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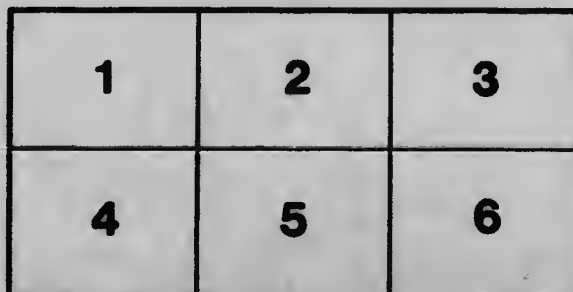
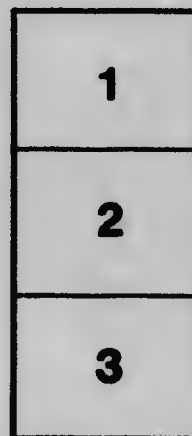
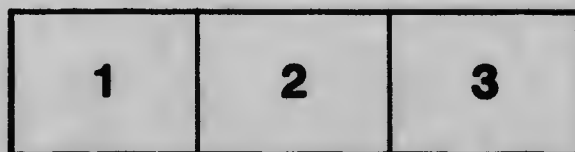
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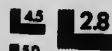
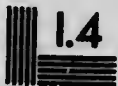
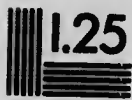
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A KEY  
TO THE EXERCISES IN  
PART I  
—OF—  
A TREATISE ON  
HARMONY

BY

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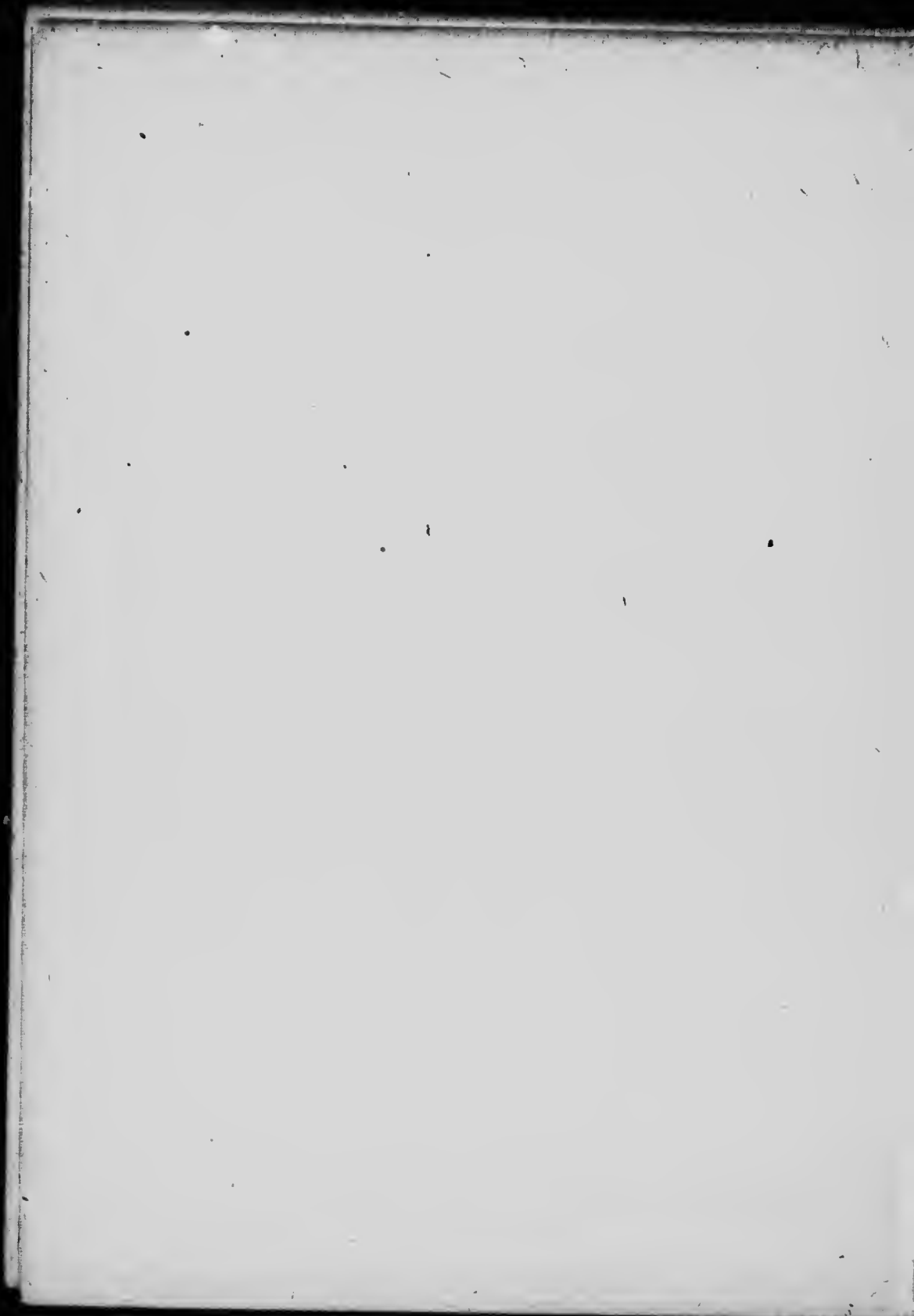
## PREFACE.

This Key has been prepared with a double purpose in view: in the first place as an aid to the teacher, especially one whose energies are chiefly directed to practical music, and who, consequently, is unable to devote any great amount of time to theory; and secondly, as an aid to the student, but more particularly one who, through the force of circumstances, is unable to place himself under the immediate direction of a fully qualified teacher. Many such teachers and students are scattered here and there throughout the length and breadth of the land, and it is hoped that the solutions to the exercises (204 in number) may lead to removing some of those difficulties which beset the paths of all who desire to be proficient in this important branch of music.

Although the great majority of the exercises may be harmonized satisfactorily in more ways than one, especially in the case of melodies and blank rhythms, etc., where the choice of chords is left to the discretion of the student, yet the solution given, in every case, is regarded by the author as being the most desirable one under the circumstances, and the one considered as being in the best interests of the conscientious seeker after knowledge.

The student is earnestly advised to refer to the solution of an exercise only after having endeavored to work the same. If he is studying harmony with a view to being successful at an examination, it cannot be too seriously impressed upon him that to regard and treat the Key as a "crib" is little short of hopeless folly, and to do so would probably result in disaster when the critical moment arrived. Let him first work an exercise as carefully as possible and to the best of his ability, and then let him compare the result with the solution given in the Key, thoroughly examining every note and every chord; by this plan he will obtain a valuable lesson, his interest will be awakened, his ambition aroused, and with steady perseverance he will be enabled to conquer every difficulty.

Toronto, Canada,  
December, 1906.



# CHAPTER I.

## THE MAJOR DIATONIC SCALE.

(Pages 15-16.)

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).



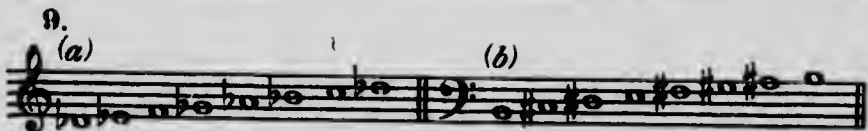
6. Tonic — the tone-note of the key.  
Mediant — the middle note, being midway between tonic and dominant.  
Dominant — the ruling note, being the note next in importance to the tonic.

## THE MAJOR DIATONIC SCALE.

The submediant is so called because it is a third below the tonic and hence midway between the tonic and the lower or sub-dominant (§9).

7. Supertonic, leading-note, subdominant, dominant, mediant, and submediant.

8. Fsharp is the tonic of this scale; and the scale of G flat is its enharmonic equivalent.



12. (a) Bflat; (b) E; (c) Aflat; (d) Fsharp; (e) Dflat; (f) Csharp.

13. (a) Subdominants – G, Eflat, A, Dflat, B, Cflat.

(b) Leading-notes – Csharp, A, Dsharp, G, Esharp, F.



15. The passage is written in the key of A flat.



16.

## THE MAJOR DIATONIC SCALE.

3

(a)

(b)

Many of the exercises in this and the succeeding chapters are of a suggestive character; in No. 4, for example, the signatures of other scales may be given, in fact, it is often desirable for students to write out all the major scales with their correct signatures.

In order to avoid confusion which may possibly arise between symbols and Roman numerals when employed for other purposes, the former may be written thus:—

I II III IV V VI L

---

Further tests on this and the succeeding chapters, especially designed for the use of students who possess the Key, will be found in the author's 'Additional Exercises to Part I.'

## CHAPTER II.

### INTERVALS.

(Pages 28-30.)

1. The terms 'major' and 'minor' as applied to the diatonic scales, refer to the interval which exists between the key-note or tonic and the third degree or mediant of the scale. In a major scale this interval is a major third, and in the minor scale it is a minor third (§10).

2.

Name of Interval.	Symbol.
(a) Major third.	3+
(b) Perfect fourth.	4
(c) Major second.	2+
(d) Minor third.	3-
(e) Perfect fifth.	5
(f) Minor sixth.	6-
(g) Major sixth.	6+
(h) Minor second.	2-
(i) Perfect fourth.	4
(j) Major ninth.	9+

3.

(a) (b) (c) (d) (e) (f) (g) (h) (i) (j)

6- 5 7- 6+ 4 3+ 3- 7+ 5 7-

4.

Name of Interval.	Symbol.	Semitones.
(a) Minor sixth.	6-	8
(b) Augmented fifth.	5x	8
(c) Minor seventh.	7-	10
(d) Perfect fourth.	4	5
(e) Major sixth.	6+	9
(f) Diminished third.	3o	2
(g) Augmented sixth.	6x	10
(h) Diminished octave.	8o	11

## INTERVALS.

5

5. (a) Consonant; (b) Dissonant; (c) Dissonant; (d) Consonant;  
(e) Consonant; (f) Dissonant; (g) Dissonant; (h) Dissonant.

6. In a diatonic semitone the letter names are different, as in a diatonic scale, and the interval is a minor second; in a chromatic semitone the letter names are the same, and the interval is an augmented prime or unison (§§ 3, 15).

Diatonic semitones— F sharp to G; A flat to B double flat.

Chromatic semitones— F sharp to F double sharp; A flat to A natural.

7. When two sounds are heard in succession, the interval between them is said to be melodic; and when heard in combination, harmonic.

8. (a)

(b)

Detailed description: Two musical staves, (a) and (b), each containing six intervals. Staff (a) shows intervals: 2+ (two notes, second above first), 3- (two notes, second below first), 4x (two notes, second above first, with a sharp sign on the second note), 5o (two notes, second above first, with a circle on the second note), 7+ (two notes, second above first, with a sharp sign on the second note), and 9- (two notes, second below first, with a sharp sign on the second note). Staff (b) shows intervals: 2+ (two notes, second above first), 3- (two notes, second below first), 4x (two notes, second above first, with a sharp sign on the second note), 5o (two notes, second above first, with a circle on the second note), 7+ (two notes, second above first, with a sharp sign on the second note), and 9- (two notes, second below first, with a sharp sign on the second note).

9. B sharp, the leading-note in C sharp.

The following are also impracticable intervals:

2x on III in C sharp.

6x on L in F sharp.

3o on I in C flat.

7o on IV in G flat.

10.

Detailed description: Two musical staves, both in C major. The top staff shows intervals: 1 (unison), 2+ (second above), 3+ (third above), 4 (fourth), 5 (fifth), 6+ (sixth above), 7+ (seventh above), and 8 (octave). The bottom staff shows intervals: 1 (unison), 2+ (second above), 3+ (third above), 4 (fourth), 5 (fifth), 6+ (sixth above), 7+ (seventh above), and 8 (octave).



INTERVALS.

11. Tonic down to leading-note.. a minor second.  
 " " " submediant... a minor third.  
 " " " dominant .... a perfect fourth.  
 " " " subdominant.. a perfect fifth.  
 " " " mediant ..... a minor sixth.  
 " " " supertonic.... a minor seventh.  
 " " " tonic ..... a perfect octave.

12.

2- 3+ 4x 5o 6- 7+

13. (a) C to E ... 3+ (b) C to Eflat ... 3-  
 E to G ... 3- Eflat to G ... 3+  
 G to C ... 4 G to C..... 4  
 C to G ... 5 C to G..... 5  
 E to C ... 6- Eflat to C ... 6+  
 G to E ... 6+ G to Eflat ... 6-  
 C to C ... 8 C to C..... 8

14.

1x 2x 4x 5x 6x 7- 6- 5o 3- 2-

The above scale is known as the instrumental form of the chromatic scale.

15. (a)

1 2- 2+ 3- 3+ 4 4x  
 5o 5 6- 6+ 7- 7+ 8

# INTERVALS.

(b)

1<sub>x</sub>    2<sub>x</sub>    3<sub>o</sub>    4<sub>o</sub>    5<sub>x</sub>    6<sub>x</sub>    7<sub>o</sub>    8<sub>o</sub>

16.

(a)

Con.    Dis.    Con.    Dis.    Con.    Con.    Dis.    Dis.

3<sub>-</sub>    3<sub>x</sub>    3<sub>-</sub>    3<sub>x</sub>    3<sub>+</sub>    3<sub>+</sub>    3<sub>o</sub>    3<sub>xx</sub>

(b)

Con.    Dis.    Con.    Dis.    Con.    Con.    Dis.    Dis.

6<sub>+</sub>    6<sub>o</sub>    6<sub>+</sub>    6<sub>o</sub>    6<sub>-</sub>    6<sub>-</sub>    6<sub>x</sub>    6<sub>oo</sub>

17.

(a)                      (b)

4<sub>o</sub>                      5<sub>x</sub>

18. (a) C, G, F and Bflat; (b) D, A and E; (c) B, Fsharp and Csharp; (d) Eflat, Aflat and Dflat; (e) Gflat and Cflat.

19. In each of these examples the upper note of the second interval, is the enharmonic equivalent of the upper note of the first interval. The first interval in each example is diatonic, because it is found in some one or other major scale, which is not the case with the second interval.

The first interval in each example is one of the imperfect consonants, and as such it may be enharmonically changed into a dissonant interval. Perfect intervals may not be so changed (§20).

## INTERVALS.

20.

Interval.	Name.	Semitone.	Effect.	Inversion.
(a)	1	0	Con.	8
(b)	1 $\times$	1	Dis.	8 $\circ$
(c)	2 $\times$	3	Dis.	7 $\circ$
(d)	2-	1	Dis.	7+
(e)	3 $\circ$	2	Dis.	6 $\times$
(f)	3+	4	Con.	6-
(g)	4 $\circ$	4	Dis.	5 $\times$
(h)	4 $\times$	6	Dis.	5 $\circ$
(i)	5 $\times$	3 $\circ$	Dis.	4 $\circ$
(j)	5 $\circ$	6	Dis.	4 $\times$
(k)	6 $\times$	10	Dis.	3 $\circ$
(l)	6-	8	Con.	3+
(m)	7+	11	Dis.	2-
(n)	7-	10	Dis.	2+

Additional exercises on naming intervals may be obtained by employing the bass clef (instead of the treble) in exercises Nos. 2, 4 and 20; or by employing the C clef on the third line, or the fourth line, or indeed on any of the other lines. Exceptional intervals may occasionally arise by the use of other clefs, as at (f) in No. 4, where the bass clef would change the given interval into a doubly diminished third; but, as the ability to name intervals is of such importance, the fact that such an interval is not used in music need not be taken into consideration.

In order to thoroughly appreciate the significance of exercise No. 19, the student should possess some knowledge of the minor scale and the common chord; this exercise, therefore, may be reserved until the student has mastered Chapter IV.

## CHAPTER III.

### THE MINOR DIATONIC SCALE.

(Pages 39-40.)

1. The chief points of difference between the major and minor scales are:


1. The intervals between the tonic and mediant, and between the tonic and submediant, are both major in the major scale and both minor in the true minor scale (§21).

2. The minor scale exists in a variety of forms (§21).

3. Minor scales are constructed from major scales, either from the relative or the affinitive (or tonic) major. Hence the minor is an artificial scale, whereas the major is a natural scale (§25).

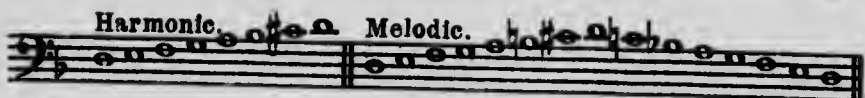
4. The major scale is diatonic in every particular, but the minor scale possesses a chromatic element, the leading-note always requiring an accidental.

2. Harmonic. Melodic.



Two staves of music in D major. The top staff is labeled 'Harmonic' and shows the notes D, E, F, G, A, B, C, D with a sharp sign above the F. The bottom staff is labeled 'Melodic' and shows the notes D, E, F, G, A, B, C, D with a sharp sign above the F and a sharp sign below the C.

Harmonic. Melodic.



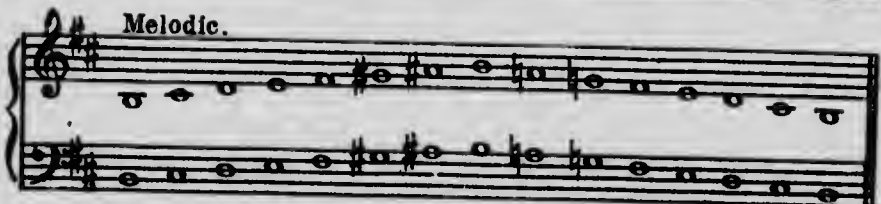
Two staves of music in E major. The top staff is labeled 'Harmonic' and shows the notes E, F, G, A, B, C, D, E with sharp signs above the F and C. The bottom staff is labeled 'Melodic' and shows the notes E, F, G, A, B, C, D, E with sharp signs above the F and C, and a sharp sign below the D.

3. Harmonic.



Two staves of music in F major. The top staff is labeled 'Harmonic' and shows the notes F, G, A, B, C, D, E, F with sharp signs above the C and G. The bottom staff shows the notes F, G, A, B, C, D, E, F with sharp signs above the C and G.

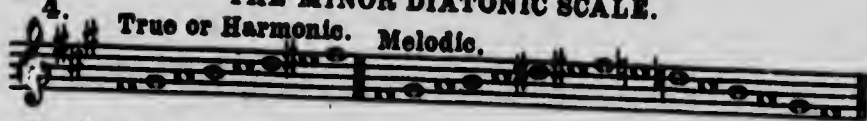
Melodic.




Two staves of music in F major. The top staff is labeled 'Melodic' and shows the notes F, G, A, B, C, D, E, F with sharp signs above the C and G, and a sharp sign below the E. The bottom staff shows the notes F, G, A, B, C, D, E, F with sharp signs above the C and G.

### THE MINOR DIATONIC SCALE.


4. True or Harmonic. Melodic.




Normal.



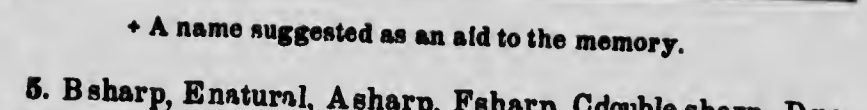
Handelian.\*



Mel-Harmonic.\*



Har-Melodic.\*

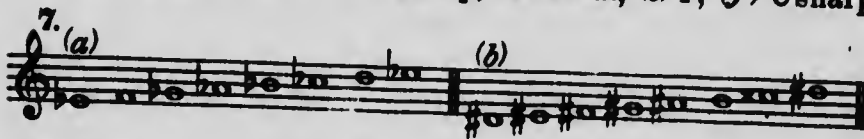


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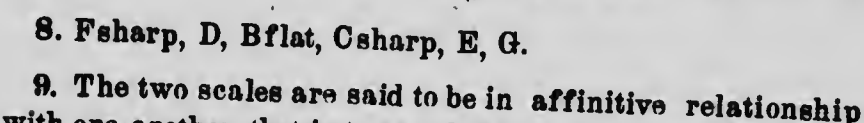
5. Bsharp, Enatural, Asharp, Fsharp, Cdouble sharp, Dnatural.

6. (a) Fsharp; (b) C; (c) Gsharp; (d) Bflat; (e) F; (f) Csharp.

7. (a)



(b)



8. Fsharp, D, Bflat, Csharp, E, G.

9. The two scales are said to be in affinitive relationship with one another, that is to say, Csharp minor is the tonic minor of Csharp major; and Csharp major the tonic major of Csharp minor.



10. (a) E, Csharp, and Fsharp (melodic).

(b) G, Bflat, and C (melodic).

11. (a) D+ and B-; (b) Eflat+ and C-; (c) E+ and Csharp-;  
 (d) Dflat+ and Bflat-; (e) Fsharp+ and Dsharp-;  
 (f) Cflat+ and Aflat-.

THE MINOR DIATONIC SCALE.

12. (a) F minor; the tonic major of Gsharp is Aflat major, the scale of Gsharp major not being recognized.

(b) C minor; the scale of Dsharp not being recognized.

13. I III V VI IV V III II V III IV II L I

14. The passage is written in the key of Csharp minor.

I V +VI L I VI VII V III I IV L I

15.

Harmonic.

It will be seen that the I and V remain unchanged, while the other notes each occur in two forms.

Melodic.

It will be seen that III and VI remain unchanged in ascending; in descending this scale is the same as the harmonic.

16. The leading-notes of the attendant keys of C are Fsharp, E, Gsharp, Dsharp and Csharp, all of which occur in the modern enharmonic scale of C; Fsharp as a perfect chromatic, E as diatonic, and Gsharp, Dsharp and Csharp, as imperfect chromatics.

It is generally advisable for students to write out all the minor scales with their correct signatures, in both their harmonic and melodic forms.

## CHAPTER IV.

### THE COMMON CHORD.

(Pages 52-55).

1. A triad is a chord consisting of three notes, or in other words, a note with its third and fifth only.

Chords are formed in the first instance by adding thirds successively above a given note; this note is called the root of the chord.

In a concord there is no dissonant interval between any two notes of the chord, while in a discord there is at least one dissonant interval (§ 32).

2.

3. (a)

D+    I+    II-    III-    IV+    V+    VI-    Lo

(b)

Bb+    I+    II-    III-    IV+    V+    VI-    Lo

4. (a)

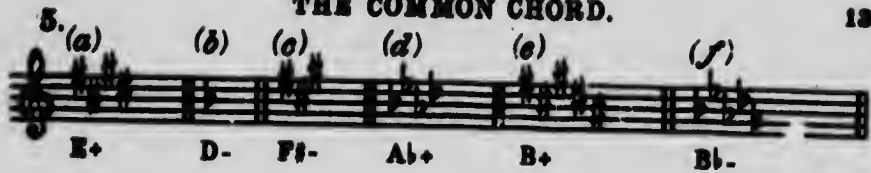
B-    I-    IIo    IIIx    IV-    V+    VI+    Lo

(b)

G-    I-    IIo    IIIx    IV-    V+    VI+    Lo

THE COMMON CHORD.

13



6.            Subdominant.            Submediant.
- |     |               |               |
|-----|---------------|---------------|
| (a) | B.            | Gsharp minor. |
| (b) | A minor.      | F.            |
| (c) | Csharp minor. | A.            |
| (d) | E flat.       | C minor.      |
| (e) | Fsharp.       | Dsharp minor. |
| (f) | F minor.      | D flat.       |
7. (a) In G major as I, a primary triad.  
     " D major " IV, " " "  
     " C major " V, " " "  
     " C minor " V, " " "  
     " B minor " VI, " secondary "
- (b) In G minor as I, a primary triad.  
     " F major " II, " secondary "  
     " E flat major as III, a " "  
     " D minor as IV, a primary "  
     " B flat major as VI, a secondary triad.

8.                                    Minor Keys.
- |     |             |                    |
|-----|-------------|--------------------|
| (a) | Augmented;  | B.                 |
| (b) | Diminished; | Csharp and E.      |
| (c) | Augmented;  | Csharp.            |
| (d) | Diminished; | Fsharp and Dsharp. |
| (e) | Augmented;  | D sharp.           |
| (f) | Diminished; | A flat and F.      |



## THE COMMON CHORD.

9.

(a) (b)

(c) (a')

(e)

10.

(a)  
G sharp minor.

V+ IV- VI+ IIIx Lo IIo

(b)  
F minor.

V+ IV- VI+ IIIx Lo IIo

11. The primary triads constitute the harmonic basis of the diatonic scales. If, therefore, a major triad is formed upon G, and to this triad is added two other major triads, one of which has for its fifth the root of the triad of G, and the other has for its root the fifth of the triad of G, it will be found that the notes which form the scale of G, are contained in these three triads (§34).

12. The scale of D minor may be formed by chromatically lowering the mediant and submediant of D major. If the three primary triads of D major are converted into minor triads, it will be found that they comprise the notes of the scale of D minor, normal form, (§34).

THE COMMON CHORD.

13. (a) (b) (c) (d) I. (e) (f) (g) (h)

G+ I+ V+ VI- III- IV+ II- V+ I+

14. (a) (b) (c) (d) (e) (f) (g) (h)

F+ I+ IV+ V+ III- VI- II- V+ I+

15. Soprano. Alto. Tenor. Bass.

16. The common chord may be arranged for voices in five different ways; (1) in close form, (2) in open form, in each case the root being doubled, (3) with the third doubled, (4) with the fifth doubled, and (5) with the fifth omitted; (1) and (2) are known as the regular positions, (3), (4) and (5), as the irregular positions.

17.

18.

## THE COMMON CHORD.

19.

(a) (b) (c)

(d) (e) (f)

20.

(a) (b) (c)

(d) (e) (f)

21. (a) Bad; the interval of an octave is exceeded between the alto and tenor.

(b) Good; open form.

(c) Bad; the interval of an octave is exceeded between the treble and alto.

(d) Good; close form.

(e) Good; irregular position, incomplete form, the fifth being omitted.

(f) Bad; the third (the characteristic note of the chord) is omitted.

22.

THE COMMON CHORD. Regular. Irregular.

17

Close. Open. Complete. Incomplete.

23.

Csharp minor. F minor. G sharp minor. Bflat minor.

V+ V+ V+ V+

24.

(a) (b)

E♭+ VI- III- IV+ II- V+ I+ F#- VI+ IV- V+ I-

25.

26.

II.

27.

A+ III- I+ VI- D♭+ V+ III- I+ B- I- VI+ IV-

## THE COMMON CHORD.

28.

Open.

Close.

*Handwritten:* Major.

G+ V+ III- I+ V+ III- I+

29.

Open.

Close.

F+ V+ III- I+ V+ III- I+

30. 'The common chord of nature', is the name given to the major triad. It is so called because it may be obtained from a stretched string, by dividing the same into its aliquot parts, the fourth, fifth and sixth sections vibrate respectively as the root, third and fifth, of a common chord. Hence the major is a natural triad; whereas the minor is an artificial triad, that is to say it has been adopted by man for the purpose of art.

# CHAPTER V

## HARMONIC PROGRESSIONS.

(Pages 72-77.)

1. I.

(a) (b) (c) (d)

G+ I+ IV+ V+ III- V+ VI- IV+ I+

(e) (f) (g) (h)

VI- V+ IV+ VI- II- V+ V+ I+

2. (a) (b) (c) (d)

F+ I+ V+ IV+ V+ VI- V+ V+ I+

(e) (f) (g) (h)

II- V+ VI- I+ V+ III- IV+ I+

## HARMONIC PROGRESSIONS.

3. The term 'movement' is applied to the interval between two notes of a melodic progression, while the term 'motion' is applied to two parts moving in relation to one another (§§ 40, 41).

(a) Movement.   
 Conjunct. Disjunct.

(b) Motion.   
 Similar. Contrary. Oblique.

4.	Movement.	Motion.	Position.
(a)	disjunct	contrary	close
(b)	disjunct	contrary	open
(c)	conjunct	similar	close
(d)	conjunct	oblique	close
(e)	conjunct	oblique	open
(f)	conjunct	similar	open
(g)	disjunct	contrary	close
(h)	conjunct	contrary	close

5. Hidden consecutive fifths and octaves occur when a perfect fifth or octave (between the treble and bass), is approached by similar motion. When the roots move a perfect fourth or fifth, except alone in the progression II to V, provided the treble moves conjunctly, hidden consecutives rarely produce a bad effect, and especially is this the case when both chords are primary triads. Hidden consecutives are bad if there is disjunct movement in the treble, except alone in the progression II to V, when hidden fifths, with disjunct movement in the treble, are good. In this progression (II to V), hidden octaves, even though the treble moves conjunctly, are not good (§ 42).

(a) The hidden octaves are good, as the treble moves conjunctly, and the roots move a perfect fourth.

(b) The hidden fifths are bad; as the treble moves disjunctly.

(c) The hidden fifths in this example are bad, on account of the treble moving disjunctly.

(d) The hidden fifths are good; the progression being II to V (§ 42).

6. Crossing of parts occurs when one voice, the tenor, for example, takes a higher note than the alto, in the same chord. Overlapping of parts occurs when one voice, the tenor, for example, takes a higher note than that which the alto took in the preceding chord. Overlapping is allowed between the tenor and bass, when the tenor, taking L, rises a semitone, while the bass rises a perfect fourth, V to I. It may also be freely employed, especially between the inner parts, should the purpose be to avoid the infringement of a more important rule (§§ 36, 43).

- 7. (a) Consecutive octaves between the alto and the bass.
- (b) Consecutive fifths between the treble and the bass.
- (c) Hidden consecutive octaves, with disjunct movement in the treble.
- (d) Hidden consecutive fifths, with disjunct movement in the treble.
- (e) An augmented second in the alto.
- (f) An augmented fourth in the tenor.
- (g) The treble and alto of the second chord, overlap the alto and tenor of the first chord.
- (h) The leading-note is doubled; and the sharp is omitted before the tenor note.

8. Close position.

(a) (b) (c) (d)

(e) (f) (g) (h)

D+ IV+ II- V+ III- I+ IV+ V+

VI- V+ II- VI- I+ III- IV+ I+



## HARMONIC PROGRESSIONS.

Open position.

(a) (b) (c) (d)

Diagram showing four measures of harmonic progression in open position, labeled (a) through (d). The notation is in treble and bass clefs with a key signature of one sharp (F#). The notes are as follows:

Measure	Treble Clef	Bass Clef
(a)	D4, F#4	D3, F#3
(b)	D4, F#4	D3, F#3
(c)	D4, F#4	D3, F#3
(d)	D4, F#4	D3, F#3

I+ IV+ II- V+ III- I+ IV+ V+

(e) (f) (g) (h)

Diagram showing four measures of harmonic progression in open position, labeled (e) through (h). The notation is in treble and bass clefs with a key signature of one sharp (F#). The notes are as follows:

Measure	Treble Clef	Bass Clef
(e)	D4, F#4	D3, F#3
(f)	D4, F#4	D3, F#3
(g)	D4, F#4	D3, F#3
(h)	D4, F#4	D3, F#3

VI- V+ II- VI- I+ III- IV+ I+

9. Close position.

(a) (b) (c) (d)

Diagram showing four measures of harmonic progression in close position, labeled (a) through (d). The notation is in treble and bass clefs with a key signature of one flat (Bb). The notes are as follows:

Measure	Treble Clef	Bass Clef
(a)	D4, F#4	D3, F#3
(b)	D4, F#4	D3, F#3
(c)	D4, F#4	D3, F#3
(d)	D4, F#4	D3, F#3

Bb+ I+ V+ IV+ II- VI- V+ VI- III-

(e) (f) (g) (h)

Diagram showing four measures of harmonic progression in close position, labeled (e) through (h). The notation is in treble and bass clefs with a key signature of one flat (Bb). The notes are as follows:

Measure	Treble Clef	Bass Clef
(e)	D4, F#4	D3, F#3
(f)	D4, F#4	D3, F#3
(g)	D4, F#4	D3, F#3
(h)	D4, F#4	D3, F#3

IV+ VI- II- V+ I+ II- V+ I+

HARMONIC PROGRESSIONS.  
Open position.

(a) (b) (c) (d)

I+ V+ IV+ II- VI- V+ VI- III-

(e) (f) (g) (h)

IV+ VI- II- V+ I+ II- V+ I+

10.

(a) (b) (c) (d)

I+ IV+ VI- II- VI- IV+ IV+ I+

(e) (f) (g) (h)

IV+ V+ III- VI- VI- V+ I+ IV+

## HARMONIC PROGRESSIONS.

11. When the leading-note occurs in V, it must never be doubled, but when it occurs in III, the rule is not so stringent. The most frequently employed and, therefore, the most important progressions from V are to I and to VI; in each of these progressions the part which takes L should, as a rule, rise to I, especially when L occurs in the treble. The leading-note should never be approached from below by an interval greater than a third; but from above it may be preceded by any degree of the scale (§§ 38, 40, 45).

Musical notation for exercise 11, showing a progression from A-V to I- to V+ to VI+ in G major. The notation is in treble and bass clefs. The chords are: A-V (A4, C#5, E5), I- (G4, B4, D5), V+ (B4, D5, F#5), and VI+ (A4, C#5, E5).

12.

Musical notation for exercise 12, showing two examples of harmonic progressions. Example (a) shows a progression from E-I to VI in G major. Example (b) shows a progression from IV to V in G major. Both examples are in treble and bass clefs and are labeled as 'Close' and 'Open'.

Close. (a) Open.

E-I VI

Close. (b) Open.

IV V

# HARMONIC PROGRESSIONS.

Close. (a) Open.

V VI

Detailed description: This musical example shows a harmonic progression in G major. The first two measures are labeled 'Close. (a)' and contain chords V (D5) and VI (E6). The next four measures are labeled 'Open.' and contain chords V (D5), VI (E6), V (D5), and VI (E6). The notation is in treble and bass clefs with a key signature of one sharp (F#).

Close. (a) Open.

IV I

Detailed description: This musical example shows a harmonic progression in G major. The first two measures are labeled 'Close. (a)' and contain chords IV (C4) and I (G4). The next four measures are labeled 'Open.' and contain chords IV (C4), I (G4), IV (C4), and I (G4). The notation is in treble and bass clefs with a key signature of one sharp (F#).

Close. (a) Open.

D-I IV

Detailed description: This musical example shows a harmonic progression in G major. The first two measures are labeled 'Close. (a)' and contain chords D-I (D4) and IV (C4). The next four measures are labeled 'Open.' and contain chords D-I (D4), IV (C4), D-I (D4), and IV (C4). The notation is in treble and bass clefs with a key signature of one sharp (F#).

Close. (a) Open.

VI I

Detailed description: This musical example shows a harmonic progression in G major. The first two measures are labeled 'Close. (a)' and contain chords VI (E6) and I (G4). The next four measures are labeled 'Open.' and contain chords VI (E6), I (G4), VI (E6), and I (G4). The notation is in treble and bass clefs with a key signature of one sharp (F#).

HARMONIC PROGRESSIONS.

Close. (g)                      Open.

VI    V

Detailed description: This musical example shows a harmonic progression in G major. The first four measures are labeled 'Close. (g)' and the last four are 'Open.'. The chords are VI (E minor) and V (F# major). The notation is in treble and bass clefs with a grand staff.

Close. (h)                      Open.

V    I

Detailed description: This musical example shows a harmonic progression in G major. The first four measures are labeled 'Close. (h)' and the last four are 'Open.'. The chords are V (F# major) and I (G major). The notation is in treble and bass clefs with a grand staff.

13.    (a)                      (b)                      (c)                      (d)

II.

E<sup>b</sup>+  
I+    V+    IV+    II-    V+    VI-    IV+    I-

Detailed description: This musical example shows a harmonic progression in E-flat major. It is labeled '13.' and 'II.'. It consists of four measures labeled (a), (b), (c), and (d). The chords are I+ (E-flat major), V+ (B-flat major), IV+ (A-flat major), II- (D-flat major), V+ (B-flat major), VI- (F major), IV+ (A-flat major), and I- (E-flat major). The notation is in treble and bass clefs with a grand staff.

14.    (a)                      (b)                      (c)                      (d)

F#+  
I-    IV-    VI+    IV-    IV-    V+    V+    I-

Detailed description: This musical example shows a harmonic progression in F# major. It is labeled '14.'. It consists of four measures labeled (a), (b), (c), and (d). The chords are I- (F# major), IV- (B major), VI+ (D major), IV- (B major), IV- (B major), V+ (C# major), V+ (C# major), and I- (F# major). The notation is in treble and bass clefs with a grand staff.

# HARMONIC PROGRESSIONS.

15. (a) (b) (c) (d)

E<sup>+</sup> I V II V V I VI V

16. (a) (b) (c) (d)

C<sup>#-</sup> I V V I VI V IV I

17. (a) (b) (c) (d)

A<sup>#-</sup> I V VI IV V VI IV I

18. (a) (b) (c) (d)

F<sup>-</sup> I IV V VI I V IV I

HARMONIC PROGRESSIONS.

19. (a)

(b)

I IV VI II VI IV V VI II VI V I

(c)

(d)

V I III VI III I V VI III VI III I

20.

(a)

(b)

I V VI V IV V V IV I IV I VI

(c)

(d)

IV I IV VI V I II VI V VI

# HARMONIC PROGRESSIONS.

21.

(a)

(b)

(c)

(d)

D+  
I V I IV V VI V I

22.

(a)

(b)

(c)

(d)

B+  
I IV I V VI V V I



23.

E<sup>+</sup>  
I IV II V V VI

F<sup>-</sup>  
I IV VI IV V I

24.

D<sup>+</sup>  
I V VI II I IV

B<sup>-</sup>  
I IV VI V I V

# CHAPTER VI.

## CADENCES AND SEQUENCES.

(Pages 95-101.)

1.

I.

G<sup>+</sup>  
I<sup>+</sup> V<sup>+</sup> VI-III- VI- II- V<sup>+</sup> III-VI- V<sup>+</sup> I<sup>+</sup> IV<sup>+</sup> V<sup>+</sup> I<sup>+</sup>

2.

F<sup>+</sup>  
V<sup>+</sup> I<sup>+</sup> VI-IV<sup>+</sup> V<sup>+</sup> III- VI-IV<sup>+</sup> II- V<sup>+</sup> III- VI- IV<sup>+</sup>

II- V<sup>+</sup> VI- IV<sup>+</sup> V<sup>+</sup> I<sup>+</sup>

3.

D<sup>+</sup>  
I<sup>+</sup> VI-V<sup>+</sup> I<sup>+</sup> (VI- II- A<sup>+</sup> V<sup>+</sup> (I<sup>+</sup> V<sup>+</sup> D<sup>+</sup> I<sup>+</sup> VI-IV<sup>+</sup> I<sup>+</sup> II- V<sup>+</sup> I<sup>+</sup>

4.

B $\flat$ + I+ I+ V+ VI- IV+ V+ III- (VI- F+ II- V+ (I+ V+

B $\flat$ + I+ IV+ (II- G- B $\flat$ + I+ V+ VI- IV+ V+ I+

5.

E- I- V+ I- VI+ IV- V+ I- V+ VI+ IV- V+ I-

6.

D- I- V+ I- (IV- F+ II- V+ I+ I+ I+ V+ I+ (VI- C+ II- V+ I+

CADENCES AND SEQUENCES.

(IV<sup>+</sup> I<sup>+</sup> F<sup>+</sup> IV<sup>+</sup> V<sup>+</sup> III- VI- (II- IV- D<sup>-</sup> V<sup>+</sup> I- I- V<sup>+</sup> I- VI<sup>+</sup> V<sup>+</sup> I-

7.

G<sup>+</sup> I<sup>+</sup> IV<sup>+</sup> I<sup>+</sup> VI- IV<sup>+</sup> II- V<sup>+</sup> I<sup>+</sup> V<sup>+</sup> VI- IV<sup>+</sup> II- V<sup>+</sup> I<sup>+</sup>

8.

F<sup>+</sup> I<sup>+</sup> V<sup>+</sup> VI- II- V<sup>+</sup> III- VI- IV<sup>+</sup> II- V<sup>+</sup>

VI- V<sup>+</sup> I<sup>+</sup> IV<sup>+</sup> V<sup>+</sup> III- VI- IV<sup>+</sup> V<sup>+</sup> I<sup>+</sup>

9.

D+

I+ IV+ V+ VI- II- V+ I+ IV+ I+ V+

I+ VI- III- IV+ V+ VI- V+ I+

10.

Bb+

I+ III- IV+ II- IV+ V+ III- V+ VI- V+ IV+ V+ I+

11.

A+

I+ VI- IV+ I+ I+ IV+ III- (VI- E+ V+) (I+ V+)

CADENCES AND SEQUENCES.

A+ (VI- F#- (I- A+  
I+ I- V+ (VI- V+ III- VI- IV+ V+ I+

12.

Eb+ I+ I+ IV+ I+ V+ I+ Bb+ I+ I+ IV+ II- V+ I+

Eb+ I+ I+ IV+ II- III- I+ (II- C- Eb+  
I+ IV- V+ I+ V+ VI- IV+ V+ I+

13.

E- I- IV- I- V+ V+ I- VI+ IV- V+ I-

36  
14.

CADENCES AND SEQUENCES.

D-  
I- V+ I- IV- V+ VI+ V+ I- VI+ V+ I- IV- V+ I-

15.

B-  
I- V+ VI+ IV- V+ I- (VI+ D+  
IV+ V+ I+

VI- II- I+ IV+ (II- B-  
IV- V+ I- IV- V+ I-

16.

G-  
V+ I- V+ (I- B+  
VI- V+ I+ V+ I+ V+ VI- IV+ II-

CADENCES AND SEQUENCES.



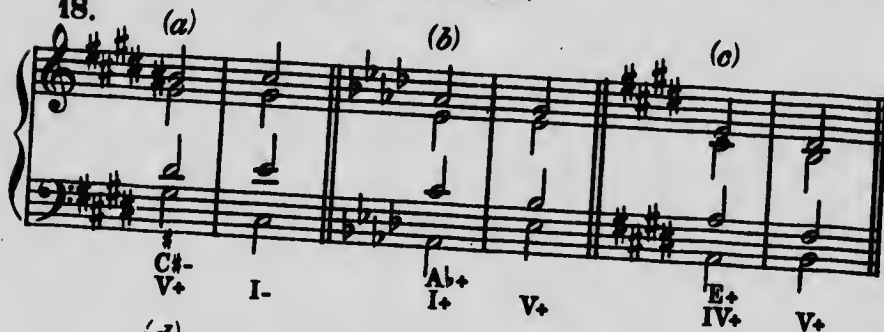
V+ III- I+ IV+ (II- IV- G- V+ I- V+ (I- II- F+ V+



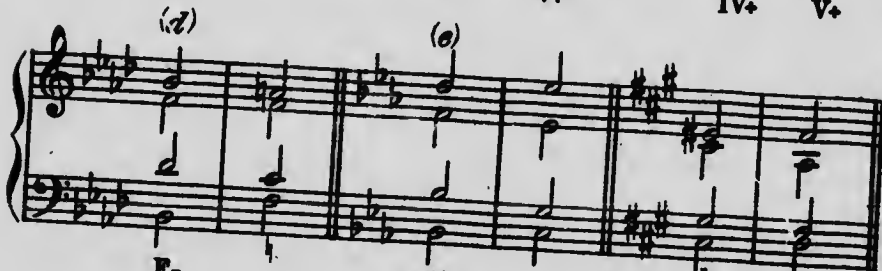
I+ V+ (I+ Bb+ (IV+ G- I+ (VI+ IV- IIo V+ III- I- IV- V+ I-

17. (a) Perfect cadence in G minor; (b) Imperfect cadence in D; (c) Deceptive cadence in B flat; (d) Plagal cadence in B minor, with Tierce de Picardie (§47).

18.



(a) C#- V+ I- (b) Ab+ I+ V+ (c) E+ IV+ V+



(d) F- IV- I+ (e) Bb+ V+ VI- F#- V+ VI-



33  
19.

CADENCES AND SEQUENCES.

(a)

etc.

A+  
I+ IV+ II- V+ III- VI-

(b)

etc.

Bb+  
I+ V+ VI- III- IV+ I+

(c)

etc.

F+  
I+ III- VI- II- IV+ Lo III- V+ I+

(d)

etc.

G+  
I+ VI- IV+ Lo V+ III- VI- IV+ II-

CADENCES AND SEQUENCES.

(a)

*etc.*

Bb+  
I+ V+ III- IV+ II- VI- IV+ V+ III- Lo V+ VI-

(r)

*etc.*

B-  
I- IV- VII+ V- VI+ Ho V- III+ IV- VII+ III+ I-

20.

C+ F+ Bb+ Eb+ Ab+ Db+ Gb+ F#+ B+ E+ A+ D+ G+ C+

21.

II.

G+  
I+ VI- V+ I+ V+ III- VI- II- V+ I+

40  
22.

CADENCES AND SEQUENCES.

F<sup>+</sup>  
I<sup>+</sup> I<sup>+</sup> V<sup>+</sup> VI- II- V<sup>+</sup> VI- IV<sup>+</sup> V<sup>+</sup> I<sup>+</sup>

23.

D<sup>+</sup>  
I<sup>+</sup> VI- II- V<sup>+</sup> I<sup>+</sup> IV<sup>+</sup> V<sup>+</sup> III- VI- IV<sup>+</sup> I<sup>+</sup> II- V<sup>+</sup> I<sup>+</sup>

24.

B<sup>b</sup>  
I<sup>+</sup> V<sup>+</sup> VI- III- IV<sup>+</sup> II- V<sup>+</sup> (I<sup>+</sup> IV<sup>+</sup> F<sup>+</sup> V<sup>+</sup>) I<sup>+</sup>

B<sup>b</sup>  
I<sup>+</sup> IV<sup>+</sup> III- VI- V<sup>+</sup> III- VI- IV<sup>+</sup> V<sup>+</sup> I<sup>+</sup>

CADENCES AND SEQUENCES.

25.

E- I- V+ I- I- V+ I- (IV- G+ II- V+ I+ IV+ (II- E- IV- V+ I-

26.

D- I- VI+ V+ I- (IV- F+ II- V+ I+ I+ IV+ V+ VI- (II- D- IV- V+ I-

27.

(a)

A+ I+ IV+ I+ V+ V+ III- VI- IV+ V+ I+

(b)

C- I- V+ I- IV- Eb+ I+ VI- (II- C- IV- V+ I-

CADENCES AND SEQUENCES.

28. (a)

Musical notation for exercise 28(a) in E-flat major, 2/4 time. The piece consists of 12 measures. The right hand plays a sequence of chords and moving lines, while the left hand provides a steady accompaniment. The key signature has two flats (B-flat and E-flat).

E $\flat$   
I+ IV+ Lo III- VI- II- V+ I+ VI- II- V+ I+ IV+ I+

(b)

Musical notation for exercise 28(b) in F# major, 2/4 time. The piece consists of 12 measures. The right hand plays a sequence of chords and moving lines, while the left hand provides a steady accompaniment. The key signature has two sharps (F# and C#).

F#  
I- V+ I- VI+ IV- I- V+ V+ VI+ V+ I- IV- V+ I-

29.

Musical notation for exercise 29 in G major, 2/4 time. The piece consists of 12 measures. The right hand plays a sequence of chords and moving lines, while the left hand provides a steady accompaniment. The key signature has one sharp (F#).

G+  
I+ V+ I+ IV+ I+ V+ VI- V+ III- VI- II- V+ VI- II- V+ I+

30.

Musical notation for exercise 30 in D major, 2/4 time. The piece consists of 12 measures. The right hand plays a sequence of chords and moving lines, while the left hand provides a steady accompaniment. The key signature has two sharps (F# and C#).

D-  
I- I- IV- I- IV- VI+ V+ V+ I- V+ VI+ V+ I-

# CHAPTER VII.

## THE CHORD OF THE SIXTH.

(Pages 110-113.)

1. (a) A, minor; (b) D, major; (c) G, minor; (d) B, minor;  
 (e) Bflat, major; (f) Aflat, major; (g) Csharp, minor.

2.

6 A+ I<sup>1</sup>    6 Eb+ I<sup>1</sup>    6 F#- I<sup>1</sup>    6 C- I<sup>1</sup>    6 E+ V<sup>1</sup>    6 Ab+ V<sup>1</sup>    6 C#- V<sup>1</sup>    6 F- V<sup>1</sup>

3.

(a) (b) (c) (d)

F+ 6 IV<sup>1</sup>    6 Eb+ V<sup>1</sup>    6 A- I<sup>1</sup>    6 C- II<sup>1</sup>

4. (a)

(a) (b) (c)

C+ 6 V I<sup>1</sup>    6 F+ IV    6 G+ V I<sup>1</sup>    6 F+ V I<sup>1</sup>

IV    IV    IV

## THE CHORD OF THE SIXTH.

5.

G<sup>+</sup>  
I V<sup>1</sup> I IV V P I V P IV IV<sup>2</sup> I P II V I

6.

D<sup>-</sup>  
I D P IV I IV<sup>2</sup> V P D I P II V I

7.

D<sup>+</sup>  
I I IV P VI<sup>2</sup> II V<sup>1</sup> I IV<sup>2</sup> P VI IV I V I

8.

B<sup>b</sup>  
I D P II V P I V I V<sup>1</sup> IV<sup>2</sup> II P P II V I

THE CHORD OF THE SIXTH.

9.

$A^+$   
 $I^+ VI^+ V VI III^+ VI III IV I^+ I^+ III (V I^+ V^+ (I^+ V^+ (I^+ V^+$

$A^+$   
 $I^+ I^+ I^+ I^+ IV I^+ I^+ I^+ V VI IV V I^+ IV I^+$

10.

$E^+$   
 $I^+ VI^+ VI^+ III^+ III^+ I^+ VI^+ I^+ V I^+ III^+ III^+ IV^+ VI^+ I^+ IV^+ VI^+ I^+ IV^+ VI^+$

11.

$B^-$   
 $I^+ I^+ V I^+ (IV^+ D^+ (II^+ VI^+ I^+ (VI^+ B^- IV^+ IV^+ V VI III^+ V I^+$



48  
12.

### THE CHORD OF THE SIXTH.

G- 6 6 6 # 6 # 6 6 6 6 6 6  
 I L<sup>1</sup> P II<sup>2</sup> V VI II<sup>2</sup> V I V<sup>1</sup> IV<sup>2</sup> III<sup>2</sup> II<sup>2</sup> P L<sup>1</sup> I

13.

(a)

A+ 6 6 6 6 6 6  
 I V<sup>1</sup> IV<sup>1</sup> III<sup>1</sup> II<sup>1</sup> P L<sup>1</sup> I

(b)

A- 6 6 6 6 6 6  
 I V<sup>1</sup> IV<sup>1</sup> III<sup>1</sup> II<sup>1</sup> P L<sup>1</sup> I

14.

F+ 6 6 6 6 6 6 6  
 I P L<sup>1</sup> I IV<sup>1</sup> V<sup>1</sup> I V I IV<sup>1</sup> III<sup>1</sup> II<sup>1</sup> P II<sup>1</sup> V I

THE CHORD OF THE SIXTH.

15. (a)

6  
D+  
VI

I

F

V

6  
G-  
VI

I

F

V

(b)

Bb+  
V

F

I

6  
Gb  
VI

B-  
V

F

I

6  
Gb  
VI

16.

G+  
I

6  
IVb  
IV

L

6  
IIIb  
III

6  
VI

6  
IIb  
II

6  
V

F

If it is deemed advisable, at this stage for the student to harmonize melodies, those in Chapter VI (Nos. 21 to 26) will be found suitable. The student may be interested to know that exercises in the first species of counterpoint, irrespective of the number of voices for which they are written, are constructed upon identically the same harmonic basis as those in the present chapter.

# CHAPTER VIII.

## THE CHORD OF THE SIX-FOUR.

(Pages 126-133.)

I.

1. (a) F, major; (b) A, minor; (c) E flat, major; (d) F sharp, minor; (e) B, major; (f) B flat, minor; (g) D sharp, minor.

2.

$\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} \sharp 6 \\ 4 \end{matrix}$   $\begin{matrix} \flat 6 \\ 4 \end{matrix}$

$\begin{matrix} A^+ \\ I^2 \end{matrix}$   $\begin{matrix} E\flat^+ \\ I^2 \end{matrix}$   $\begin{matrix} F\sharp^- \\ I^2 \end{matrix}$   $\begin{matrix} C^- \\ I^2 \end{matrix}$   $\begin{matrix} E^+ \\ V^2 \end{matrix}$   $\begin{matrix} A\flat^- \\ V^2 \end{matrix}$   $\begin{matrix} C\sharp^- \\ V^2 \end{matrix}$   $\begin{matrix} F^- \\ V^2 \end{matrix}$

3. (a) Pedal six-four; (b) Passing six-four; (c) Appoggiatura six-four; (d) Cadential six-four; (e) Arpeggio six-four (§§ 68, 69).

4.

$\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$

$\begin{matrix} F^+ \\ I^2 \end{matrix}$   $\begin{matrix} I^2 \\ V \end{matrix}$   $\begin{matrix} V \\ VI \end{matrix}$   $\begin{matrix} VI \\ I^2 \end{matrix}$   $\begin{matrix} I^2 \\ V \end{matrix}$   $\begin{matrix} V \\ I \end{matrix}$   $\begin{matrix} IV^2 \\ I^2 \end{matrix}$   $\begin{matrix} IV^2 \\ IV \end{matrix}$   $\begin{matrix} IV^2 \\ I \end{matrix}$   $\begin{matrix} VI \\ I^2 \end{matrix}$   $\begin{matrix} I^2 \\ V \end{matrix}$   $\begin{matrix} V \\ VI \end{matrix}$

$\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$

$\begin{matrix} I \\ V \end{matrix}$   $\begin{matrix} I^2 \\ IV \end{matrix}$   $\begin{matrix} I^2 \\ V \end{matrix}$   $\begin{matrix} I \end{matrix}$

THE CHORD OF THE SIX-FOUR.

5.

5 6 6 6 5 6 6 6 6 5 6  
 3 4 4 4 4 4 4 4 4 3 3  
 E- I IV<sup>2</sup> V<sup>1</sup> I I<sup>2</sup> V I IV<sup>1</sup> I<sup>2</sup> IV (IV<sup>1</sup> II<sup>1</sup>) I<sup>2</sup> G<sup>+</sup> V V<sup>1</sup>

I I<sup>2</sup> I IV V V<sup>2</sup> V I IV<sup>1</sup> II<sup>1</sup> I<sup>2</sup> V I IV<sup>2</sup> I

6.

5 6 5 6 6 5 6 6 5  
 3 4 3 4 3 4 3 4 3  
 G<sup>+</sup> I IV<sup>2</sup> I V I<sup>1</sup> I I<sup>2</sup> V I V VI II<sup>1</sup> I<sup>2</sup> V I

7.

D<sup>+</sup> I I I<sup>2</sup> I I<sup>2</sup> V VI IV I I IV II I<sup>2</sup> V I

## THE CHORD OF THE SIX-FOUR.

8.

B $\flat$ <sup>+</sup>  
 I I<sup>1</sup> I II<sup>1</sup> I<sup>2</sup> V V<sup>1</sup> I I<sup>1</sup> IV<sup>1</sup> I<sup>2</sup> V I

IV<sup>1</sup> I<sup>2</sup> IV I<sup>1</sup> I I<sup>1</sup> II<sup>1</sup> I<sup>2</sup> V I

9.

A<sup>+</sup>  
 I I<sup>1</sup> V I E<sup>+</sup>  
 I<sup>1</sup> IV I II V I

A<sup>+</sup>  
 I<sup>1</sup> V I IV I I<sup>1</sup> II<sup>1</sup> I<sup>2</sup> V I

THE CHORD OF THE SIX-FOUR.

10.

E<sup>b</sup>+  
I I V VI V I IV I<sup>2</sup> V I

E<sup>b</sup>+  
I<sup>1</sup> IV L<sup>1</sup> I II<sup>1</sup> I<sup>2</sup> V I E<sup>b</sup>+ I I<sup>1</sup> IV

I I I IV L<sup>1</sup> I I<sup>2</sup> V I VI V I IV I<sup>2</sup> V I

11.

E<sup>+</sup>  
V I I<sup>1</sup> I V<sup>1</sup> V V<sup>1</sup> I I<sup>1</sup> VI II L<sup>1</sup> I<sup>1</sup>

THE CHORD OF THE SIX-FOUR.

6 6 6 6 5 6 6 5 6 6 6 6

4 4 3 6 6 3 4

I<sup>b</sup> I<sup>b</sup> V<sup>b</sup> IV<sup>b</sup> I<sup>b</sup> I<sup>b</sup> V<sup>b</sup> I<sup>b</sup> V<sup>b</sup> VI<sup>b</sup> I<sup>b</sup> IV<sup>b</sup> VI<sup>b</sup> (I<sup>b</sup> VI<sup>b</sup>) E<sup>+</sup> VI<sup>b</sup>

5 6 6 6 6 6 5 7

3 4 3 4 3 4 3 4

I IV<sup>b</sup> VI<sup>b</sup> I V I VI IV<sup>b</sup> I<sup>b</sup> IV V I VI<sup>b</sup> IV<sup>b</sup> I

12.

5 6 5 6 6 - 5 5 6 5 6 6 - 5

B- 4 3 4 - 3 3 4 3 4 - 3

I IV<sup>b</sup> I I<sup>b</sup> I<sup>b</sup> V I IV<sup>b</sup> I I<sup>b</sup> I<sup>b</sup> V

6 6 6 6 6 6 5 6 6 5

4 4 4 4 4 4 3 4 3 4

VI IV I VI I VI (III<sup>b</sup> B-) I I I<sup>b</sup> V I

THE CHORD OF THE SIX-FOUR.

13.

6 5 6 5 6 8 6 5 6 6 6

4 3 4 3 4 4 4 4 4 4 4

G-  
I I<sup>2</sup> V VI V<sup>III</sup> IV I II III I<sup>2</sup> V II IV II L<sup>1</sup>

6 5 6 5 6

4 3 4 3 4

I II IV I<sup>2</sup> V I

14.

6 5 # 6 6 #

4 # 4 # 4 #

F#-  
I I<sup>2</sup> V VI V I VI I IV<sup>1</sup> V

6 5 6 5 6 6 6

4 3 4 4 4 4 4

A+  
I I<sup>2</sup> V VI F#- VI II IV I<sup>2</sup> V I



34  
15.

### THE CHORD OF THE SIX-FOUR.

6 6 6 6 6 6 5 6  
 I I II V I V<sup>1</sup> IV<sup>1</sup> III<sup>1</sup> II<sup>1</sup> I<sup>2</sup> V I

5 6 6 5 6 6 6 5  
 IV II III<sup>1</sup> VI IV<sup>1</sup> II<sup>1</sup> I<sup>2</sup> V I

16. (1)

E<sup>b</sup>+ 6 5 6 6 5 6 5 6  
 4 3 4 6 3 4 3 4  
 I I<sup>2</sup> V I V<sup>2</sup> I<sup>1</sup> I IV<sup>2</sup> I I I<sup>2</sup> I

(2)

F#- 6 6 5 #6 6 5 6 5 6  
 4 4 # 4 6 3 4 3 4  
 II<sup>1</sup> I<sup>2</sup> V I V<sup>2</sup> I<sup>1</sup> I IV<sup>2</sup> I I I<sup>2</sup> I

THE CHORD OF THE SIX-FOUR.

17.

$G^+$   
 $I \quad VI \quad I \quad V \quad VI \quad II \quad I \quad V \quad II \quad V \quad I \quad IV \quad I \quad V \quad I$

18.

II.

$G^+$   
 $I \quad IV \quad I \quad V \quad II \quad VI \quad II \quad I \quad V \quad I$

19.

$B^+$   
 $I \quad L \quad I \quad IV \quad II \quad V \quad VI \quad II \quad V \quad I$

20.

$F^+$   
 $I \quad IV \quad VI \quad I \quad V \quad VI \quad II \quad II \quad VI \quad III \quad IV \quad L \quad I \quad II \quad III \quad VI \quad IV \quad II \quad V \quad I$

THE CHORD OF THE SIX-FOUR.

21.

A+  
I V I V VI II<sup>1</sup> V I IV<sup>1</sup> I<sup>2</sup> IV IV<sup>1</sup> I

VI IV<sup>1</sup> III<sup>1</sup> II<sup>1</sup> I I V I VI II<sup>1</sup> I<sup>2</sup> V I

22.

B-  
I V<sup>2</sup> I II<sup>1</sup> IV V VI II<sup>1</sup> I<sup>2</sup> V

I VI II<sup>1</sup> V I I II<sup>1</sup> IV V I

THE CHORD OF THE SIX-FOUR.

23.

6 4 6 6 6 5  
 4 4 4 4 4 4  
 F- I I<sup>2</sup> V<sup>2</sup> I VI I V VI II<sup>1</sup> I<sup>2</sup> V

I VI (IV Ab+ F- 6 5  
 II V V VI IV I<sup>2</sup> V I

24.

G+ 6 6  
 I V I IV<sup>1</sup> I V VI II<sup>1</sup> V I

25.

E<sup>b+</sup> 6 6 6 5  
 I IV I V VI I IV<sup>1</sup> I<sup>2</sup> V I

THE CHORD OF THE SIX-FOUR.

26.

5 6 5 6 6  
 3 4 3 4  
 F+  
 I IV<sup>2</sup> I V<sup>2</sup> I: I V I V VI II<sup>1</sup> I<sup>2</sup> V I

27.

A+  
 I I<sup>1</sup> V I<sup>1</sup> I I<sup>2</sup> V VI IV I I<sup>1</sup> VI V I

28.

E-  
 I I IV<sup>1</sup> V I<sup>1</sup> IV IV<sup>1</sup> I<sup>2</sup> V I

29.

A-  
 I VI I V I<sup>1</sup> V<sup>2</sup> I (IV<sup>1</sup> II<sup>1</sup> C+ V I

# THE CHORD OF THE SIX-FOUR.

30. I V<sup>1</sup> I L<sup>1</sup> I<sup>1</sup> IV (L<sup>1</sup> I<sup>2</sup>) V I

31. I IV<sup>2</sup> I V I<sup>2</sup> V I IV<sup>2</sup> V<sup>1</sup> I I<sup>2</sup> V I

32. I V VI VII<sup>1</sup> IV I I<sup>2</sup> V I<sup>1</sup> IV L<sup>1</sup> III<sup>1</sup> I<sup>2</sup> V I

33. I IV<sup>2</sup> I I<sup>1</sup> V I<sup>1</sup> V<sup>2</sup> IV<sup>2</sup> I IV L<sup>1</sup> I<sup>1</sup> I V I<sup>2</sup> V I

## THE CHORD OF THE SIX-FOUR.

33.

G-  
I VI<sup>1</sup> IV<sup>1</sup> V III<sup>+</sup> VI IV II- V I

34.

E-  
I VI VII<sup>+</sup> V- VI IV V I IV<sup>+</sup> VI<sup>1</sup> I II- V I

35.

B-  
I VI<sup>1</sup> I III<sup>+</sup> IV V I<sup>1</sup> I II- V I<sup>1</sup> IV I<sup>+</sup>

36.

D-  
I V II- V I V VI III<sup>+</sup> IV I VI

THE CHORD OF THE SIX-FOUR.

III+ VII+ I IV<sup>1</sup> I<sup>2</sup> V I VI IV I+

37. Per recte et retro.

B+ I<sup>1</sup> L<sup>1</sup> IV I I V I<sup>2</sup> IV I V

I<sup>1</sup> IV L<sup>1</sup> I<sup>1</sup> V I IV I<sup>2</sup> V I

38.

G- I I IV<sup>2</sup> I V IV<sup>2</sup> I V I<sup>1</sup> V<sup>2</sup> I IV I<sup>2</sup> V

(1) Pedal. (2) Appoggiatura. (3) Passing. (4) Cadential.



## THE CHORD OF THE SIX-FOUR.

(5) (6) (7) (8)

I V<sup>2</sup> I<sup>1</sup> I V<sup>2</sup> V J I<sup>1</sup> II<sup>1</sup> IV I<sup>2</sup> V I I<sup>2</sup> I

(5) Passing. (6) Arpeggio. (7) Cadential. (8) Arpeggio.

Valuable additional exercises on the harmonization of melodies may be obtained from any of the Hymn-books in ordinary use. Choosing a hymn-tune at random, but S. M., C. M. or L. M. for preference at first, the student should write out the melody only, and then harmonize the same in accordance with the table on page 124, Part I; after which he should compare the result with the tune in the hymn-book, playing them both over on the piano, but not wasting time over the analysis of any chords with which he may not be familiar.

After a little practice along these lines, the student may be prompted to compose hymn-tunes of his own, and he should be encouraged as much as possible in this direction. The importance of the present chapter cannot be overestimated. To the student who has mastered the common chord and its inversions, the subject of harmony has no unsurmountable difficulties in store. All compositions are constructed, directly or indirectly, upon these chords; the student, therefore, will be well repaid for all the time and trouble spent on this particular branch of harmony.

# CHAPTER IX.

## THE DOMINANT SEVENTH.

(Pages 142-147.)

### I.

1. (a) (b) (c)

7 # D+ V7 I Eb+ V7 I A+ V7 I

(a) (b) (c)

b7 b5 b7 b5 7 #5  
Ab+ V7 I Db+ V7 I F#+ V7 I

2. (a) (b) (c)

7 # D+ V7 VI Eb+ V7 VI A+ V7 VI

THE DOMINANT SEVENTH.

(a) (b) (c)

$b_7$   $b$   $b_7$   $b$   $7$   $\sharp 5$   
 $A^+ V_7$  VI  $D^+ V_7$  VI  $F^+ V_7$  VI

3.

$7$   $7$   $7$   
 $B^- V_7$  I  $F^- V_7$  I  $C^- V_7$  I

$7$   $7$   $7$   
 $G^- V_7$  I  $C^- V_7$  I  $F^- V_7$  I

4.

$7$   $7$   $7$   $7$   
 $G^+ V_7$  I  $A^+ V_7$  I  $E^+ V_7$  I  $C^+ V_7$  I

# THE DOMINANT SEVENTH.

5.

6 7 6 6 7 6 6 7 7  
 4 3 4 3 4 3 4 3 7  
 Bb+ I I<sup>2</sup> V<sub>7</sub> VII<sup>II</sup> I<sup>2</sup> V<sub>7</sub> I V I (I<sup>1</sup> IV<sup>1</sup> I<sup>2</sup> V<sub>7</sub> (I<sup>1</sup> Bb+ V<sub>7</sub>)

7 7 7 6 7 8 7  
 I C- V<sub>7</sub> I F+ V<sub>7</sub> I G- V<sub>7</sub> I (IV<sup>1</sup> Bb+ V<sub>7</sub>) VI IV V<sub>67</sub> I

6.

1 6 # 7 6 6 6 5 7  
 B- V I I<sup>2</sup> V I V<sub>7</sub> VI III<sup>+</sup> II<sup>2</sup> I<sup>2</sup> V V<sub>7</sub>

8 7 17 8 17 17 #6 7  
 (I<sup>+</sup> E V<sub>7</sub>) A+ V<sub>7</sub> (I<sup>1</sup> D+ G+ V<sub>7</sub>) (I<sup>1</sup> B- II<sup>1</sup> V<sub>7</sub>) I

66  
7.

THE DOMINANT SEVENTH.

7 6 6 6-5 6 4 7 5 6 7  
4-3 2 4 3  
G+ I V7 VI I2 IVIV2II2 I2 V (I1 C+ I (VI G+  
V7 I (II V I2 V7 I

8.

6 7 7 6 7 7  
Bb+ I I2 V G- (I V7 (IV Bb+ I2 IV C- (II Bb+ I  
V7 I (II V7 I

9.

6 6 6 6 7 8 7 8 7 6 6 7  
A+ I V2 IV2 III2 II2 V7 (VI E+ V87 I F#- I (IV1 A+  
V7 I (II V87 I I2 V7 I

10.

7 6 7 7  
Ab+ I V7 VI I2 (VI Eb+ I II2 V7 I  
V7 I

# THE DOMINANT SEVENTH.

7 6 6 7  
 (I<sup>7</sup> V<sup>7</sup> VI I<sup>2</sup> (IV<sup>7</sup> Al<sup>+</sup> IV II I<sup>2</sup> V<sup>7</sup> I

11.

5 6 5 6 6 5 7 6 5- 7  
 V I IV<sup>2</sup> I I<sup>2</sup> V V<sup>7</sup> VI (IV<sup>7</sup> V<sup>7</sup> I I<sup>2</sup> V V<sup>7</sup>

7 6 6 7 6 5 7 7  
 I V<sup>7</sup> (I<sup>7</sup> Al<sup>+</sup> V I I<sup>2</sup> V<sup>2</sup> V<sup>7</sup> (I<sup>7</sup> IV<sup>7</sup> I<sup>2</sup> V V<sup>7</sup> I

12.

F<sup>7</sup>- I V<sup>7</sup> I I<sup>2</sup> IV V<sup>7</sup> I (IV<sup>7</sup> Al<sup>+</sup> V<sup>7</sup> I V<sup>7</sup> I

THE DOMINANT SEVENTH.

6 5 7 6 4-7 6 6 7 6 - 47

I<sup>2</sup> IV V<sub>7</sub> I VI (II<sup>1</sup> V<sub>7</sub> V<sub>7</sub> I I<sup>2</sup> V<sup>2</sup> (IV V<sub>7</sub> (V<sup>2</sup> F<sup>2</sup>- F<sup>2</sup>- V<sub>7</sub>)

I 7 V<sub>7</sub> I 6 5 7 I 2 IV V<sub>7</sub> I VI IV I 7 V<sub>7</sub> I 7 I

13.

6 6 7 7 8 47 8 47 6 7 4 3

- (1) Consecutive fifths, tenor and alto.
- (2) Unresolved seventh.
- (3) Consecutive fifths, bass and alto.
- (4) Unresolved seventh.
- (5) Hidden octaves, tenor and treble; one part moving a second and the other a third.

## THE DOMINANT SEVENTH.

- (a) Consecutive fifths, bass and treble.
- (7) Consecutive fifths, bass and treble, by contrary motion.
- (8) Indirect fifths, alto and bass.
- (9) Consecutive fifths, tenor and alto.
- (10) Unresolved seventh.

14.

IV<sup>7</sup>

15.

7 E<sup>7</sup>    7 A<sup>7</sup>    7 E<sup>7</sup>    7 B<sup>7</sup>

16.

7 E<sup>7</sup>    I    7 E<sup>7</sup>    II    7 E<sup>7</sup>    I    7 E<sup>7</sup>    I    7 E<sup>7</sup>    I

17.

G<sup>7</sup>    V<sup>7</sup>    VI    II<sup>7</sup>    V<sup>7</sup>    I



70  
18.

THE DOMINANT SEVENTH.

II.

6 5 6 7  
4 3 4 3  
F+ I I<sup>2</sup> V VI IV II I<sup>2</sup> V<sub>7</sub> I

19.

6 6 6 5 6 7  
4 4 4 4 4 4  
B- I I<sup>2</sup> II<sup>2</sup> I<sup>2</sup> V VI II<sup>2</sup> V<sub>7</sub> I

20.

7 6 6 7  
4 4 4 4  
G- I IV V<sub>7</sub> VI I<sup>2</sup> IV I<sup>2</sup> V<sub>7</sub> I

21.

6 7 8 4 7 6 6 7 8 7  
4 3 4 3 4 3 4 3  
A+ I I<sup>2</sup> V<sub>7</sub> I D+ (IV I<sup>2</sup> II<sup>2</sup> V<sub>7</sub> VI II V<sub>7</sub> I

THE DOMINANT SEVENTH.

22.

7 6 8 7 7 6 7 6 7  
4 3

23.

$E_b^+$   
 $V_7^+$  I  $IV^1 I^2 V_7 VI IV I V V_7 I V I^1 IV V_7 VI I^2 V_7 I$

$F^+$   
I  $V_7 VI V I IV^1 I II^1 V_8 7 I$

24.

$D^+$   
I  $V_7 I IV V_7 VI IV I^2 V_7 I$

25.

$Bb^+$   $D^+$   
I  $V_7 I IV I V_7(I/II) V I V_7 I IV I (IV VI) II^1 V_7 I$

THE DOMINANT SEVENTH.

7 6 6 6 6 5  
 A+ I V7 VI V1 I I2 IV II1 I2 V

6 8 7 8 7  
 I V2 I IV V7 I I2 V VI IV V87 I

27.

C#- I I2 I IV E+ I (VI C#- 6 7  
 I I2 V7 I

28.

F- 6 7 7 6 6 6 7  
 I V7 I V I (IV2 A+ I I V7 (VI F- IV2 II1 I2 V7 I

29.

THE DOMINANT SEVENTH.

73

E+  
I I V7 VI V I IV<sup>1</sup> I V I

I<sup>1</sup> V7 I IV I<sup>1</sup> IV I<sup>2</sup> V7 I

30.

G- 8 - 7 8 - 7  
# #  
V87 I Bb+  
V87

I 6 5 6 5 5 6 7  
4 3 4 # 4 #  
I<sup>2</sup> V I<sup>2</sup> V V I<sup>2</sup> V7 I

CHAPTER X.  
THE INVERSIONS OF V<sub>7</sub>.  
(Pages 157-165.)

I.

1. (a) (b) (c)

Roots.

(d) (e) (f)

(g) (h) (i)

Detailed description: The page contains three systems of musical notation for the first inversion (I) of the dominant seventh chord (V7). Each system consists of a grand staff (treble and bass clefs) and a separate 'Roots' staff. The first system shows three inversions: (a) first inversion, (b) second inversion, and (c) third inversion. The second system shows three more inversions: (d) first inversion, (e) second inversion, and (f) third inversion. The third system shows three final inversions: (g) first inversion, (h) second inversion, and (i) third inversion. The figured bass notation is provided for each inversion in both the treble and bass staves. The 'Roots' staff shows the root of the chord for each inversion.

# THE INVERSIONS OF V<sub>7</sub>.

(j) (k) (l)  
 5      6 4 3      4 2 6

2. By the dominant seventh on B, is understood a chord of the dominant seventh formed upon the note B, while a dominant seventh in B, is a chord of the dominant seventh on F sharp, the dominant in the key of B.

$V_7^1$     I     $V_7^2$     I     $V_7^3$     I

$V_7^1$     I     $V_7^2$     I     $V_7^3$     I

THE INVERSIONS OF V<sub>7</sub>.

3.

6 4 6 6 7 4 6 7  
4 2 5 6 3

4.

7 8 4 3 4 6  
F<sup>+</sup> V<sub>7</sub> I D<sup>b+</sup> V<sub>7</sub><sup>1</sup> I B<sup>b+</sup> V<sub>7</sub><sup>2</sup> I G<sup>+</sup> V<sub>7</sub><sup>3</sup> I

5.

6 4 6 6 6  
3 3 5 6

7 #4 6 5 7  
2 3 -  
A<sup>-</sup> V<sub>7</sub><sup>3</sup> (I<sup>1</sup> II<sup>1</sup>) I<sup>2</sup> V V<sub>7</sub> I

6.

THE INVERSIONS OF V<sub>7</sub>.

77

5 6 5 #6 6 #6 5 6 6 5  
 3 4 3 3 4 - 3 4 3 4 - 5 -  
 D- I IV<sup>2</sup> I V<sub>7</sub><sup>2</sup> I<sup>1</sup> I V<sub>7</sub><sup>2</sup> V<sub>7</sub> I IV<sup>2</sup> I I<sup>1</sup> I<sup>2</sup> V V<sub>7</sub><sup>3</sup>

6 6 - #6 6 6 6 6 7 5 6 5 -  
 I<sup>1</sup> V<sup>1</sup> V<sub>7</sub><sup>1</sup> I V<sup>2</sup> I<sup>1</sup> I<sup>2</sup> I<sup>2</sup> IV<sup>4</sup> I<sup>2</sup> V<sub>7</sub> I IV<sup>2</sup> I<sup>1</sup>

7.

D+ 6 4 6 4  
 5 2 3  
 I V<sub>7</sub> I VI II V<sub>7</sub><sup>1</sup> I V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>2</sup> I VI IV V<sub>7</sub> I

8.

Bb+ 6 4 4 6 6 5 7  
 4 2 2 4 4 4  
 I I<sup>2</sup> V<sub>7</sub><sup>3</sup> I<sup>1</sup> (VI II V<sub>7</sub><sup>1</sup> I I<sup>2</sup> V<sub>7</sub> I



THE INVERSIONS OF V7.

Musical notation for example 9, first system. Treble and bass staves showing chords and notes. The bass staff includes figured bass notation: 6, 6, #, 6, 7, 4, 3.

9. B $\flat$ + I $^1$  IV (L $^1$  II $^1$ ) G- V (I VI B $\flat$ + IV II I $^2$  V $^2$  I

Musical notation for example 9, second system. Treble and bass staves showing chords and notes. The bass staff includes figured bass notation: 7, 6, 4, #6, 6, #6, 7, #.

A+ V $^2$  I (I $^1$  V $^1$ ) D+ V $^2$  I B+ V $^2$  I (I $^1$  V $^1$ ) E+ V $^2$  I F#- V $^2$

Musical notation for example 10, first system. Treble and bass staves showing chords and notes. The bass staff includes figured bass notation: 6, 5, 6, 5, 8, 7, 5.

10. (I II E+ V $^2$ ) (I II D+ V $^1$ ) V $^2$  I (VI II A+ V $^2$ ) I

Musical notation for example 10, second system. Treble and bass staves showing chords and notes. The bass staff includes figured bass notation: -, 6, 6, 5, 6, 6, 5.

E+ V V $^2$  I $^1$  V $^1$  V $^1$  I IV $^1$  IV I $^2$  V

THE INVERSIONS OF V<sub>7</sub>.



5 6 8 7 8 - 8 8 7  
 VI IV (II<sup>1</sup> IV<sup>1</sup>) C<sup>-</sup> V V<sub>7</sub> (I<sup>+</sup> V<sub>7</sub><sup>3</sup>) (II<sup>1</sup> III<sup>1</sup>) E<sup>b+</sup> V<sub>7</sub> I

11.



4 6 4 6 6 6 5 4 6 4  
 3 3 5 4 3 2 3  
 E<sup>+</sup> I I V<sub>7</sub><sup>2</sup> I<sup>1</sup> V<sub>7</sub><sup>2</sup> I IV<sup>1</sup> V<sub>7</sub><sup>1</sup> I I<sup>2</sup> V V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>2</sup>



8 8 7  
 4 4 3  
 3 C<sup>-</sup> E<sup>+</sup>  
 I V<sub>7</sub><sup>2</sup> I (IV II) I<sup>2</sup> V<sub>7</sub> I

12.



5 5 5 6 4 6 6 5 5  
 5 4 3 2 4 4 4 3  
 A<sup>b+</sup> I V<sub>7</sub><sup>1</sup> I I<sup>2</sup> V I<sup>2</sup> V<sub>7</sub><sup>3</sup> I<sup>2</sup> V<sub>7</sub><sup>2</sup> IV<sup>2</sup> I

THE INVERSIONS OF V<sub>7</sub>.

5 4 6 6 6 7 6 6  
 3 2 2 4 4 4 6 6  
 IV V<sub>7</sub><sup>3</sup> I<sup>1</sup> (II<sup>1</sup> F<sup>+</sup> L<sup>1</sup> I<sup>1</sup> II<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I IV<sup>1</sup> V IV V IV<sup>+</sup> V<sup>1</sup>

13. 4 6 6 - 5 7 6 6 6 7  
 B<sup>+</sup> A<sup>+</sup> 3 4 3 4 3  
 I V<sub>7</sub><sup>3</sup> I<sup>1</sup> I<sup>2</sup> V VI (IV F<sup>+</sup> V<sub>7</sub> (VI L<sup>1</sup> A<sup>+</sup> I<sup>1</sup> II<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I

14. 6 #6 6 6 #6 6 6 7  
 B- 4 3 5 4 3 4 3  
 I I<sup>1</sup> V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>1</sup> I V V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>2</sup> I I<sup>1</sup> II<sup>1</sup> V<sub>7</sub> I

G- 6 7 6 6 5 - 6 6 6 7  
 5 4 4 5 4 #  
 I V<sub>7</sub><sup>1</sup> I V<sub>7</sub> VI II<sup>1</sup> I<sup>2</sup> VV<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>1</sup> I (IV<sup>1</sup> G- I<sup>2</sup> V<sub>7</sub> I

THE INVERSIONS OF V<sub>7</sub>.

15.

F#- 6 6 4 6 6 4 6 5 6  
 I V<sub>7</sub><sup>2</sup> I<sup>1</sup> IV I<sup>2</sup> V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>2</sup> I I<sup>2</sup> V V<sub>7</sub><sup>1</sup>

(I<sup>1</sup> E<sup>+</sup> V<sub>7</sub> I (IV<sup>1</sup> D<sup>+</sup> V<sub>7</sub> (VI F#- II<sup>1</sup> V<sub>7</sub> I

16.

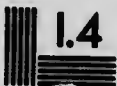
C- 6 6 4 6 6 5 6 6 7 7 7  
 I I<sup>2</sup> I<sup>2</sup> V<sub>7</sub><sup>3</sup> I<sup>1</sup> I I<sup>2</sup> V I V<sup>2</sup> I<sup>1</sup> (I<sup>1</sup> G- II<sup>2</sup> V<sub>7</sub> I V<sub>7</sub>

VI (IV E<sup>b+</sup> V<sub>7</sub> I (II<sup>1</sup> C- IV<sup>1</sup> V I V<sub>7</sub><sup>1</sup> I II<sup>1</sup> V<sub>7</sub> VI IV I



# MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



1.50

1.56

1.63

1.71

1.78

1.85

1.92

1.99

2.06

2.13

2.20

2.27

2.34

2.41

2.48

2.55

2.62

2.69

2.76

2.83

2.90

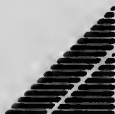
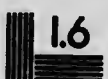
2.97

3.04

3.11

3.18

3.25



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THE INVERSIONS OF  $V_7$ .

17. (a)  $L^1$ , with the bass doubled, resolves on I, and is regarded as an incomplete form of  $V_7^2$ .

(b)  $L^1$ , resolves on III, and L is regarded as the root; it may therefore be doubled, for the chord does not possess any dominant character whatever.

(c)  $L^1$ , with the third doubled, resolves on the tonic minor chord, and is regarded as an incomplete form of  $V_7^2$ , § 90.

18.

$C^+$       6       $b5$        $F^+$        $Bb^+$        $b5$        $b5$        $b6$        $b5$   
 $F^+$        $Bb^+$        $Eb^+$        $Ab^+$

$b5$        $b6$        $\sharp 6$        $\sharp 5$       6       $b5$        $\sharp$       6       $b5$       8      7  
 $Db^+$        $Gb$        $F\sharp$        $B^+$        $E^+$        $A^+$        $D^+$        $G$        $C^+$

19.

$\frac{4}{3}$        $\frac{4}{3}$       6       $\frac{4}{3}$       7  
 $G^+$        $I$        $V_7^2$        $IV^2$        $V_7^2$        $D^+$   
 $V_7^2$                            $V_7$

THE INVERSIONS OF V<sub>7</sub>.

20. (a)

6 5      6 5      ♭6 5      ♭6 5      ♭6 5

D+      C+      B♭+      A♭+      G♭+

D+

C+

B♭+

A♭+

G♭+

(b)

4 6      4 ♭6      ♭6 ♭6      ♯6 ♯6      ♯6 ♯6      ♯6 ♯6

2      2      4      4      4      4

♭2      ♭2      ♯2      ♯2      ♯2      ♯2

B♭+      A♭+      G♭+      F♯+      E+      D+

21.

B♭+

A♭+

G♭+

F♯+

E+

D+

6 5      ♭7      6 5      7 5      6 5      ♯6 4 3      6 5      6 4 2

F♯+      A♭      F      A      F      D      F      C

V<sub>7</sub><sup>1</sup>      V<sub>7</sub>      V<sub>7</sub><sup>1</sup>      V<sub>7</sub>      V<sub>7</sub><sup>1</sup>      V<sub>7</sub><sup>2</sup>      V<sub>7</sub><sup>1</sup>      V<sub>7</sub><sup>3</sup>

6 5      ♯6 ♯4 ♯2      6 5      6 4 2      6 5      6 4 ♭3

F      B      F      B♭      F      D♭

V<sub>7</sub><sup>1</sup>      V<sub>7</sub><sup>3</sup>      V<sub>7</sub><sup>1</sup>      V<sub>7</sub><sup>3</sup>      V<sub>7</sub><sup>1</sup>      V<sub>7</sub><sup>2</sup>



84  
22.

### THE INVERSIONS OF V<sub>7</sub>.

6 4 4 3 6 6 6 5 4 3  
 G+ I I<sup>2</sup> V<sub>7</sub><sup>3</sup> I<sup>1</sup> V I IV<sup>1</sup> V<sub>7</sub><sup>1</sup> I I<sup>2</sup> V I

6 6 6 4 3 6 6 7 4 3  
 IV<sup>1</sup> I<sup>2</sup> IV I<sup>1</sup> V<sub>7</sub><sup>2</sup> I II<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I

23.

II.

6 6 6 4 3 6 6 7 4 3  
 G+ I V<sub>7</sub><sup>1</sup> I I<sup>1</sup> IV II V V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>2</sup> I II<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I

24.

6 4 6 6 4 6 6 5 -  
 D+ I I<sup>1</sup> V<sub>7</sub><sup>2</sup> I V<sup>2</sup> I<sup>1</sup> V<sub>7</sub><sup>3</sup> I<sup>1</sup> II I<sup>2</sup> V V<sub>7</sub><sup>3</sup>

THE INVERSIONS OF V<sub>7</sub>.

6 6 5 7  
 I<sup>1</sup> I II V<sub>7</sub><sup>1</sup> I VI IV V<sub>7</sub> I

25.

6 4 6 6 6 6  
 4 2  
 F<sup>+</sup> I I<sup>2</sup> V<sub>7</sub><sup>3</sup> I<sup>1</sup> V I V<sup>1</sup> (V<sup>1</sup> C<sup>+</sup> II<sup>1</sup> V<sub>7</sub><sup>2</sup> I

4 6 6 6 7  
 3 5 6 6 3  
 F<sup>+</sup> I V<sub>7</sub><sup>2</sup> I<sup>1</sup> IV V<sup>1</sup> V<sub>7</sub><sup>1</sup> I I<sup>1</sup> II<sup>1</sup> V<sub>7</sub> I

26.

6 7 5 4 6 6  
 4 3 3 2  
 B<sup>b+</sup> I I<sup>2</sup> V<sub>7</sub> VI IV V<sub>7</sub><sup>3</sup> I<sup>1</sup> IV<sup>1</sup> IV II

THE INVERSIONS OF V<sub>7</sub>.

6 5 6 6 6 6 6 7  
 4 3 5 5 4 4 4 3

26.

I<sup>2</sup> V V<sub>7</sub><sup>1</sup> (I<sup>1</sup> V<sub>7</sub><sup>1</sup>) (I<sup>1</sup> V<sub>7</sub><sup>1</sup>) I<sup>1</sup> V<sub>7</sub><sup>1</sup> I IV I<sup>2</sup> V<sub>7</sub> I

6 6 #6 6 5- 6 6 6 7  
 5 4 3 4 # 5 #

27.

I V<sub>7</sub><sup>1</sup> I I<sup>2</sup> V<sub>7</sub><sup>2</sup> I I<sup>2</sup> V V<sub>7</sub><sup>3</sup> I<sup>2</sup> V<sub>7</sub><sup>1</sup> I VI IV V<sub>67</sub> I

6 #6 6 6 4 6 #6 6 6 4  
 4 3 4 2 4 3 6 4

28.

D- I I<sup>2</sup> V<sub>7</sub><sup>2</sup> I IV IV<sup>1</sup> I<sup>2</sup> V<sub>7</sub><sup>3</sup> I<sup>2</sup> V<sub>7</sub><sup>2</sup> I VI I IV<sup>1</sup> V

6 #6 6 6 6 7 8 7  
 4 3 4 # 4 #

I I<sup>2</sup> V<sub>7</sub><sup>2</sup> I IV<sup>1</sup> I<sup>2</sup> IV IV<sup>1</sup> V<sub>2</sub> VI II<sup>2</sup> V<sub>7</sub> I

THE INVERSIONS OF V<sub>7</sub>.

29.

G<sup>+</sup>  
I V<sub>7</sub><sup>1</sup> I V I<sup>1</sup> V<sub>7</sub><sup>2</sup> I I<sup>2</sup> V<sub>7</sub> I

30.

F<sup>+</sup>  
I V<sub>7</sub> VI V<sub>7</sub><sup>1</sup> I II<sup>1</sup> I<sup>2</sup> V I<sup>1</sup> V<sup>2</sup> I I<sup>1</sup> II<sup>1</sup> V<sub>9</sub>7 I

31.

E<sup>b+</sup>  
I V I V<sub>7</sub><sup>2</sup> I<sup>1</sup> V<sub>7</sub><sup>1</sup> I V V<sup>1</sup> I IV I<sup>2</sup> IV<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I

32.

E<sup>+</sup>  
I IV<sup>1</sup> II<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I V I V<sup>1</sup> (I<sub>IV</sub> V<sub>7</sub> I V<sub>7</sub><sup>1</sup>)

THE INVERSIONS OF V<sub>7</sub>.

I V VI III VI V I 6 6 6 7  
IV<sup>1</sup> II<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I

33.

B- 6 #6 #6 6 # 4 6 #6 6 6 7  
V I<sup>1</sup> V<sup>2</sup> I V<sub>7</sub><sup>2</sup> I<sup>1</sup> I V V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>2</sup> I I<sup>1</sup> II<sup>1</sup> V<sub>7</sub> I

34.

6 | 6 4 6 | 6 6 |  
F- | 3 2 | 4 5 |  
I<sup>1</sup> | V<sub>7</sub><sup>2</sup> V<sub>7</sub><sup>3</sup> | I<sup>1</sup> | I | V<sub>7</sub><sup>2</sup> I | V<sub>7</sub><sup>1</sup> I | V

| 6 | 6 6 7 |  
V | I IV<sup>1</sup> V | V<sup>1</sup> | I IV<sup>1</sup> I<sup>2</sup> V<sub>7</sub> | I

THE INVERSIONS OF V<sub>7</sub>.

35.

D<sup>b</sup>+  
I V<sub>7</sub><sup>2</sup> V<sub>7</sub><sup>3</sup> I<sup>1</sup> I V<sup>1</sup> V<sub>7</sub><sup>1</sup> I V V<sub>7</sub><sup>1</sup> I V<sub>7</sub><sup>2</sup> I<sup>1</sup> IV I<sup>1</sup> II I<sup>2</sup> V<sub>7</sub> I

36.

G<sup>#</sup>-  
I I I<sup>1</sup> V<sub>7</sub> VI IV IV<sup>1</sup> I I<sup>1</sup> V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>2</sup> I

I<sup>2</sup> V V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>1</sup> I I<sup>1</sup> IV IV<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I

37.

E<sup>b</sup>+  
I IV V<sub>87</sub> VI V I I<sup>1</sup> V<sub>7</sub><sup>2</sup> I V

THE INVERSIONS OF V<sub>7</sub>.

6  
V<sup>1</sup> I IV I V<sup>1</sup> VI IV I<sup>2</sup> V<sub>7</sub> I

88.

Gb+ 6 5 6 6 6 8 7 4 3-  
I V<sub>7</sub><sup>1</sup> I V V<sup>1</sup> I II<sup>1</sup> I<sup>2</sup> V<sub>87</sub> I

89.

A<sup>b</sup>- 6 7 6 6 7 4 7  
I I II<sup>1</sup> V V<sub>7</sub> VI II<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I

A<sup>b</sup>- I I II<sup>1</sup> V V<sub>7</sub> VI II<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I

5 6 6 - 5 4 5  
 3 4 5 4 #  
 F#-  
 I IV<sup>2</sup> V<sup>1</sup> V<sub>7</sub><sup>1</sup> I IV I<sup>2</sup> V I V-VI III+ IV I V

6 - 6 6 - 6 5 - # 5 6 6 7  
 5 4 5 4 3 4 # 4 #  
 V<sup>1</sup> V<sub>7</sub><sup>1</sup> IV<sup>2</sup>/I D+ V<sup>1</sup> V<sub>7</sub><sup>1</sup> IV<sup>2</sup> I (VI IV F#- I V III-VI II<sup>1</sup> I<sup>2</sup> V<sub>7</sub> I

As the ability to harmonize a melody is of primary importance, the student is advised to take, in addition to those in the present chapter, the melodies in chapters VI, VIII and IX, in all of which the dominant seventh and its inversions may be occasionally employed. For further practice, he may also take the melodies of hymn-tunes, as suggested on page 62. He is strongly advised moreover, to analyse the chords employed in hymn-tunes; he will, of course, sometimes meet with a chord with which, at this stage, he is not familiar, but he will find that the great majority of the chords are among those which he has already studied.

Furthermore, the student should be encouraged, as much as possible, to compose chants, hymn-tunes and other musical sentences, such as clothing blank rhythms with melody first and then harmony; work along these lines may be an incentive to compose something of a more advanced character, and thus as time goes on he may be prompted to aspire to the highest types of composition.



# CHAPTER XI. NATURAL MODULATION. (Pages 177-180.)

1.

I.

$G^+$   $(\frac{I}{II})$   $F_7^-$  I  $F^+$   $(\frac{VI}{IV})$   $F_7^-$  I

$A^+$   $(\frac{VI}{III})$   $D_7^+$  I  $E^b+$   $(\frac{VI}{II})$   $B_7^-$  I

$E^+$  I  $IV^1(\frac{II}{I})$   $F^b-$  IV  $V_87$  I

2.

$F^+$  I  $D_7^-$  I  $D^+$  I  $E_7^-$  I  $B^b+$  I IV  $F_7^+$  I

# NATURAL MODULATION.

(d) (e)

8.  $A^+ I V C\sharp- V_7 I E\flat^+ I V A\flat^+ V_7^{\sharp} I$

(a) Or thus.

$D^+ I (VI II A^+ V_7) I (IV D^+ A^+ V_7) I D^+ (II VI G^+ V_7) I$

Or thus.

$D^+ G^+ I D^+ I (L^{\sharp} B^- V_7) I D^+ I (VI F\sharp- V_7) I D^+ I (II E^- V_7) I$

(b)

$G^- I (IV B\sharp^+ V_7) I G^- I (IV^{\sharp} C^- V_7) I G^- I (IV D^- V_7) I$

NATURAL MODULATION.

Or thus.

4. G- D- G- F+ G- (VI Eb+  
 (IV V7 (II V7 I I V7<sup>1</sup> I  
 (a)

Bb+ G- Bb+ F+ Bb+ D-  
 I V7<sup>2</sup> I I IV V7 I I V V7<sup>2</sup> I

Bb+ V Eb+ Bb+ C-  
 I V V7<sup>1</sup> I I V7<sup>1</sup> I

B- D+ B- E- B- F#-  
 I V V7<sup>2</sup> I I V7 I I VI V7<sup>1</sup> I  
 (b)

# NATURAL MODULATION.

B- I IV A+ V7 I B- I II<sup>1</sup> G+ V7<sup>1</sup> I

5.

A+ I V C# V7<sup>2</sup> I (IV VI A+ II<sup>1</sup> V87 I

8.

C- I (IV VI A+ V7<sup>1</sup> I VI V C- V7 I

7.

E+ I (IV II B+ V7 I (I V1 E+ I I II<sup>1</sup> V7 I

5

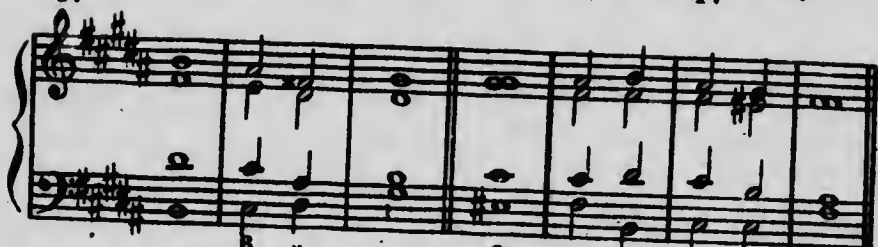
NATURAL MODULATION.

9.

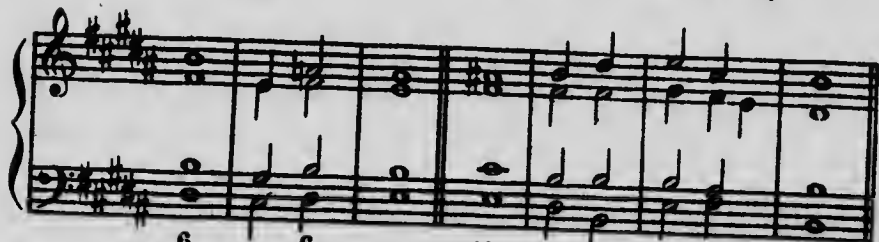


6 6 6 7 6 8 6 7  
5 4 3 4 1  
F- I V7<sup>1</sup> I (IV<sup>1</sup> II<sup>1</sup> A<sup>+</sup> I<sup>2</sup> V7 I I<sup>1</sup> L<sup>1</sup> I (II IV I<sup>2</sup> V7 I

9.

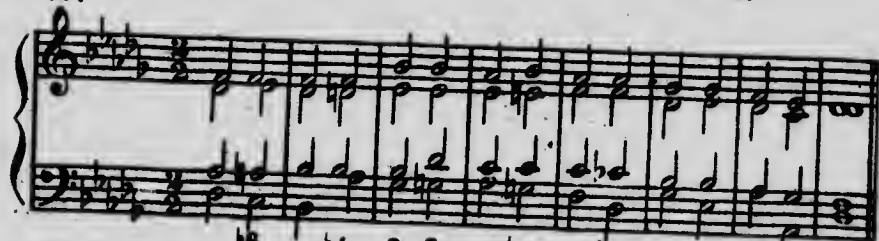


B+ I (L<sup>1</sup> II<sup>1</sup> G#- V I F#+ VI I IV I<sup>2</sup> V7 I



6 6 #1 6 8 7  
5 2 8  
E+ VI V7<sup>1</sup> I V7<sup>3</sup> I<sup>1</sup> I IV V87 I

10.



4 4 6 6 4 6 6 3  
3 2 5 4 7 4 3  
Db+Bb- Eb- A#+ F- G#+ Db+  
I V7<sup>2</sup> I V7<sup>3</sup> I<sup>1</sup> V7<sup>1</sup> I V7<sup>2</sup> I V7 I (VI II I<sup>2</sup> V7 I

NATURAL MODULATION.

11. (a) (b)

12. (a) (b)

(c) (d)

(e) (f)

*Handwritten notes:*  
 11. 7. 12. 17.  
 12. 17. 12. 17.

NATURAL MODULATION.

13.

II.

G<sup>+</sup> (VI D<sup>+</sup> I C<sup>+</sup> (IV G<sup>+</sup> I  
 I (II V<sub>7</sub><sup>1</sup> I V<sub>7</sub><sup>1</sup> (IV V<sub>7</sub>

14.

F<sup>+</sup> 6 4 6 4 - 6 8 7  
 I V<sub>7</sub><sup>1</sup> V<sub>7</sub><sup>3</sup> I<sup>1</sup> V V<sub>7</sub><sup>3</sup> (I<sup>1</sup> F<sup>+</sup> I<sup>2</sup> V<sub>7</sub> I  
 I V<sub>7</sub><sup>3</sup> (I<sup>1</sup> F<sup>+</sup> I<sup>2</sup> V<sub>7</sub> I

15.

D<sup>+</sup> 6 #6 7 6 6 7  
 I V<sup>1</sup> V<sub>7</sub><sup>2</sup> I F<sup>+</sup> I E<sup>-</sup> (I D<sup>+</sup> I  
 I V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>3</sup> (I<sup>1</sup> V<sub>7</sub><sup>3</sup> (II V<sub>87</sub> I

16.

Bb<sup>+</sup> 6 4 6 4 6 4 6 7  
 I V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>3</sup> (IV Bb<sup>+</sup> I  
 I V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>2</sup> I V<sub>7</sub><sup>3</sup> I<sup>1</sup> V<sub>7</sub><sup>3</sup> (IV V<sub>7</sub><sup>3</sup> (II V<sub>7</sub> I

NATURAL MODULATION.

17.

6 #4 6 6 #6 #6 #4 6 6 6 7  
5 2 3 4 2 4 4

18.

F#- B- (I1 A+ (I1 E+ C#- F#-  
I V7 V7 (II1 V (IV1 V7 I V7 I V7 I1 II1 I2 V7 I

C- (IV 5 F- I Eb+ (IV 6 5 Ab+  
I (IV V7 I I (IV V7 I

(VI C- (IV 5 Eb+ (VI C-  
(IV V I1 (II V7 I (I II1 V7 I

19.

D+ G+ #4 6 6 7  
I V7 V7 I A+ (I1 D+ 4 3  
V7 (V1 I I2 V7 I



100  
20.

NATURAL MODULATION.

8 16 4 8 4 16 8 6 6 7 1  
4 3 2 1 4 3 3 3 4 3  
Bb+ (V1 F+ (I Bb+ (I Eb+ (I Bb+ (I  
I (I1 V7 2 (I V7 3 (V1 V7 2 I V7 2 (II V V7 3 I 1 II 1 I 2 V7 I

21.

4 7 #6 7 #6 #6 6 7  
4 3 4 3 4 3 4 3  
A+ (I D+ (I B (I E+ (I C#- (I F# (I A+ (I  
I (I V V7 I V7 2 (I V7 2 I V7 2 (VI VI IV I 2 V7 I

22.

Eb+ Ab+ (I Eb+ (I F (I Bb+ (I Eb+ (I  
I V7 3 (IV1 V7 I V7 (I V7 (I VI IV V7 VI IV I

23.

8 8 6 7  
4 3 # 4 3  
E- VI V I I II 1 (I1 B- (I1 V7 I

NATURAL MODULATION.

$G^+$   $G$   $\frac{4}{2}$   $G$   $E^-$   $V_7$   $VI$   $IV$   $V_7$   $I$   
 $I$   $I^2$   $V_7^3$   $I^1$   $I$   $V_7$   $VI$   $IV$   $V_7$   $I$

24.

$D^-$   $I$   $I^1$   $V_7^2$   $I$   $(IV$   $F^+$   $I$   $V$   $I$   $(V^1$   $C^+$   $II^1$   $V_{87}$   $I$   $(IV$   
 $V_7$   $I$   $I^1$   $V_7^2$   $I$   $(IV$   $VI$   $I$   $V$   $I$   $(V^1$   $C^+$   $II^1$   $V_{87}$   $I$   $(IV$

$F^+$   $I$   $V_7^2$   $I$   $(VI$   $A^-$   $I$   $(VI^+$   $D^-$   $V_{87}$   $I$   
 $IV$   $I^1$   $V_7^2$   $I$   $(VI$   $V_7$   $I$   $(VI^+$   $V_{87}^-$   $I$   $IV$   $V_{87}$   $I$

