

CHAPTER I.

THE MAJOR DIATONIC SCALE.

(Pages 15-18.)

1. Pitch, force and quality (§1).
2. Diatonic — a scale in which tones and semitones occur.
Chromatic — a scale in which semitones only, occur.
Enharmonic — a scale in which the sounds are less than a semitone apart; it is, therefore, not used in Harmony (§2).

The term 'enharmonic', indicating change of name without change of pitch, is employed for a scale reference to which will be found on page 37.

3. The principal use of the tetrachord is in connection with the formation of new scales.

Any major scale may be formed from its attendant scales by taking the upper tetrachord of the preceding, and the lower tetrachord of the succeeding scale. For example, the scale of A may be formed by taking the upper tetrachord of the scale of D, and the lower tetrachord of the scale of E. In like manner the scale of Eflat may be formed by taking the upper tetrachord of the scale of Aflat, and the lower tetrachord of the scale of Bflat (§§ 4, 5, 6).



6. Tonic — the tone-note of the key.
Mediant — the middle note, being midway between tonic and dominant.
Dominant — the ruling note, being the note next in importance to the tonic.