic and harmonic lines. The upper staff shows a continuation of the melodic pattern, and the lower staff shows the corresponding harmonic support.

The third system concludes the example. The upper staff ends with a melodic phrase, and the lower staff ends with a final chord. The word "etc." is written at the end of the system.

131. One frequently finds the Tonic harmony with a small seventh, which creates a demand for the Subdominant harmony. Ex. 88, *a*.

The construction of this is identical with the Dominant-seventh, but as it is *not* built on the Dominant root, it may be termed a chord of the "first species." The French schools classify the various forms of the seventh chords by *species*.

Ex. 88.

Ex. 88 consists of two systems of chords. The first system, labeled "1 a", shows a sequence of chords in the upper staff (treble clef) and their accompaniment in the lower staff (bass clef). The second system, labeled "2 a", shows a similar sequence of chords and accompaniment. The notation includes various chord symbols and rhythmic values.

3

132. Employing L_a , scale-6th as chord-7th, it forms what is known as the "third species" of a seventh chord. *a*, Ex. 89. What is the order of thirds in the construction of this chord?

Ex. 89.

133. In the minor mode of the key, L_e , the small 6th is a *diminished seventh* above the root of the Subtonic chord, *b*, the only place in a key where the diminished-seventh chord occurs *diatonically*.

This form of the chord is indicated by the second degree mark. With one degree mark (VII_7°), the diminished fifth is indicated: two degree marks (VII_{70}°) indicates the diminished-seventh also. What is the order of thirds in this chord?

134. Because the Dominant is the harmonic generator, either species of the Subtonic harmony appeals to the ear as a Dominant-ninth without the root, and it is so classified by some theorists.

Ex. 90.

1

2

Musical score for system 2, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of two staves. The upper staff contains a melodic line with a fermata over the second measure. The lower staff contains a bass line with chords and single notes.

3

Musical score for system 3, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of two staves. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with chords and single notes.

Musical score for system 4, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of two staves. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with chords and single notes.

4

Musical score for system 5, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of two staves. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with chords and single notes.

Musical score for system 6, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of two staves. The upper staff contains a melodic line with eighth-note patterns. The lower staff contains a bass line with chords and single notes.

135. For self-help in this two-part work, sing one part and play the other.

Ex. 91.

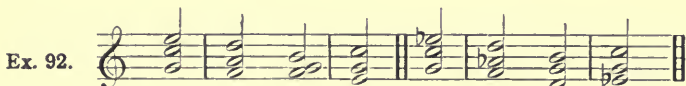
The musical score for Exercise 91 consists of 22 numbered measures, arranged in seven rows. The key signature is two sharps (F# and C#). The notation includes various rhythmic values, rests, and articulation marks such as slurs and accents. Measures 3 and 6 contain triplets. Measure 12 features a triplet of eighth notes. Measure 14 contains a triplet of eighth notes. Measure 17 has a dotted quarter note. Measure 21 has a half note. Measure 22 has a quarter note. The piece concludes with a double bar line.

CHAPTER VIII.

THE SUPERTONIC HARMONY. MELODIES REQUIRING ITS USE.

136. THE SUPERTONIC HARMONY, built on the scale-second, is very similar to the Subdominant, and sometimes difficult to distinguish, especially in the first inversion.

a. What scale degree does it include? What is the mode of the Supertonic harmony in the major key? In the minor key?



b. Although the individual tones of the Supertonic chord demand repose, on account of the root relations, it demands the Dominant harmony. It is often followed by I, because that is practically a progression chord, possessing more of the Dominant quality than of the Tonic, especially when it falls where the rhythm demands a progression harmony.

The distinguishing characteristic of a chord is what it demands, and by that it may be recognized, aurally.

137. With the use of the Supertonic harmony the cadences may be extended to three, four and five chords:

Ex. 93.



The musical score consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. The first system contains measures 4, 5, and 6. The second system contains measures 7 and 8. The third system contains measures 9 and 10. The key signature is C major. Measure 5 has a sharp sign above the staff, and measures 6, 8, and 9 also have sharp signs above the staff. The music features chords and moving lines in both hands.

138. The seventh and ninth are often heard in the Supertonic harmony, especially the former. What scale degrees are they?

139. When the first inversion is employed, it is sometimes difficult to distinguish between that and the Subdominant-added-sixth. With the latter, the Tonic is present in the chord. As a component of the Supertonic, the Tonic would be a chord-7th, and most likely to progress downward, as in No. 2, Ex. 94. At No. 1, the Tonic does not progress or resolve as a seventh usually does, neither does the harmony resolve as the Supertonic usually does,—to another progression chord, so this would be considered the Subdominant-added-sixth. (IV+6.)

140. Because the nature of the Tonic is what it is,—a free tone, occurring as the seventh of the Supertonic harmony, it is sometimes left by leap, as seen in Nos. 3 and 4, Ex. 94. The individual character of the Tonic is stronger than the chord relation. One also sees the same freedom with the scale-3rd as seventh of the Subdominant harmony.

For individual work, play the following examples and name the harmonies from sound first, then verify by the notation and mark them.

When taking them from dictation, proceed as in the preceding lesson.

Ex. 94.

1 2

Musical notation for Example 94, measures 1 and 2. Measure 1 is in G major (one sharp) and measure 2 is in D major (two sharps).

3 Mendelssohn. 4 Mendelssohn.

Musical notation for Example 94, measures 3 and 4. Measure 3 is in G major (one sharp) and measure 4 is in D major (two sharps).

5 6

Musical notation for Example 94, measures 5 and 6. Measure 5 is in B major (two sharps) and measure 6 is in F major (one sharp).

7 8

Musical notation for Example 94, measures 7 and 8. Measure 7 is in A major (no sharps or flats) and measure 8 is in A major (no sharps or flats).

9

10

Musical notation for measures 9 and 10. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 9 shows a series of chords in the right hand and a melodic line in the left hand. Measure 10 continues the progression with similar textures.

11

Musical notation for measure 11. The system consists of two staves. The key signature changes to one flat (B-flat major or D minor). The right hand features chords and a melodic line, while the left hand provides harmonic support.

12

Musical notation for measure 12. The system consists of two staves. The right hand has a more active melodic line with eighth notes, while the left hand continues with chords and a steady bass line.

13

Musical notation for measure 13. The system consists of two staves. The key signature changes to two flats (B-flat major or D minor). The right hand features a melodic line with some grace notes, and the left hand has a complex chordal texture.

14

Schumann: Op. 68.

Musical notation for measure 14. The system consists of two staves. The time signature changes to 6/8. The right hand has a rhythmic pattern of eighth notes, and the left hand features a series of chords with a steady bass line.

15

Musical score for measure 15, featuring a treble and bass clef. The key signature has one flat (B-flat). The treble clef contains a melody with eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

16

Musical score for measure 16, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The treble clef contains a melody with quarter and eighth notes, and the bass clef provides a harmonic accompaniment with chords and single notes.

17

Musical score for measure 17, featuring a treble and bass clef. The key signature has one flat (B-flat). The treble clef contains a melody with quarter and eighth notes, and the bass clef provides a harmonic accompaniment with chords and single notes.

18

Schumann: Op. 68.

Musical score for measure 18, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The treble clef contains a melody with quarter and eighth notes, and the bass clef provides a harmonic accompaniment with chords and single notes.

Musical score for measure 19, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The treble clef contains a melody with quarter and eighth notes, and the bass clef provides a harmonic accompaniment with chords and single notes.

19

Schumann: Op. 68.

Musical score for Schumann Op. 68, measures 19-20. The score is in treble and bass clefs. Measure 19 features a complex texture with sixteenth-note runs in the right hand and chords in the left. Measure 20 continues with similar textures, including a prominent sixteenth-note figure in the right hand.

Musical score for Schumann Op. 68, measures 21-22. Measure 21 shows a continuation of the sixteenth-note patterns in the right hand. Measure 22 concludes the phrase with a final chord in the right hand and a sustained note in the left.

20

Bach.

Musical score for Bach, measures 20-21. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 20 features a steady eighth-note accompaniment in the left hand and a more active right hand. Measure 21 continues with similar rhythmic patterns.

21

Melody from Reinecke.

Musical score for Reinecke melody, measures 21-22. The score is in treble and bass clefs with a key signature of two flats (Bb). Measure 21 features a simple harmonic accompaniment in the left hand and a melody in the right. Measure 22 concludes the phrase with a final chord in the right hand.

Musical score for Reinecke melody, measures 23-24. Measure 23 continues the harmonic accompaniment and melody. Measure 24 concludes the piece with a final chord in the right hand and a sustained note in the left.

22

Melody from Reinecke.

First system of musical notation for measure 22. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note pattern.

Second system of musical notation for measure 22. The treble clef continues the melody with quarter notes D5, E5, and F5. The bass clef accompaniment continues with eighth notes, including a half-note rest in the final measure.

23

First system of musical notation for measure 23. The treble clef melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment continues with eighth notes.

Second system of musical notation for measure 23. The treble clef melody continues with quarter notes D5, E5, and F5. The bass clef accompaniment continues with eighth notes.

24

Finnish Folk Song.

First system of musical notation for measure 24. The key signature changes to two sharps (D major). The treble clef melody begins with a quarter note D5, followed by quarter notes E5, F5, and G5. The bass clef accompaniment features a steady eighth-note pattern.

25

Finnish Folk Song.

26

Norwegian Air.

The first system of musical notation for 'Creation' by Haydn. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a melody in the treble staff and a supporting bass line in the bass staff, with various chordal textures and rhythmic patterns.

The second system of musical notation for 'Creation' by Haydn. It continues the piece with two staves. The treble staff shows a melodic line with some rests, while the bass staff provides harmonic support with chords and moving lines.

The third system of musical notation for 'Creation' by Haydn. The treble staff features a more active melodic line with eighth notes, while the bass staff continues with a steady accompaniment.

The fourth system of musical notation for 'Creation' by Haydn. The piece concludes with a final cadence in both staves, marked by a double bar line.

141. Whether one is conscious of it or not, the fact remains that they who have the strongest feeling for harmony experience the greatest degree of success in ear training. The systems of harmony based on mechanical principles are of no musical value whatever, but when the student *hears* and *feels* what is written, also the harmonic substructure of a melody, he has a true basis for musical development.

a. If one is sufficiently advanced to do so, the author recommends playing a simple chord accompaniment with the sight-singing. If the teacher can play a good accompaniment *that does not include the melody*, it should be done for the less experienced student. This "if" is said advisedly, because there are *few* who can improvise even a simple accompaniment, well.

b. Only a very few of the melodies following the harmony work require more harmonies than those that have been previously given. This classification of the melodies is valuable only to those who can hear and feel the harmonic regulation.

c. Because so much depends upon the feeling for the harmonic regulation of a melody, much emphasis should be placed upon the harmony work.

142. In taking the following melodies from dictation, after naming the phrases, A, B, etc., state those in which the Super-tonic quality is heard:

Ex. 95.

1



2



3



4

Two staves of musical notation in 4/4 time with a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes.

5 Couperin.

Two staves of musical notation in 6/8 time with a key signature of one flat (Bb). The melody features eighth and sixteenth notes.

6 Polish Air.

Two staves of musical notation in 6/8 time with a key signature of two sharps (F# and C#). The melody includes quarter, eighth, and sixteenth notes.

7 Polish Air.

Two staves of musical notation in 3/8 time with a key signature of two sharps (F# and C#). The melody is primarily composed of quarter notes.

8 Folk Song.

Two staves of musical notation in 3/8 time with a key signature of one flat (Bb). The melody features eighth and quarter notes.

9

Folk Song.

10

von Flotow.

11

von Flotow.

12

von Flotow.

13

von Flotow.

Musical score for exercise 13, consisting of three staves of music in G major and 2/4 time. The first two staves contain the main melody with various ornaments and slurs. The third staff continues the melody and ends with a double bar line.

143. Some good training in proportion may be acquired by completing the following melodies.

Ex. 96.

1

Musical staff 1 for exercise 96, in D major and 2/4 time. The melody starts with a quarter note D, followed by quarter notes E and F#, then a dotted quarter note G, and ends with a half note A.

2

Musical staff 2 for exercise 96, in D major and 3/4 time. The melody starts with a quarter note D, followed by quarter notes E and F#, then a dotted quarter note G, and ends with a half note A.

3

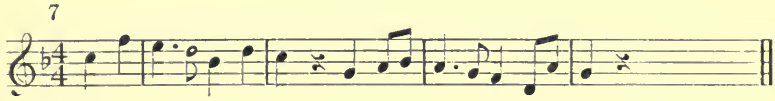
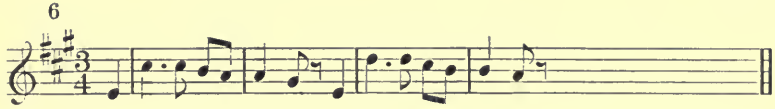
Musical staff 3 for exercise 96, in D major and 3/4 time. The melody starts with a dotted quarter note D, followed by quarter notes E and F#, then a dotted quarter note G, and ends with a half note A.

4

Musical staff 4 for exercise 96, in D major and 2/4 time. The melody starts with a triplet of eighth notes D, E, and F#, followed by quarter notes G and A, then a dotted quarter note B, and ends with a half note C.

5

Musical staff 5 for exercise 96, in D major and 4/4 time. The melody starts with a quarter note D, followed by quarter notes E and F#, then a dotted quarter note G, and ends with a half note A.



144. Two-part work including the Supertonic harmony:

Ex. 97.



16 17

18 19

20 21

22 23

24 25

26 27

28 29

30

CHAPTER IX.

THE SUBMEDIANT HARMONY.

145. What is the mode of the chord built on the sixth degree of the major scale? On the small sixth of the minor scales?

146. The Submediant harmony demands the Supertonic, but progresses to the Subdominant equally well.

In contrast to the preceding harmonies, the Submediant leads *from* cadence; in other words, it *delays* the close:

Ex. 98. 

147. The three major harmonies of a major key are termed the *primary chords* of a key. The three minor harmonies of a major key are often termed the "*substitutional harmonies*," being used in the place of the primary harmonies when the harmonic relations would naturally demand the latter. As such, the Supertonic is a substitute for the Subdominant, and the Submediant is a substitute for the Tonic. For example, the Dominant demands the Tonic. If a full cadence is undesirable, the Submediant is employed instead of the Tonic, which delays the cadence, as seen in the foregoing example.

148. There are so many good hymns in which this harmony may be found, the author considered it unnecessary to include more excerpts for analysis.

The teacher will find it profitable to play as the students dictate, their choice being what is naturally demanded by the chord relations. For example, No. 1. After V, the second chord, the Tonic will be expected. When vi is played, the fact that V did not resolve will make it easy to recognize vi, *the substitute for I*:

Ex. 99.



3

Musical score for measure 3, featuring a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth notes and quarter notes, with a fermata over the final note. The bass clef accompaniment features a steady eighth-note pattern.

4

Musical score for measure 4, continuing the grand staff notation. The treble clef melody includes a quarter rest followed by eighth notes. The bass clef accompaniment continues with eighth notes and includes a quarter rest.

5

Musical score for measure 5, continuing the grand staff notation. The treble clef melody features a quarter rest followed by eighth notes. The bass clef accompaniment continues with eighth notes.

6

7

Musical score for measures 6 and 7, continuing the grand staff notation. Measure 6 shows a complex chordal texture in the treble clef. Measure 7 features a new melodic line in the treble clef. The bass clef accompaniment continues with eighth notes.

8

Musical score for measure 8, continuing the grand staff notation. The treble clef melody features a quarter rest followed by eighth notes. The bass clef accompaniment continues with eighth notes.

9

Musical score for exercise 9, measures 1-4. The piece is in G minor (three flats) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

10

Mozart.

Musical score for exercise 10, measures 1-4. The piece is in G minor (three flats) and 6/8 time. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a bass line with eighth notes and some rests.

Musical score for exercise 10, measures 5-8. The right hand continues with a melodic line, and the left hand has a bass line with eighth notes and some rests.

11

Musical score for exercise 11, measures 1-4. The piece is in G minor (three flats) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, and the left hand has a bass line with eighth notes.

12

Musical score for exercise 12, measures 1-4. The piece is in G minor (three flats) and 6/8 time. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a bass line with eighth notes.

13

Musical score for system 13, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

14

Musical score for system 14, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

15

Musical score for system 15, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

16

Musical score for system 16, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

17

Musical score for system 17, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

18

Musical score for measure 18, featuring a treble and bass clef. The key signature is one sharp (F#). The treble clef contains a series of chords and a melodic line, while the bass clef contains a rhythmic accompaniment of eighth notes.

19

Musical score for measure 19, featuring a treble and bass clef. The key signature is one sharp (F#). The time signature is 6/8. The treble clef contains a series of chords and a melodic line, while the bass clef contains a rhythmic accompaniment of eighth notes.

Musical score for measure 20, featuring a treble and bass clef. The key signature is one sharp (F#). The treble clef contains a series of chords and a melodic line, while the bass clef contains a rhythmic accompaniment of eighth notes.

20

Schumann: Op. 68.

Musical score for measure 20, featuring a treble and bass clef. The key signature is one flat (Bb). The treble clef contains a series of chords and a melodic line, while the bass clef contains a rhythmic accompaniment of eighth notes.

21

Musical score for measure 21, featuring a treble and bass clef. The key signature is one flat (Bb). The treble clef contains a series of chords and a melodic line, while the bass clef contains a rhythmic accompaniment of eighth notes.

22

Musical score for measure 22, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

23

Musical score for measure 23, featuring a grand staff with treble and bass clefs. The key signature has two flats. The melody in the treble clef includes a half note with a slur, followed by quarter notes. The bass clef accompaniment continues with chords and eighth notes.

24

Musical score for measure 24, featuring a grand staff with treble and bass clefs. The key signature has two flats. The melody in the treble clef is primarily quarter notes. The bass clef accompaniment features a steady eighth-note pattern with some chords.

Musical score for measure 25 (first system), featuring a grand staff with treble and bass clefs. The key signature has two flats. The melody in the treble clef includes quarter notes and eighth notes. The bass clef accompaniment consists of chords and eighth notes.

25

Musical score for measure 25 (second system), featuring a grand staff with treble and bass clefs. The key signature has two flats. The melody in the treble clef includes a half note with a slur, followed by quarter notes. The bass clef accompaniment continues with chords and eighth notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

26

Handel: Messiah.

The second system of music consists of two staves. The upper staff is in treble clef and contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

The third system of music consists of two staves. The upper staff is in treble clef and contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a treble clef and a 6/8 time signature. The key signature has three sharps (F#, C#, G#). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system continues the musical piece. It maintains the same key signature and time signature. The bass line continues with eighth-note patterns, while the treble line shows some melodic variation and rests.

The third system shows a change in the bass line, which now features a more active eighth-note melody. The treble line continues with a steady eighth-note accompaniment.

The fourth system continues the piece. The bass line returns to a steady eighth-note accompaniment, while the treble line has a more active melody.

The fifth system concludes the piece. It features a steady eighth-note accompaniment in the bass and a melodic line in the treble that ends with a double bar line.

CHAPTER X.

THE MEDIANT HARMONY.

149. What is the mode of the chord built on the third degree of the major scale? Of the harmonic minor scale?

150. The Mediant harmony demands the Submediant, but in the minor mode the demand is less strong than that of the other harmonies that have been considered in the preceding lessons.

The Mediant harmony progresses smoothly to both the Supertonic and the Subdominant. Employed near a cadence, one is more likely to hear the latter than the Submediant.

151. The Mediant harmony may be followed by the Dominant, and when employed as a substitute for the latter, it may be followed by the Tonic.

When the Mediant is employed as a substitute for the Dominant, it is usually (but not always) expressed in the major mode, and preceded by the Supertonic, as a Dominant might be:

Ex. 100.

Example 100 is a piano accompaniment in G minor (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a cadence.

152. When the bright effect of a Dominant harmony is undesirable, the minor Mediant is a very effective substitute:

Ex. 101.

Dupont: Poems of Autumn.

Example 101 is a piano accompaniment in G minor. The right hand consists of sustained chords, and the left hand features a bass line with chords and moving lines. The piece ends with a final chord.

153. Very frequently one hears a passage of primary harmonies followed by a similar melodic pattern harmonized with the substitutional harmonies,—II, VI, III:

Ex. 102.

Melody by Reinecke.

The musical score for Ex. 102 consists of two staves. The upper staff contains a melodic line in G major, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. The lower staff shows the harmonic accompaniment. The first measure contains a whole chord G4-B4-D5. The second measure contains a whole chord C5-E5-G5. The third measure contains a whole chord D5-F5-A5. The fourth measure contains a whole chord E5-G5-B5. The fifth measure contains a whole chord F5-A5-C6. The sixth measure contains a whole chord G5-B5-D6. The seventh measure contains a whole chord A5-C6-E6. The eighth measure contains a whole chord B5-D6-F6. The ninth measure contains a whole chord C6-E6-G6. The tenth measure contains a whole chord D6-F6-A6. The eleventh measure contains a whole chord E6-G6-B6. The twelfth measure contains a whole chord F6-A6-C7. The thirteenth measure contains a whole chord G6-B6-D7. The fourteenth measure contains a whole chord A6-C7-E7. The fifteenth measure contains a whole chord B6-D7-F7. The sixteenth measure contains a whole chord C7-E7-G7. The seventeenth measure contains a whole chord D7-F7-A7. The eighteenth measure contains a whole chord E7-G7-B7. The nineteenth measure contains a whole chord F7-A7-C8. The twentieth measure contains a whole chord G7-B7-D8. The twenty-first measure contains a whole chord A7-C8-E8. The twenty-second measure contains a whole chord B7-D8-F8. The twenty-third measure contains a whole chord C8-E8-G8. The twenty-fourth measure contains a whole chord D8-F8-A8. The twenty-fifth measure contains a whole chord E8-G8-B8. The twenty-sixth measure contains a whole chord F8-A8-C9. The twenty-seventh measure contains a whole chord G8-B8-D9. The twenty-eighth measure contains a whole chord A8-C9-E9. The twenty-ninth measure contains a whole chord B8-D9-F9. The thirtieth measure contains a whole chord C9-E9-G9. The thirtieth measure is labeled with Roman numerals I, IV, V, VI, II, III below the staff.

154. In taking the dictation, listen for the connection of VI and III, the two substitutes having the same relation as I and V.

Ex. 103.

1

Bacon: Chant.

The musical score for Ex. 103, Example 1, consists of two staves. The upper staff contains a melodic line in G major, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. The lower staff shows the harmonic accompaniment. The first measure contains a whole chord G4-B4-D5. The second measure contains a whole chord C5-E5-G5. The third measure contains a whole chord D5-F5-A5. The fourth measure contains a whole chord E5-G5-B5. The fifth measure contains a whole chord F5-A5-C6. The sixth measure contains a whole chord G5-B5-D6. The seventh measure contains a whole chord A5-C6-E6. The eighth measure contains a whole chord B5-D6-F6. The ninth measure contains a whole chord C6-E6-G6. The tenth measure contains a whole chord D6-F6-A6. The eleventh measure contains a whole chord E6-G6-B6. The twelfth measure contains a whole chord F6-A6-C7. The thirteenth measure contains a whole chord G6-B6-D7. The fourteenth measure contains a whole chord A6-C7-E7. The fifteenth measure contains a whole chord B6-D7-F7. The sixteenth measure contains a whole chord C7-E7-G7. The seventeenth measure contains a whole chord D7-F7-A7. The eighteenth measure contains a whole chord E7-G7-B7. The nineteenth measure contains a whole chord F7-A7-C8. The twentieth measure contains a whole chord G7-B7-D8. The twenty-first measure contains a whole chord A7-C8-E8. The twenty-second measure contains a whole chord B7-D8-F8. The twenty-third measure contains a whole chord C8-E8-G8. The twenty-fourth measure contains a whole chord D8-F8-A8. The twenty-fifth measure contains a whole chord E8-G8-B8. The twenty-sixth measure contains a whole chord F8-A8-C9. The twenty-seventh measure contains a whole chord G8-B8-D9. The twenty-eighth measure contains a whole chord A8-C9-E9. The twenty-ninth measure contains a whole chord B8-D9-F9. The thirtieth measure contains a whole chord C9-E9-G9.

2

Propert: Chant.

The musical score for Ex. 103, Example 2, consists of two staves. The upper staff contains a melodic line in G major, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. The lower staff shows the harmonic accompaniment. The first measure contains a whole chord G4-B4-D5. The second measure contains a whole chord C5-E5-G5. The third measure contains a whole chord D5-F5-A5. The fourth measure contains a whole chord E5-G5-B5. The fifth measure contains a whole chord F5-A5-C6. The sixth measure contains a whole chord G5-B5-D6. The seventh measure contains a whole chord A5-C6-E6. The eighth measure contains a whole chord B5-D6-F6. The ninth measure contains a whole chord C6-E6-G6. The tenth measure contains a whole chord D6-F6-A6. The eleventh measure contains a whole chord E6-G6-B6. The twelfth measure contains a whole chord F6-A6-C7. The thirteenth measure contains a whole chord G6-B6-D7. The fourteenth measure contains a whole chord A6-C7-E7. The fifteenth measure contains a whole chord B6-D7-F7. The sixteenth measure contains a whole chord C7-E7-G7. The seventeenth measure contains a whole chord D7-F7-A7. The eighteenth measure contains a whole chord E7-G7-B7. The nineteenth measure contains a whole chord F7-A7-C8. The twentieth measure contains a whole chord G7-B7-D8. The twenty-first measure contains a whole chord A7-C8-E8. The twenty-second measure contains a whole chord B7-D8-F8. The twenty-third measure contains a whole chord C8-E8-G8. The twenty-fourth measure contains a whole chord D8-F8-A8. The twenty-fifth measure contains a whole chord E8-G8-B8. The twenty-sixth measure contains a whole chord F8-A8-C9. The twenty-seventh measure contains a whole chord G8-B8-D9. The twenty-eighth measure contains a whole chord A8-C9-E9. The twenty-ninth measure contains a whole chord B8-D9-F9. The thirtieth measure contains a whole chord C9-E9-G9.

3

Aldrich: Chant.

The musical score for Ex. 103, Example 3, consists of two staves. The upper staff contains a melodic line in G major, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. The lower staff shows the harmonic accompaniment. The first measure contains a whole chord G4-B4-D5. The second measure contains a whole chord C5-E5-G5. The third measure contains a whole chord D5-F5-A5. The fourth measure contains a whole chord E5-G5-B5. The fifth measure contains a whole chord F5-A5-C6. The sixth measure contains a whole chord G5-B5-D6. The seventh measure contains a whole chord A5-C6-E6. The eighth measure contains a whole chord B5-D6-F6. The ninth measure contains a whole chord C6-E6-G6. The tenth measure contains a whole chord D6-F6-A6. The eleventh measure contains a whole chord E6-G6-B6. The twelfth measure contains a whole chord F6-A6-C7. The thirteenth measure contains a whole chord G6-B6-D7. The fourteenth measure contains a whole chord A6-C7-E7. The fifteenth measure contains a whole chord B6-D7-F7. The sixteenth measure contains a whole chord C7-E7-G7. The seventeenth measure contains a whole chord D7-F7-A7. The eighteenth measure contains a whole chord E7-G7-B7. The nineteenth measure contains a whole chord F7-A7-C8. The twentieth measure contains a whole chord G7-B7-D8. The twenty-first measure contains a whole chord A7-C8-E8. The twenty-second measure contains a whole chord B7-D8-F8. The twenty-third measure contains a whole chord C8-E8-G8. The twenty-fourth measure contains a whole chord D8-F8-A8. The twenty-fifth measure contains a whole chord E8-G8-B8. The twenty-sixth measure contains a whole chord F8-A8-C9. The twenty-seventh measure contains a whole chord G8-B8-D9. The twenty-eighth measure contains a whole chord A8-C9-E9. The twenty-ninth measure contains a whole chord B8-D9-F9. The thirtieth measure contains a whole chord C9-E9-G9.

4

Ouseley: Chant.

Musical score for Ouseley: Chant, measures 4-5. The piece is in B-flat major (one flat) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

5

Novello: Chant.

Musical score for Novello: Chant, measures 6-7. The piece is in D major (two sharps) and 4/4 time. The right hand consists of a series of chords, and the left hand has a steady accompaniment of chords and moving lines.

6

Musical score for Ouseley: Chant, measures 8-9. The piece is in B-flat major (one flat) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords and moving bass lines.

g:

7

Musical score for Novello: Chant, measures 10-11. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords and moving bass lines.

8

Musical score for Novello: Chant, measures 12-13. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords and moving bass lines.

9

Musical score for measure 9, featuring a treble and bass clef system. The key signature is one sharp (F#). The treble clef contains a melody of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

10

Musical score for measure 10, featuring a treble and bass clef system. The key signature changes to one flat (Bb). The treble clef contains a melody of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Musical score for measure 10 (continued), featuring a treble and bass clef system. The key signature is one flat (Bb). The treble clef contains a melody of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

11

Musical score for measure 11, featuring a treble and bass clef system. The key signature is one sharp (F#). The treble clef contains a melody of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

12

Musical score for measure 12, featuring a treble and bass clef system. The key signature is two sharps (F# and C#). The treble clef contains a melody of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

13

Musical score for measure 13, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

14

Musical score for measure 14, continuing the piece in the same key signature. The treble clef features a melodic line with eighth notes and quarter notes, and the bass clef provides a steady accompaniment with chords and moving lines.

15

Musical score for measure 15, continuing the piece in the same key signature. The treble clef features a melodic line with eighth notes and quarter notes, and the bass clef provides a steady accompaniment with chords and moving lines.

Musical score for measure 16, continuing the piece in the same key signature. The treble clef features a melodic line with eighth notes and quarter notes, and the bass clef provides a steady accompaniment with chords and moving lines.

16

Musical score for measure 17, continuing the piece in the same key signature. The treble clef features a melodic line with eighth notes and quarter notes, and the bass clef provides a steady accompaniment with chords and moving lines.

17

Musical score for system 17, measures 1-4. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Musical score for system 17, measures 5-8. The melody continues with eighth and quarter notes, and the bass clef accompaniment maintains the harmonic structure.

18

Musical score for system 18, measures 1-4. The melody in the treble clef features quarter and eighth notes, and the bass clef accompaniment includes chords and moving lines.

Musical score for system 18, measures 5-8. The melody continues with quarter and eighth notes, and the bass clef accompaniment maintains the harmonic structure.

19

Musical score for system 19, measures 1-4. The melody in the treble clef consists of quarter notes, and the bass clef accompaniment features chords and moving lines.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The right hand features a sequence of chords and moving lines, while the left hand provides a steady accompaniment of chords.

20

Second system of musical notation, continuing from the first system. It maintains the same key signature and time signature. The right hand has a more active melodic line with slurs, and the left hand continues with a consistent harmonic accompaniment.

Third system of musical notation, continuing the piece. The right hand's melody becomes more complex with some chromaticism, while the left hand's accompaniment remains supportive.

21

Fourth system of musical notation, starting with a new key signature of two sharps (D major or F# minor). The right hand continues with a series of chords and moving lines, and the left hand provides a simple accompaniment.

Fifth system of musical notation, continuing in the key of two sharps. The right hand features a sequence of chords and moving lines, while the left hand provides a steady accompaniment.

These melodies do not all require the Submediant or Mediant harmony in the harmonization, but they are placed here because the rhythms and melodic line are more difficult than those of the preceding lessons:

Ex. 104.

1

Flotow: Overture.

2

Donizetti: Lucrezia Borgia.

3

Gounod: Faust.

4

Lalo: Violin Air.



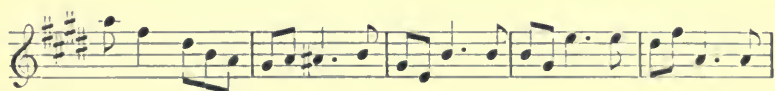
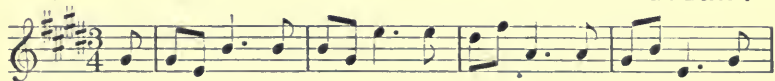
5

Donizetti: Aria.



6

De Beriot.



7

Mendelssohn: Organ Sonata.

Musical score for Mendelssohn's Organ Sonata, measures 7-11. The piece is in G major, 3/8 time. The notation consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat signs.

8

Bellini: La Sonnambula.

Musical score for Bellini's La Sonnambula, measures 8-11. The piece is in G major, 3/8 time. The notation consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat signs.

9

Gounod: Faust.

Musical score for Gounod's Faust, measures 9-13. The piece is in G major, 3/8 time. The notation consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat signs.

10

Scarlatti: Toccata.

Musical score for Scarlatti's Toccata, measures 10-14. The piece is in G major (one sharp) and 2/4 time. The notation consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with some triplets and slurs. The piece concludes with a double bar line.

11

Scarlatti: Minuetto.

Musical score for Scarlatti's Minuetto, measures 11-14. The piece is in G major (one sharp) and 3/8 time. The notation consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth notes, with some slurs and accents. The piece concludes with a double bar line.

12

Scarlatti: Gigue.

Musical score for Scarlatti's Gigue, measures 12-15. The piece is in G major (one sharp) and 3/8 time. The notation consists of one staff of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth notes, with some slurs and accents. The piece concludes with a double bar line.

13

Mozart: Sonata in B \flat .

Musical score for Mozart's Sonata in B \flat , measures 13-16. The piece is in B-flat major (two flats) and 4/4 time. The notation consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats (B \flat). The music features a series of eighth and sixteenth notes, with some slurs and accents. The piece concludes with a double bar line.

14

Scarlatti: Bouree.

Musical score for Scarlatti's Bouree, measures 1-14. The piece is in G major (one sharp) and 3/4 time. The notation consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets and a five-fingered fingering (5) indicated above a sixteenth-note triplet in the third measure. The piece concludes with a double bar line.

15

Mendelssohn: Overture.

Musical score for Mendelssohn's Overture, measures 1-15. The piece is in G major (one sharp) and 3/4 time. The notation consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets and a five-fingered fingering (5) indicated above a sixteenth-note triplet in the third measure. The piece concludes with a double bar line.

16

Donizetti.

Musical score for Donizetti's piece, measures 1-16. The piece is in G major (one sharp) and 3/8 time. The notation consists of one staff. The music features a mix of eighth and sixteenth notes, with some triplets and a five-fingered fingering (5) indicated above a sixteenth-note triplet in the third measure. The piece concludes with a double bar line.

17

Donizetti: Lucrezia Borgia.

Musical score for Donizetti's Lucrezia Borgia, measures 1-17. The piece is in G minor (two flats) and 3/4 time. The notation consists of two staves. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The music features a mix of eighth and sixteenth notes, with some triplets and a five-fingered fingering (5) indicated above a sixteenth-note triplet in the third measure. The piece concludes with a double bar line.

18

Bellini: La Sonnambula.

Musical score for exercise 18, Bellini: La Sonnambula. The score consists of three staves of music in 12/8 time. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. The melody starts with a quarter note, followed by eighth notes and a quarter rest. The second staff continues the melody with eighth notes and quarter notes. The third staff concludes the exercise with a quarter note, a quarter rest, and a final quarter note with a fermata.

19

Bellini: La Sonnambula.

Musical score for exercise 19, Bellini: La Sonnambula. The score consists of three staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a 3/4 time signature. The melody starts with a quarter note, followed by eighth notes and quarter notes. The second staff continues the melody with eighth notes and quarter notes. The third staff concludes the exercise with a quarter note, a quarter rest, and a final quarter note with a fermata.

20

Bellini: La Sonnambula.

Musical score for exercise 20, Bellini: La Sonnambula. The score consists of four staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a 3/4 time signature. The melody starts with a quarter note, followed by eighth notes and quarter notes. The second staff continues the melody with eighth notes and quarter notes. The third staff concludes the exercise with a quarter note, a quarter rest, and a final quarter note with a fermata. The fourth staff features a triplet of eighth notes, followed by a quarter note, and another triplet of eighth notes, with a final quarter note and a fermata.

21

Scarlatti: Siciliano.



22

Scarlatti: Courante.



23

Scarlatti: Bouree.



24

Old Austrian Air.



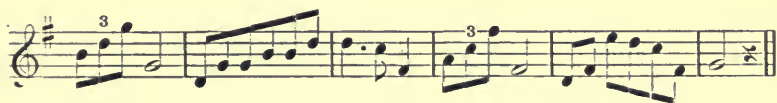
25

Traditional.



26

Folk Song.



27

Styrian Song.



28

Styrian Song.



29

Tyrolese Air.



CHAPTER XI.

CHROMATIC MATERIAL.

155. Every tone within the octave belongs to the key, but only certain ones to a given scale. Inasmuch as it is all key material, the writer suggests that each tone be given a definite name in preference to the oft-used term, "lowered" or "raised" this or that. Consider each tone as an independent factor of key, employed for certain definite, desired effects. With the possible pitches for each degree of the staff, various modes of a chord are heard. For example, in the key of C, the following modes of the Subdominant harmony are frequently found.

Ex. 105. 

IV IV IV[°] #IV[°] #IV^{3/2}

That which does not belong to the scale in which a composition is written may be considered as chromatic material of the key, in distinction to the diatonic material of the scale.

156. Chromatic material is employed for the embellishment of harmonies; to create melodic direction of a part; to create a demand for other than the logical harmony, and to create a certain character or color for the harmonies.

Tones chromatically sharpened are up-leaders; flats, down-leaders. This direction has nothing to do with flats or sharps that happen to be diatonic degrees, but only those that are foreign to the scale.

157. Ex. 106 shows the Dominant harmony with the augmented root demanding the Submediant instead of the Tonic; the Tonic harmony with the augmented root demanding the Supertonic; also the Tonic with a small seventh, the latter creating a demand for the Subdominant harmony:

Ex. 106. 

158. One of the most commonly used chromatic tones is the augmented scale-4th. The pure 4th is a down-leader. To create a demand for resolution in the other direction, the augmented 4th is employed, and incidentally, the quality of the chord in which it occurs is brightened.

Wagner: Siegfried.

Ex. 107.

159. Chromatic material may be associated with a modulation, but if it finally becomes a member of the new scale and key, it is no longer chromatic, but diatonic in the new key.

A complete modulation is not effected unless there is a well-defined cadence in the new key which establishes a new tone-center.

a. At Ex. 108, the D chord is followed by V₇-I of the original key, C, so there is no change of key and F \sharp is a chromatic tone in the Supertonic harmony. At *b* of the same example, the D chord is followed by a well-defined cadence in the key of G, and the D chord is heard as the Dominant of that key:

Ex. 108.

b. So it follows that in the use of chromatic material, one may hear a modulation, but not necessarily so. *Key is the result of relationship*, and no single chord can establish it excepting the second inversion of a triad which falls on the strong accent of a measure, said triad asserting itself as a new Tonic.

160. A chromatic tone may occur as a bytone, as root, third, fifth of a triad, and sometimes as seventh or ninth.

161. Chromatic chords may be employed consecutively without obscuring the tonality if the chromatic tones are borrowed from both the flatter and sharper sides of a key:

Ex. 109.

162. In listening and thinking, keep the Tonic in mind, and if there is no change of *tone-center*, consider the chromatic material as such, and name the harmonies according to the altered modes. The following examples include some of the chromatic material of key employed as mentioned in the foregoing paragraphs:

Ex. 110.

1

2

3

4

Musical notation for system 4, measures 1-4. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass staff provides accompaniment with quarter notes G2, F2, E2, and D2.

Musical notation for system 4, measures 5-8. The treble staff continues the melody with quarter notes D5, C5, B-flat4, and A4. The bass staff continues with quarter notes C2, B1, A1, and G1.

5

Wesley.

Musical notation for system 5, measures 1-4. The system consists of two staves. The key signature has two flats (B-flat and E-flat). The treble staff features a series of chords: G2-B2-E2, F2-A2-C2, E2-G2-B2, and D2-F2-A2. The bass staff features a series of chords: G1-B1-E1, F1-A1-C1, E1-G1-B1, and D1-F1-A1.

Musical notation for system 5, measures 5-8. The treble staff continues with chords: G2-B2-E2, F2-A2-C2, E2-G2-B2, and D2-F2-A2. The bass staff continues with chords: G1-B1-E1, F1-A1-C1, E1-G1-B1, and D1-F1-A1.

Musical notation for system 5, measures 9-12. The treble staff continues with chords: G2-B2-E2, F2-A2-C2, E2-G2-B2, and D2-F2-A2. The bass staff continues with chords: G1-B1-E1, F1-A1-C1, E1-G1-B1, and D1-F1-A1.

Musical score for system 6, measures 1-6. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

7

Musical score for system 7, measures 7-12. The key signature changes to A major (two sharps). The right hand continues with a melodic line, and the left hand provides a steady accompaniment.

8

Arr. from Mendelssohn.

Musical score for system 8, measures 13-18. The key signature changes to B-flat major (two flats). The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment.

Musical score for system 9, measures 19-24. The key signature changes to C major (no sharps or flats). The right hand features a melodic line with eighth notes, and the left hand has a simple accompaniment.

9

Chopin: Op. 15, No. 3.

Musical score for system 10, measures 25-30. The key signature changes to D major (two sharps). The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment. A forte (f) dynamic marking is present at the beginning of the system.

First system of a musical score in G major, 2/4 time. The right hand features a series of chords, some with a repeat sign, while the left hand plays a simple eighth-note bass line.

Second system of the musical score, continuing the chordal texture in the right hand and the eighth-note bass line in the left hand. The system concludes with the text "etc." on the right side.

10

Chopin: Op. 62.

Third system of the musical score, marked with the number 10. It shows a more complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand.

Fourth system of the musical score, continuing the intricate sixteenth-note patterns in both hands.

Fifth system of the musical score, concluding the piece with a final cadence in both hands.

11

Chopin: Mazurka.

The first system of musical notation for Chopin's Mazurka. It consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The right hand features a melodic line with eighth and sixteenth notes, including some grace notes. The left hand provides a harmonic accompaniment with chords and single notes.

The second system of musical notation for Chopin's Mazurka. It continues the grand staff from the first system. The right hand has a more active melodic line with eighth notes and some rests. The left hand continues with a steady accompaniment of chords.

The third system of musical notation for Chopin's Mazurka. The right hand shows a melodic phrase with a dotted note and a final cadence-like structure. The left hand provides a simple harmonic support.

163. The augmented scale-4th and 2nd are often found embellishing the Tonic harmony:

Ex. 111.

1

von Weber.

Ex. 111 by von Weber. The notation is in a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The piece is a harmonic exercise consisting of a series of chords in the right hand and their corresponding bass notes in the left hand, illustrating the augmented scale (4th and 2nd degrees).

2

Chopin: Ballade.

164. The augmented scale-6th and 1st embellish or lead to the Dominant in the same way:

Beethoven: Op. 18.

Ex. 112.

165. The employment of chords on the small 6th and 7th of the major key is very interesting:

Ex. 113.

166. One sometimes hears the substitutional harmonies in the modes of the minor keys:


Ex. 114.

With the wealth of material available, it is needless to include more here.

CHAPTER XII.

AUGMENTED-SIXTH CHORD. NEAPOLITAN-SIXTH.

167. Another type of triad is formed of a diminished third and fifth. In the first inversion, this is what is known as an *augmented-sixth* chord,—a large third and superposed augmented fourth:

Ex. 115. 

The chord sometimes appears with the added-sixth, *a*, also the small seventh, *b*.

168. With the small scale-2nd, the augmented-sixth is heard in the second inversion of the Dominant-seventh chord:

Ex. 116. 

169. The distinguishing characteristic of this chord is the strong demand of the augmented interval for resolution in contrary direction. Sometimes only one of the tones resolves, but the demand is the same. Although it is possible to build the augmented-sixth on various degrees of the scale, one seldom finds it on any but the augmented-scale-2nd and 4th.

170. The augmented-sixth mode of the Subdominant harmony includes the small scale-6th and augmented scale-4th. The resolution is the same as any other mode of the harmony, excepting the root which naturally moves up to the scale-5th. The \sharp_4 makes the chord brighter, and with the seventh present, it is frequently used for commanding, heroic effects. One of the distinguishing characteristics of this interval is the tendency of the two tones to diverge, *the flatter tone falling below the sharper*.

171. As will be observed, the use of the small scale-2nd creates a plaintive and sometimes pathetic element, quite unlike the Subdominant. Listen for the same resolution that the diatonic harmonies would have:

Ex. 117.

1

2

3

4

5

6

The musical score for Ex. 117 consists of six numbered examples, each presented as a two-staff piano piece. The examples are as follows:

- Example 1:** C major. Treble clef: C4-G4 (quarter), F4-A4 (quarter), E4-G4 (quarter), D4-F4 (quarter), C4-E4 (quarter), F4-A4 (quarter), G4-B4 (quarter), C5 (quarter). Bass clef: C3-G2 (quarter), F2-A2 (quarter), E2-G2 (quarter), D2-F2 (quarter), C2-E2 (quarter), F2-A2 (quarter), G2-B2 (quarter), C3 (quarter).
- Example 2:** C minor. Treble clef: C4-B3 (quarter), B3-A3 (quarter), A3-G3 (quarter), F3-A3 (quarter), E3-G3 (quarter), F3-A3 (quarter), G3-B3 (quarter), C4 (quarter). Bass clef: C3-B2 (quarter), B2-A2 (quarter), A2-G2 (quarter), F2-A2 (quarter), E2-G2 (quarter), F2-A2 (quarter), G2-B2 (quarter), C3 (quarter).
- Example 3:** B-flat major. Treble clef: Bb4-Ab4 (quarter), Ab4-Gb4 (quarter), Gb4-Fb4 (quarter), Eb4-Gb4 (quarter), Db4-Fb4 (quarter), Eb4-Gb4 (quarter), Fb4-Ab4 (quarter), Bb4 (quarter). Bass clef: Bb3-Ab3 (quarter), Ab3-Gb3 (quarter), Gb3-Fb3 (quarter), Eb3-Gb3 (quarter), Db3-Fb3 (quarter), Eb3-Gb3 (quarter), Fb3-Ab3 (quarter), Bb3 (quarter).
- Example 4:** B-flat minor. Treble clef: Bb4-Ab4 (quarter), Ab4-Gb4 (quarter), Gb4-Fb4 (quarter), Eb4-Gb4 (quarter), Db4-Fb4 (quarter), Eb4-Gb4 (quarter), Fb4-Ab4 (quarter), Bb4 (quarter). Bass clef: Bb3-Ab3 (quarter), Ab3-Gb3 (quarter), Gb3-Fb3 (quarter), Eb3-Gb3 (quarter), Db3-Fb3 (quarter), Eb3-Gb3 (quarter), Fb3-Ab3 (quarter), Bb3 (quarter).
- Example 5:** D major. Treble clef: D4-C4 (quarter), B3-D4 (quarter), A3-C4 (quarter), B3-D4 (quarter), G3-A3 (quarter), B3-D4 (quarter), C4-E4 (quarter), D4 (quarter). Bass clef: D3-C3 (quarter), B2-D3 (quarter), A2-C3 (quarter), B2-D3 (quarter), G2-A2 (quarter), B2-D3 (quarter), C3-E3 (quarter), D3 (quarter).
- Example 6:** D minor. Treble clef: D4-C4 (quarter), B3-D4 (quarter), A3-C4 (quarter), B3-D4 (quarter), G3-A3 (quarter), B3-D4 (quarter), C4-E4 (quarter), D4 (quarter). Bass clef: D3-C3 (quarter), B2-D3 (quarter), A2-C3 (quarter), B2-D3 (quarter), G2-A2 (quarter), B2-D3 (quarter), C3-E3 (quarter), D3 (quarter).

7

Musical score for measure 7, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The treble staff contains a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

8

Musical score for measure 8, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The treble staff contains a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Musical score for measure 9, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The treble staff contains a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

9

Musical score for measure 9, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The treble staff contains a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Musical score for measure 10, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The treble staff contains a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

10

Musical score for measure 10, featuring a treble and bass clef staff. The key signature is one flat (B-flat). The treble staff contains a sequence of chords and notes, including a half note G4, a quarter note A4, and a quarter note B4. The bass staff contains a sequence of chords and notes, including a half note G3, a quarter note A3, and a quarter note B3.

g:

11

Musical score for measure 11, featuring a treble and bass clef staff. The key signature is one flat (B-flat). The treble staff contains a sequence of chords and notes, including a half note G4, a quarter note A4, and a quarter note B4. The bass staff contains a sequence of chords and notes, including a half note G3, a quarter note A3, and a quarter note B3.

Musical score for measure 12, featuring a treble and bass clef staff. The key signature is one flat (B-flat). The treble staff contains a sequence of chords and notes, including a half note G4, a quarter note A4, and a quarter note B4. The bass staff contains a sequence of chords and notes, including a half note G3, a quarter note A3, and a quarter note B3.

12

Musical score for measure 13, featuring a treble and bass clef staff. The key signature is one flat (B-flat). The treble staff contains a sequence of chords and notes, including a half note G4, a quarter note A4, and a quarter note B4. The bass staff contains a sequence of chords and notes, including a half note G3, a quarter note A3, and a quarter note B3.

Musical score for measure 14, featuring a treble and bass clef staff. The key signature is one flat (B-flat). The treble staff contains a sequence of chords and notes, including a half note G4, a quarter note A4, and a quarter note B4. The bass staff contains a sequence of chords and notes, including a half note G3, a quarter note A3, and a quarter note B3.

13

First system of musical notation for system 13. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation for system 13. It continues the melodic and harmonic lines from the first system. The treble staff shows a continuation of the melodic phrase, and the bass staff provides a steady accompaniment.

Third system of musical notation for system 13. This system concludes the piece. The treble staff ends with a final melodic flourish, and the bass staff provides a concluding harmonic support.

14

First system of musical notation for system 14. The key signature changes to one flat (Bb). The treble staff features a more complex texture with chords and moving lines. The bass staff continues with a rhythmic accompaniment.

Second system of musical notation for system 14. This system concludes the piece. The treble staff shows a final melodic statement, and the bass staff provides a final harmonic resolution.

172. One may hear the augmented-sixth mode of the Super-tonic triad, the root being the augmented scale-2nd.

Ex. 118.

1 2 3 Grieg.

4 5

The musical score for Ex. 118 consists of two systems of piano accompaniment. The first system contains examples 1, 2, and 3. Example 1 shows a G major triad with an augmented sixth (F#) above the second degree (B), resolving to a G major triad. Example 2 shows a G major triad with an augmented sixth (F#) above the second degree (B), resolving to a G major triad. Example 3 shows a B-flat major triad with an augmented sixth (A) above the second degree (D-flat), resolving to a B-flat major triad. The second system contains examples 4 and 5. Example 4 shows a G major triad with an augmented sixth (F#) above the second degree (B), resolving to a G major triad. Example 5 shows a B-flat major triad with an augmented sixth (A) above the second degree (D-flat), resolving to a B-flat major triad. The score is for piano and includes a reference to Grieg.

With the seventh (No. 2) or the added-sixth (scale-7th) as in Nos. 3 and 5, the effect is especially pleasing. Some very interesting excerpts which include the augmented-sixth chord on various degrees of the scale may be found in the author's text, "Applied Harmony."

173. When R \ddot{a} , the small second of the scale occurs as root, with the pure fifth the first inversion is known as the "Neapolitan-sixth." While it oftener occurs in the minor mode, it is not necessarily so:

Ex. 119.

1 2

The musical score for Ex. 119 consists of two systems of piano accompaniment. The first system contains examples 1 and 2. Example 1 shows a G major triad with a Neapolitan sixth (F) above the root (G), resolving to a G major triad. Example 2 shows a G major triad with a Neapolitan sixth (F) above the root (G), resolving to a G major triad. The score is for piano.

3 Brahms: Requiem.

4 Schumann; Op. 68.

Ex. 120. MELODIES FOR DICTATION.

1 Bosnian Song.

2 Old Servian Song.

Styrian Song.

3

Musical notation for the first three measures of the Styrian Song. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of eighth and quarter notes, with triplets indicated by a '3' above the notes.

Hungarian Air.

4

Musical notation for the first three measures of the Hungarian Air. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody features eighth and sixteenth notes, with a triplet in the first measure.

Greek Song.

5

Musical notation for the first four measures of the Greek Song. The key signature is one sharp (F#) and the time signature is 2/4. The melody is characterized by eighth and sixteenth notes, with a triplet in the first measure.

CHAPTER XIII.

MODULATIONS CONTINUED.

174. *A change of key means a new tone-center, a new Tonic.* The change of key is *affirmed* and *confirmed* by decisive chords of the new key which fall on important rhythmic accents.

a. Confirmation implies a cadence, and as V7 includes the two scale degrees which have a fixed resolution,—2 and 4, it is the essential chord of the new key, and the one for which to listen, with its resolution on Tonic. 7 to 8 fixes key, and 4 to 3 fixes mode.

b. V7 is sometimes preceded by I_5 falling on the accent, the latter *affirming* the new Tonic. Observe this in the following excerpt from "Lohengrin", by Wagner:

Ex. 121.

The image shows two systems of musical notation for piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a harmonic line with chords. Below the second staff, the chords are labeled: D: (D major), I (D major), and F: (F major). The second system also consists of two staves with the same key signature. The first staff continues the melodic line. The second staff contains chords. Below the second staff, the chords are labeled: I (F major), Ab (A-flat major), and I (F major).

175. As the minor chords of a key are more or less obscure, it naturally follows that the primary chords,—I, V and IV are employed for the confirmation of a new key. In the minor mode of a key, the Tonic chord is used more persistently, repetition making the change more positive.

176. One of the simplest transitions is effected by the addition of a small seventh to a major triad, converting it into a seventh chord of the first species which is taken as a V7, resolving on a triad whose root is a pure fourth above that of the V7, affirming and confirming a new key:

Ex. 122.

1

2

3

4

5

In taking these from dictation, locate the chord-sevenths and thirds.

177. Another common change is from V_7 to V_7 . Observe the root relations:

Ex. 123.

1

2

3

For home work, these sequences should be played, following the circle of keys back to the starting point.

178. In the following, a tone of the Tonic is taken as a certain degree of V7. Play them, completing the circle as in the preceding examples. Taking from dictation, locate the common tone and state its relation in each chord:

Ex. 124.

Ex. 124 consists of five examples of chords, numbered 1 through 5, arranged in three rows. Each example is written for piano with a grand staff (treble and bass clefs).
 Example 1: Shows two chords. The first chord is a triad with notes G4, Bb4, and D5 in the treble clef, and F3, Bb2, and D3 in the bass clef. The second chord is a triad with notes Bb4, D5, and F5 in the treble clef, and D3, F3, and Ab3 in the bass clef. A double bar line separates them. The word "etc." is written below the second chord.
 Example 2: Shows two chords. The first chord is a triad with notes Bb4, D5, and F5 in the treble clef, and D3, F3, and Ab3 in the bass clef. The second chord is a triad with notes D5, F5, and Ab5 in the treble clef, and F3, Ab3, and Bb3 in the bass clef. A double bar line separates them. The word "etc." is written below the second chord.
 Example 3: Shows two chords. The first chord is a triad with notes D5, F5, and Ab5 in the treble clef, and F3, Ab3, and Bb3 in the bass clef. The second chord is a triad with notes F5, Ab5, and Bb5 in the treble clef, and Ab3, Bb3, and D4 in the bass clef. A double bar line separates them. The word "etc." is written below the second chord.
 Example 4: Shows two chords. The first chord is a triad with notes F5, Ab5, and Bb5 in the treble clef, and Ab3, Bb3, and D4 in the bass clef. The second chord is a triad with notes Ab5, Bb5, and D6 in the treble clef, and Bb3, D4, and F4 in the bass clef. A double bar line separates them. The word "etc." is written below the second chord.
 Example 5: Shows two chords. The first chord is a triad with notes Ab5, Bb5, and D6 in the treble clef, and Bb3, D4, and F4 in the bass clef. The second chord is a triad with notes Bb5, D6, and F6 in the treble clef, and D4, F4, and Ab4 in the bass clef. A double bar line separates them. The word "etc." is written below the second chord.

179. The following, which were suggested by Durand in his text for harmony, includes the Subdominant harmony:

Ex. 125.

Ex. 125 consists of two examples of chords, numbered 1 and 2, written for piano with a grand staff (treble and bass clefs).
 Example 1: Shows two chords. The first chord is a triad with notes G4, Bb4, and D5 in the treble clef, and F3, Bb2, and D3 in the bass clef. The second chord is a triad with notes Bb4, D5, and F5 in the treble clef, and D3, F3, and Ab3 in the bass clef. A double bar line separates them. The word "etc." is written below the second chord.
 Example 2: Shows two chords. The first chord is a triad with notes Bb4, D5, and F5 in the treble clef, and D3, F3, and Ab3 in the bass clef. The second chord is a triad with notes D5, F5, and Ab5 in the treble clef, and F3, Ab3, and Bb3 in the bass clef. A double bar line separates them. The word "etc." is written below the second chord.

180. One degree of V_7 taken for one of I is interesting and effective. Before taking them from dictation, play them, observing the various transitions:

Ex. 126.

1 2 3



4 5



6 7 8



Detailed description: This musical example consists of three systems of piano accompaniment. Each system contains two staves (treble and bass clef). The first system (measures 1-3) shows a sequence of chords in G major: G major (I), D7 (V7), and G major (I). The second system (measures 4-5) shows a sequence in F major: F major (I), C7 (V7), and F major (I). The third system (measures 6-8) shows a sequence in E major: E major (I), B7 (V7), and E major (I). The notation includes chord symbols and melodic lines in both hands.

181. A tone common to V_7 and V_9 of another key is interesting:

Ex. 127.

1 2 3



Detailed description: This musical example consists of three systems of piano accompaniment. Each system contains two staves (treble and bass clef). The first system (measures 1-3) shows a sequence of chords in G major: G major (I), D7 (V7), and G major (I). The second system (measures 4-5) shows a sequence in F major: F major (I), C7 (V7), and F major (I). The third system (measures 6-8) shows a sequence in E major: E major (I), B7 (V7), and E major (I). The notation includes chord symbols and melodic lines in both hands.

182. V_9 to V_9 is not difficult to recognize:

Ex. 128.

1 2 3 4 5

183. VII_7° to V_7 and V_9 is another common means of modulating:

Ex. 129.

1 2 3 4 5

etc.

6

184. Modulating by means of a common chord is one of the simplest, therefore much used devices. *One diatonic chord may be taken for another:*

One chromatic chord may be taken for diatonic of another key:

One diatonic chord may be taken for a chromatic of another key.

One chromatic chord may be taken for another chromatic.

185. Ex. 130 includes modulations where one diatonic chord is taken for the diatonic of another key. For example, in No. 1, the second inversion of the G chord (V) affirms a new Tonic of G, and the change of key is *confirmed* by the following V7 of the key of G.

At No. 2, VI of C is taken as II of G, the key being *affirmed* and *confirmed* by the second inversion of the G chord on the accent and V7 following.

Ex. 130.

6

7

8

9

Dykes.

10

Wagner: Lohengrin.

11

Teschner.

The first system of exercise 11 consists of two staves. The upper staff is in treble clef and contains a sequence of chords and single notes, starting with a half note G4 and moving through various intervals. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes, including a half note G3.

The second system of exercise 11 continues the piece. The upper staff features a half note G4 followed by a half note F4, and then a half note E4. The lower staff continues the accompaniment with chords and single notes, including a half note G3.

The third system of exercise 11 concludes the piece. The upper staff ends with a half note D4. The lower staff concludes the accompaniment with chords and single notes, including a half note G3.

12

The first system of exercise 12 is in the key of D major (two sharps). The upper staff begins with a half note D4 and moves through a series of eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes, including a half note D3.

The second system of exercise 12 continues the piece. The upper staff features a half note D4 followed by a half note E4, and then a half note F4. The lower staff continues the accompaniment with chords and single notes, including a half note D3.

186. Modulating to the Subdominant key is less easy than to the Dominant. Listen for the darker effect that is given by the flatter tones. At No. 1 of the following example, VI is taken as III of the new key:

Ex. 131.

1

2

187. Example 132 includes modulations where the pivotal chord is chromatic in the old key, but diatonic in the new. In No. 1, VII of C is taken for III of G. In No. 2, the C chord of the fifth bar is chromatic in B \flat , but the diatonic V7 in the key of F which follows:

Ex. 132.

1

First system of musical notation for exercise 1. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music is written in a style typical of early piano exercises, with chords and simple melodic lines.

2

Arr. from Beethoven.

Second system of musical notation for exercise 2. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music continues with chords and simple melodic lines.

Third system of musical notation for exercise 2. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music continues with chords and simple melodic lines.

Fourth system of musical notation for exercise 2. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music continues with chords and simple melodic lines.

3.

Fifth system of musical notation for exercise 3. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (D major). The music continues with chords and simple melodic lines.

4

Handwritten musical score for system 4, measures 1-2. The music is in G major (one sharp) and 4/4 time. The upper staff (treble clef) features a vocal line with eighth and sixteenth notes, often beamed together. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving bass lines.

Handwritten musical score for system 4, measures 3-4. The notation continues from the previous system, showing the vocal line and accompaniment.

5

Handel: Messiah.

Handwritten musical score for system 5, measures 1-2. The music is in F major (one flat) and 4/4 time. The upper staff (treble clef) has a vocal line with dotted rhythms and eighth notes. The lower staff (bass clef) features a more active bass line with eighth notes and chords.

Handwritten musical score for system 5, measures 3-4. The notation continues from the previous system, showing the vocal line and accompaniment.

Handwritten musical score for system 5, measures 5-6. The notation continues from the previous system, showing the vocal line and accompaniment.

6

7

188. In the larger forms, one is more likely to hear the changes of key occurring with the phrases. This is not necessarily so, but oftener, excepting in the repetition of small figures in sequence. In four bar phrases, the material peculiar to the new key seldom appears until the last section or very near to it. Observe the form of this number:

Ex. 133.

Mendelssohn.

189. Another familiar change is to a small third above or below:

Ex. 134.

1 Chant.

2

Kirby: Hymn.

The first system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is primarily chordal, with the upper staff playing chords and the lower staff providing a bass line with some single notes and chords.

The second system continues the hymn with two staves in the same key signature. The upper staff features a sequence of chords, while the lower staff has a more active bass line with eighth notes and chords.

The third system concludes the first section of the hymn with two staves. The upper staff ends with a final chord, and the lower staff has a steady bass line.

3

The second section of the hymn begins with two staves. The key signature changes to two sharps (D major). The upper staff has a more melodic line with eighth notes, while the lower staff has a rhythmic bass line with eighth notes and chords.

The second system of the second section continues with two staves. The upper staff maintains the melodic line, and the lower staff provides a rhythmic accompaniment with eighth notes and chords.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music is written for piano in a grand staff with treble and bass clefs. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

4

Second system of musical notation, measures 5-8. The key signature changes to one sharp (F#). The melody continues with eighth and quarter notes, and the bass clef accompaniment features more complex chordal structures.

Third system of musical notation, measures 9-12. The key signature changes to one flat (Bb). The melody is more melodic with some slurs, and the bass clef accompaniment includes sustained chords.

5

Fourth system of musical notation, measures 13-16. The key signature changes to two flats (Bb and Eb). The melody features eighth-note patterns and slurs, while the bass clef accompaniment has a steady rhythmic accompaniment.

Fifth system of musical notation, measures 17-20. The key signature changes to three flats (Bb, Eb, and Ab). The melody includes a triplet of eighth notes in measure 18, and the bass clef accompaniment features a triplet of eighth notes in measure 19.

190. Modulation to a key a large third above or below is very interesting. Some of the following examples began with V7, presupposing a previous phrase in that key.

Ex. 135.

1 2

3 4

5 6

7 8

9

10

Musical notation for measures 9 and 10. The piece is in a key with one flat (B-flat major or D minor). Measure 9 consists of two measures of music. Measure 10 consists of two measures of music. The notation is for a piano accompaniment, with a treble and bass clef.

11

12

Musical notation for measures 11 and 12. Measure 11 consists of two measures of music. Measure 12 consists of two measures of music, with a triplet of eighth notes in the right hand. The notation is for a piano accompaniment, with a treble and bass clef.

13

Vincent Jones: Song.

Musical notation for measure 13. The measure is divided into two parts. The first part consists of two measures of music, with a triplet of eighth notes in the right hand. The second part consists of two measures of music, with the word "etc." written at the end. The notation is for a piano accompaniment, with a treble and bass clef.

14

15

Musical notation for measures 14 and 15. Measure 14 consists of two measures of music. Measure 15 consists of two measures of music. The notation is for a piano accompaniment, with a treble and bass clef.

16

17

Musical notation for measures 16 and 17. Measure 16 consists of two measures of music. Measure 17 consists of two measures of music. The notation is for a piano accompaniment, with a treble and bass clef.

18 19

Musical score for measures 18 and 19. Measure 18 shows a treble clef with a series of chords and a bass clef with a similar accompaniment. Measure 19 continues the sequence with more complex chordal structures and a melodic line in the bass clef.

20 21

Musical score for measures 20 and 21. Measure 20 features a treble clef with a melodic line and a bass clef with a steady accompaniment. Measure 21 shows a continuation of the melodic and harmonic themes.

22 23

Musical score for measures 22 and 23. Measure 22 has a treble clef with a melodic line and a bass clef with a complex accompaniment. Measure 23 continues the melodic and harmonic development.

24

Musical score for measure 24. The treble clef contains a series of chords, while the bass clef provides a rhythmic accompaniment with some melodic movement.

25

Musical score for measure 25. The treble clef features a melodic line with eighth notes, and the bass clef has a complex accompaniment with many chords.

26

Musical score for measures 26-27. The piece is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 26 shows a sequence of chords in the right hand and a bass line in the left hand. Measure 27 continues this pattern, ending with a double bar line.

27

Musical score for measures 27-28. Measure 27 continues from the previous system. Measure 28 begins with a key signature change to two sharps (D major or F# minor), indicated by a double sharp sign for F# in the treble clef. The notation includes a fermata over the final note of measure 28.

28

Musical score for measures 28-29. Measure 28 continues from the previous system. Measure 29 continues the piece in the new key signature, featuring more complex rhythmic patterns and chordal textures in both hands.

29

Musical score for measures 29-30. Measure 29 continues from the previous system. Measure 30 features a triplet of eighth notes in the right hand. The composer's name, M. Hauber, is written above the staff.

M. Hauber.

Musical score for measures 30-31. Measure 30 continues from the previous system. Measure 31 features a triplet of eighth notes in the right hand, similar to measure 30. The piece concludes with a final chord in both hands.

30

Musical score for measure 30, featuring a grand staff with treble and bass clefs. The key signature is one flat (B-flat). The treble clef contains a series of chords and a melodic line, while the bass clef contains a bass line with eighth and quarter notes.

Musical score for measure 30 (continued), showing the continuation of the grand staff notation from the previous system.

31

Musical score for measure 31, featuring a grand staff with treble and bass clefs. The key signature is one flat. The treble clef contains a series of chords and a melodic line, while the bass clef contains a bass line with eighth and quarter notes.

32

Musical score for measure 32, featuring a grand staff with treble and bass clefs. The key signature is one flat. The treble clef contains a series of chords and a melodic line, while the bass clef contains a bass line with eighth and quarter notes.

33

Vincent Jones: Romance.

Musical score for measure 33, featuring a grand staff with treble and bass clefs. The key signature is one flat and the time signature is 3/4. The treble clef contains a series of chords and a melodic line with triplets, while the bass clef contains a bass line with eighth and quarter notes.

191. The following includes examples of a pivotal chord that is chromatic in both keys:

Ex. 136.

1

2

d: II

3

Gounod: Faust.

4

Wagner.

VII A6
F: #II A6

5

Musical score for exercise 5, consisting of two staves (treble and bass clef). The music is in a major key and features a sequence of chords and melodic lines in both hands.

6

Beethoven; Op. 101.

Musical score for exercise 6, consisting of two staves (treble and bass clef). The music is in a minor key and features a sequence of chords and melodic lines in both hands.

I A6
c: IV A6

7

Schumann: Op. 21.

Musical score for exercise 7, consisting of two staves (treble and bass clef). The music is in a major key and features a sequence of chords and melodic lines in both hands.

Musical score for exercise 7 (continued), consisting of two staves (treble and bass clef). The music is in a major key and features a sequence of chords and melodic lines in both hands.

Musical score for exercise 7 (continued), consisting of two staves (treble and bass clef). The music is in a major key and features a sequence of chords and melodic lines in both hands.

8

Mendelssohn: Op. 41.

192. Carefully analyze the changes to remote keys before taking them from dictation.

Ex. 137.

1

2

3

System 3, measures 1-2. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

System 3, measures 3-4. The right hand continues the melodic line, and the left hand accompaniment includes some rests in the first measure of this system.

4

System 4, measures 1-2. The right hand has a more active melodic line with eighth notes, and the left hand accompaniment consists of chords and moving lines.

System 4, measures 3-4. The right hand continues with eighth-note patterns, and the left hand accompaniment features chords and moving lines.

5

System 5, measures 1-2. The key signature changes to F major (one flat). The right hand has a melodic line with eighth notes, and the left hand accompaniment includes chords and moving lines.

Musical score for measures 5 and 6. The key signature is one flat (B-flat). The time signature is 4/4. The score is written for piano with a grand staff (treble and bass clefs). Measure 5 contains a melodic line in the right hand and a bass line in the left hand. Measure 6 continues the melodic and bass lines.

6

Musical score for measures 7 and 8. The key signature is one flat (B-flat). The time signature is 4/4. The score is written for piano with a grand staff. Measure 7 features a more complex harmonic texture with chords in both hands. Measure 8 continues this texture.

7

Musical score for measures 9 and 10. The key signature changes to two sharps (D major). The time signature is 6/8. The score is written for piano with a grand staff. Measure 9 shows a change in the bass line. Measure 10 continues the melodic and bass lines.

8

Musical score for measures 11 and 12. The key signature is two sharps (D major). The time signature is 6/8. The score is written for piano with a grand staff. Measure 11 features a melodic line in the right hand and a bass line in the left hand. Measure 12 continues the melodic and bass lines.

9

Musical score for measure 9, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, including a sharp sign (x) above a note. The bass clef contains a harmonic accompaniment with chords and single notes.

10

Musical score for measure 10, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The bass clef contains a harmonic accompaniment with chords and single notes.

11

Musical score for measure 11, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a harmonic accompaniment with chords and single notes.

Musical score for measure 12, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a harmonic accompaniment with chords and single notes.

Musical score for measure 13, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a harmonic accompaniment with chords and single notes. The dynamic marking *pp* is present in the bass clef, and the tempo marking *rit.* is present in the bass clef.

12

Chopin: Op. 16.

193. Interesting changes of key are easily made by means of enharmonic changes. This is done to establish different chord relations for one or more tones. For example, C sharp of the third chord in No. 1 is expressed as D flat in the fourth chord, becoming a Dominant seventh of the new key:

Ex 138.

1

Beethoven.

2

3

Dvorak: Requiem.

4

Franck.

Ex. 139.

1

Beethoven: Symphony.

2

Hungarian Air.

3

Sarasate.

4

Russian Folksong.



5

Schumann.



6

Old Welsh Song.



7

Lalo.

Musical score for piece 7, Lalo. It consists of three staves of music in G major, 2/4 time. The first staff contains the first six measures, ending with a fermata. The second staff contains measures 7-10, including a triplet in measure 9. The third staff contains measures 11-14, ending with a double bar line.

8

Japanese National Hymn.

Musical score for piece 8, Japanese National Hymn. It consists of two staves of music in D major, 4/4 time. The first staff contains the first six measures. The second staff contains measures 7-10, ending with a double bar line.

9

Tyrolean Air.

Musical score for piece 9, Tyrolean Air. It consists of five staves of music in B-flat major, 3/4 time. The first staff contains the first six measures. The second staff contains measures 7-10. The third staff contains measures 11-14. The fourth staff contains measures 15-18. The fifth staff contains measures 19-22, ending with a double bar line.

10

Polish Song.

Musical notation for the Polish Song, measures 1-10. The piece is in 2/4 time and G major. It consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-10. The melody is simple and characteristic of a folk song.

11

Hungarian Air.

Musical notation for the Hungarian Air, measures 1-10. The piece is in 2/4 time and B-flat major. It consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-10. The melody is more complex and rhythmic than the Polish Song.

12

Swiss Song.

Musical notation for the Swiss Song, measures 1-10. The piece is in 3/4 time and B-flat major. It consists of four staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-10, and the fourth staff contains measures 11-14. The melody is simple and characteristic of a folk song.

13

Swiss Song.

Musical score for 'Swiss Song' in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The melody features eighth and sixteenth notes, with some rests. The second staff includes a triplet of eighth notes. The third staff continues the melody with more triplet markings. The fourth staff concludes the piece with a double bar line.

14

Polish National Song.

Musical score for 'Polish National Song' in G major, 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The melody is characterized by eighth-note patterns. The second and third staves continue the melody with similar rhythmic patterns, ending with a double bar line.

As there is such an abundance of good material that can be used from this grade on, it would be unnecessary to include more in this volume.

The author recommends Schumann Op. 68 and 15: The Bach Album of selections from the Suites: The small forms of Grieg and other modern composers. Following these, no really good composition will be amiss.

If one makes an analytic and synthetic study before taking from dictation, much will be gained, especially if the harmonies are decided by *sound*, and not the notation only.

For the average person, proficiency in this work requires years of persistent effort. Only the observing eyes and ears are rewarded with success.

INDEX TO COMPOSERS.

(The numbers refer to the page.)

ALDRICH	112
BACH	80, 84, 93
BACON	112
BELLINI	120, 123
BEETHOVEN	48, 52, 69, 70, 134, 153, 164, 169, 170
BIRD NOTES	9, 10, 22
BOSNIAN AIR	141
BRAHMS	141
CHANT	78, 155
CHOPIN	70, 80, 81, 130-133
COUPERIN	98
DEBERIOT	71, 119
DONIZETTI	118, 119, 122
DUPONT	111
DVORAK	170
DYKES ..	149
FINNISH SONGS	94, 95
FLOTOW	99, 100, 118
FOLK SONGS	71, 94, 98, 99, 125
FRANCK	170
GOUNOD	118, 120, 163
GREEK AIR	142
GRIEG	140
HANDEL	78, 109, 153
HAUBER	161
HAYDN	96

HUNGARIAN AIRS.....	142, 170, 173
JONES.....	159, 162
KIRBY.....	156
LALO.....	119, 172
MENDELSSOHN.....	65, 68, 71, 90, 120, 122, 130, 154, 165
MOZART.....	83, 105, 110, 121
NORWEGIAN AIR.....	95
NOVELLO.....	113
OLD ENGLISH SONGS.....	50, 70
OLD AUSTRIAN AIR.....	124
OUSELEY.....	113
POLISH AIRS.....	71, 98, 173, 174
PROPERT.....	112
REINECKE.....	93, 94, 112
RUSSIAN DANCE.....	50
RUSSIAN FOLK SONGS.....	78, 171
SARASATE.....	170
SCARLATTI.....	121, 122, 124
SCHUMANN.....	91-93, 107, 127, 141, 164, 171
SERBIAN FOLK SONGS.....	71, 141
STYRIAN AIRS.....	125, 142
SWISS AIRS.....	173, 174
TESCHNER.....	50
TRADITIONAL.....	124
TYROLESE AIRS.....	125, 172
WAGNER.....	127, 143, 149, 163
WEBER.....	132
WELSH AIRS.....	52, 171
WESLEY.....	129



GENERAL INDEX.

(The numbers refer to the page.)

- Accent: 1-7, 11, 12, 16
 Added-sixth: 89, 135, 140, 143
 Anacrusis: 16
 Anticipation: 73
 Arabic numerals: 25
 Augmented intervals: 37, 43, 60. Scale-1st, 133; scale-2nd, 135
 140; scale-4th, 126, 127, 132, 135; scale-5th, 38; scale-6th,
 133
 Augmented-sixth chord: 135, 140
 Authentic cadence: 25, 30
 Bird Notes: 9, 10, 22
 Bytones: 72, 73, 74, 126, 127
 Cadence: 11, 12, 25, 30, 31, 127. Authentic, 25, 30. Plagal,
 61. Rising, 12, 31. Perfect, 30. Imperfect, 30.
 Chord relations: 7, 24, 29
 Chord dictation: 23, 25, 38
 Common tone: 38
 Chromatic tones: 126, 127, 148, 151, 161
 Counting: 3, 10
 Diminished intervals: 37, 43, 50, 60
 Diminished-7th chord: 60, 85, 147
 Do (syllable name): 6, 11, 24
 Dominant, scale-5th: 6, 7, 11, 13, 15, 16, 23-25, 30, 31, 36, 44,
 51, 111, 126, 127

Dominant harmony: 13, 15, 16, 23-25, 30

Dominant-7th chord: 41, 42, 60, 61, 85, 126, 135, 143-145

Dominant-9th chord: 54, 85, 146, 147

Enharmonic change: 169

Fa, scale-4th: 41, 42, 50, 61

Form: 13, 154

Harmonic dictation including I and V only: 25, 29-32, 42-47, 54, 55.

Including IV: 61-65, 74-86. Including bytones: 74-84 and on. Including ii: 88-96. vii: 50, 51, 61. Including vi: 103-110. Including iii: 111-117, etc.

Including chromatic tones: 126-134. Augmented-sixth: 136, 139, 141. Modulations: 148 to close.

Harmonic generator: 4, 5, 15

Harmonic regulation: 13

Intervals: Octave, 4-6. Pure 5th, 4-6, 8, 20, 58, etc.

Pure 4th, 5, 6, 8, 20, 35-37, 41, 58. Large 3rd, 7, 8, etc.

Small 3rd, 8, 20, etc. Large 2nd, 6, 20, etc. Small 2nd, 20, 24, 41, etc. Large 6th, 8, 44, etc. Small 6th, 8, 36, etc. Large 7th, 24, etc. Diminished 4th, 37, etc. Diminished 5th, 60. Augmented 5th, 37.

Inversions: 28, 29. Second, 30, 127, etc.

Key: 6, 61

La, scale-6th: 54. Le, small scale-6th: 55, 57

Me, small scale-3rd: 20, 23

Mediant harmony: 111 and on.

Melodic dictation including 1, 3, 5 of scale only: 14, 15. Including 2: 16-19. Including small 3rd: 20-22. Including 7: 26-28, 32-37. Including 4: 41-50, 52, 53. Including both large and small scale-6th: 56-60, 65-71. Including chromatic tones and modulations: 141, 142, 170, 171.

Melodic or key quality: 11

Melodies to complete: 100

Minor scale: 3, 7, 11, 16, 20, 23, 24, 55, 56, 62

Modulations: 127, 143, 148, 151 to close.

Nature of material: 61

- Neapolitan-6th: 135, 140
 Overtones: 4-7, 15, 28, 41, 54, 85
 Phrase: 12, 16, 32
 Primary harmonies: 61, 112, 143
 Progression tones: 11-13
 Proportion: 12
 Ra, small-2nd of key: 135, 136, 140
 Re, large 2nd: 11, 15, 16, 24
 Relative minor: 23
 Repose tones: 11
 Resolution: 11
 Rhythm: 1-6, 9, 12-15, 19
 Rhythmic dictation: 1-3, 13, 18, 19, 51
 Rhythmic motions: 2
 Roman numerals: 25, 29
 Root: 5, 15
 Scale numbers: 42
 Section: 11, 12, 32
 Sequences: 144, 145
 Sight-singing: 13
 Signs for triads: 37
 Sol, scale-5th: 6, 7, 11, 13
 Species of seventh-chords: 84, 85, 143
 Substitutional harmonies: 103, 112, 134
 Suspensions: 72
 Ti, scale-7th: 24. Te, small scale-7th: 55
 Tetrachords: 54, 57, 61
 Tonal relations: 4, 11, 39, 127
 Tone-thinking: 13, 38, 41
 Tonic: 6, 7, 11-13, 16, 23, 57
 Tonic harmony: 16, 23, 24 and on.
 Transpose: 29, 41
 Triads: 8, 23, 37 and on. Diminished: 38, 51. Augmented: 38
 Two-part dictation: 39, 87, 101, 102
 Writing: 9, 51

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