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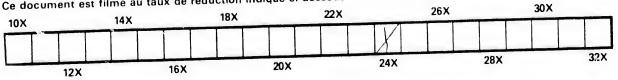
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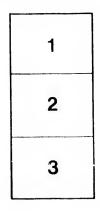
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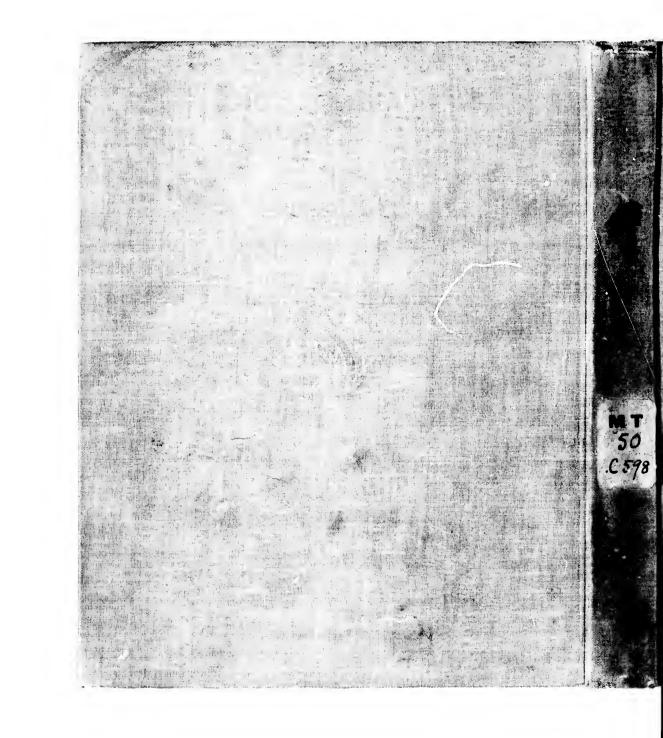
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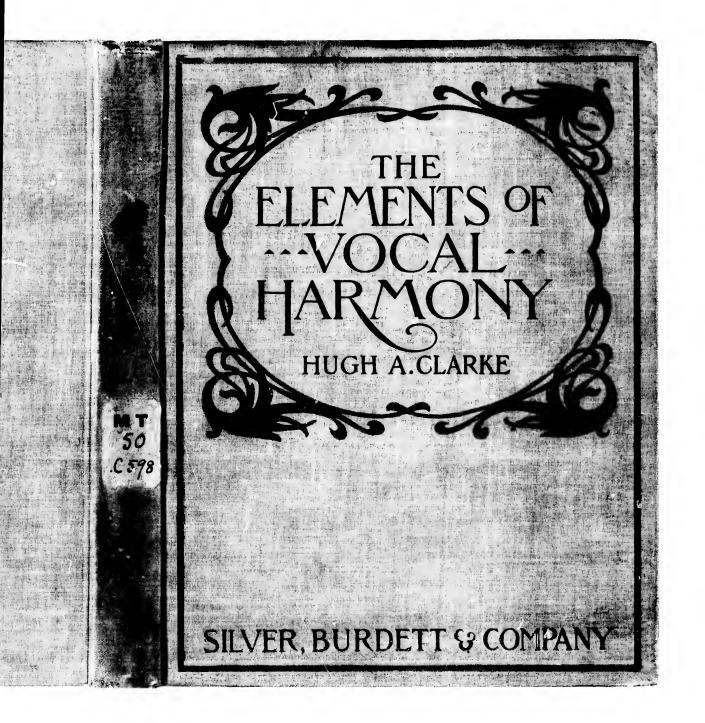
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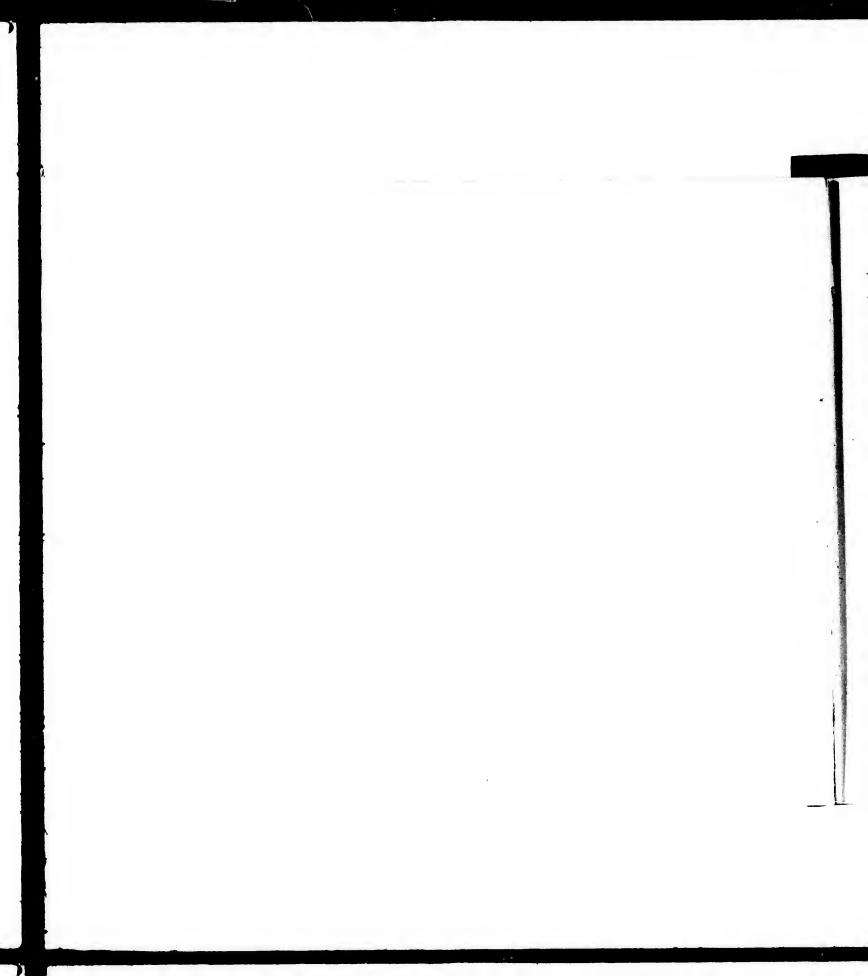
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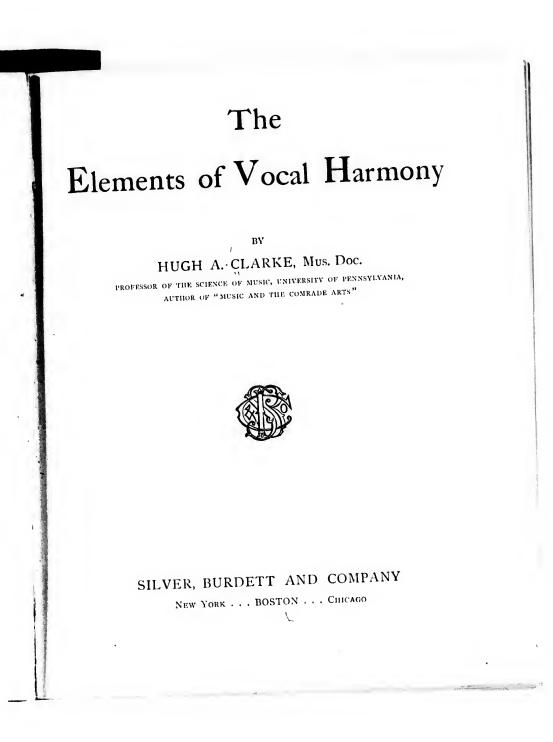


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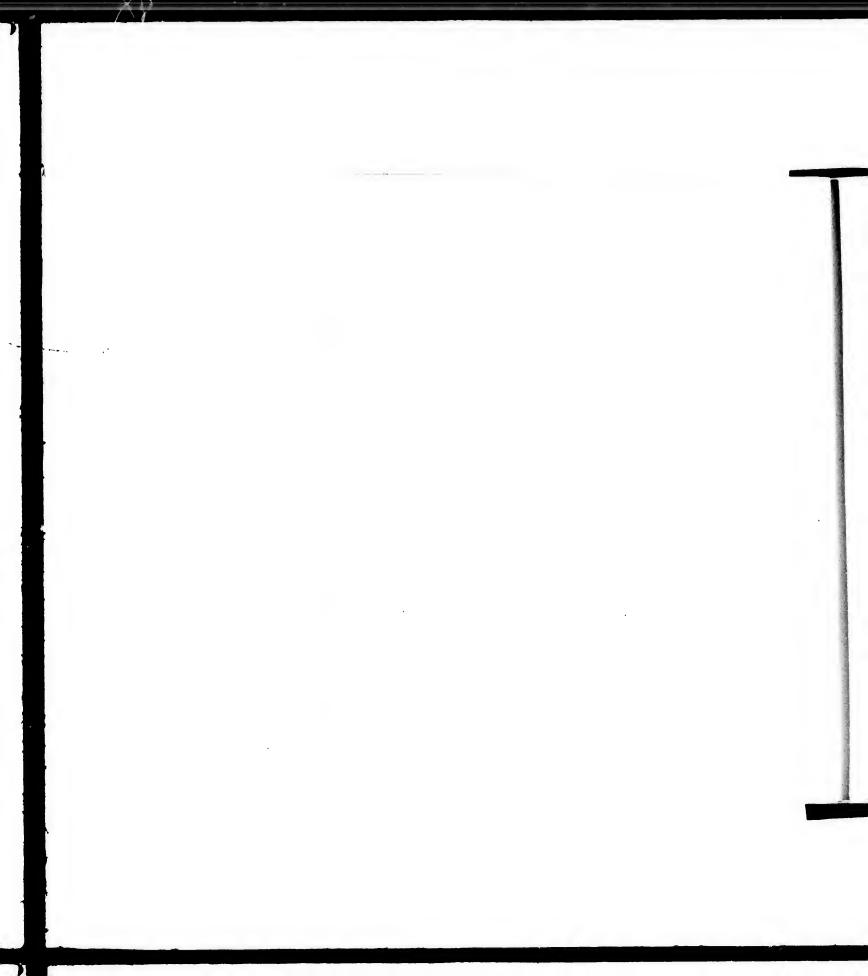
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## PREFACE

This book has been prepared in the hope that it may find a wide usefulness in high and normal schools where music is studied, as well as among music teachers in general. It aims to furnish such a knowledge of harmony as will enable its possessor to arrange correctly, in two or more parts, the exercises and songs used in the class-room. With this end in view, the author has so combined the elements of harmony and the art of counterpoint that the learner is enabled to put his knowledge to a practical use from the very beginning of his study. As the work advances, each step will be found to be the natural logical sequence of the preceding step; and if the directions given are faithfully followed, the progress from the simplest two-part combinations to those of four-part will be found to present no difficulties that may not easily be mastered.

HUGH A. CLARKE.

PHILADELPHIA, May, 1900.



# CONTENTS

	1.4612
CHAPTER I. SCALES Early scales — Major scale — Tetrachord — Relation of scales — Intervals and their inversions — Names of the degrees of the scale.	1
CHAPTER II. MELODY. Simple forms of melody — Rhythm, primary and secondary — Lyrie or song form — Motive — Phrase — Section — Period.	10
CHAPTER III. Two-PART COMMINATIONS	15
CHAPTER IV. THE OCTAVE. The manner of introducing the octave — The addition of the octave to a smaller interval — Varieties of motion — Direct or parallel — Contrary and oblique — Five rules for two-part writing.	19
CHAPTER V. THE PERFECT FIFTH Manner of introducing the perfect fifth — The perfect fourth — Perfect con- sonances — Imperfect consonances — Dissonances.	22
CHAPTER VI. THE AUGMENTED FOURTH AND ITS INVERSION Resolution of augmented and diminished dissonances — Rules for beginning two parts — Rules for endings.	25
CHAPTER VII. PASSING TONES Movement by leaps and movement by degrees with one part stationary — First variety of passing tones — The diminished fifth after a passing tone.	30
CHAPTER VIII. SECOND VARIETY OF PASSING TONES	35

vi	CONTENTS	
Сил	PTER IX. CHANGING NOTES, OR APPOGGIATERAS	Pao 41
Спл	FTER X. CHORD COMBINATIONS	4:
	Common or perfect chord or triad — Diminished chord — Major and minor chord — Names of the chords in the scale — Diminished followed by perfect fifth — Succession of chords in three parts — First inversion of common chord — Second inversion of common chord — Perfect close or cadence — Diminished chord in sequences — Sustained note in one part with the other parts mov- ing.	
Спл	PTER XI. PASSING TONES IN THREE-PART WRITING	6.
Спа	TTER XII. THE DOMINANT SEVENTH CHORD	69
Сил	TTER XIII. RELATED KEYS	71
Спл	PTER XIV. THE MINOR SCALE . Its origin — Its derivation from the major scale — The natural minor — Rela- tive minor — Table of signatures — Harmonie minor — Augmented second and its inversion — Chords in the harmonic scale — The raised seventh — The related group — The dominant seventh chords of the related group.	79
Спд	PTER XV. OTHER PROGRESSIONS OF THE DOMINANT SEVENTH CHORD Second progression — Third progression — Sequence of dominant seventh chords,	8:
Сил	APTER XVI. THE MELODIC MINOR SCALE	9.
Спл	PTER XVII. FOUR-PART HARMONY	100
	Common chords in four parts — Positions of chords — Succession of common chords with roots at the bass — Chords below the melody — Successions that are not agreeable — Succession in close and in open barmony.	

	CONTENTS	vii
		PAGE 107
PAG 42	CHAPTER XVIII. FIRST AND SECOND INVERSIONS IN FOUR PARTS Two chords in succession in the tierce position — Recapitulation of rules for second inversions.	101
jor and minor red by perfect	CHAPTER XIX. THE CHORD OF DOMINANT SEVENTH IN FOUR PARTS First, second, and third progressions and sequence — Cases in which the seventh may ascend.	114
common chord — Diminished	CHAPTER XX. OPEN HARMONY IN FOUR PARTS	120
6	CHAPTER XXI. ADDITIONS TO THE DOMINANT CHORD Overtones of the dominant — Use of ninth, eleventh, and thirteenth with the root present — Movement of the ninth — Movement of the eleventh — Movement of the thirteenth — Breaking up of the overtones into groups of four sounds — Manner of finding the root of any group.	124
69 progression — d.	CHAPTER XXII. PROGRESSIONS OF DOMINANT HARMONIES	131
	CHAPTER XXIII. CHORDS OF ELEVENTH AND THERTER TH Fourth group; <i>i.e.</i> , fifth to eleventh, with major ninth – Progressions – Sequence – Fourth and fifth groups further elucidated.	137
ninor — Rela- ented second d seventh — ed group.	CHAPTER XXIV. SUPERTONIC HARMONY Its formation — Progression — Movement of its members — Chord of aug- mented sixth — French, German, and Italian sixth.	143
xtii Chorp - 8! ant seventh	CHAPTER XXV. CHORDS OF PARALLEL, MINOR, AND ALGMENTED FIFTH Parallel scales Chord of lowered supertonic Raised notes treated as aug- mented fifths of major chords.	150
9.	CHAPTER XXVI. FURTHER REMARKS ON MELODY . Cadence and half-cadence — Remarks on setting poetry to musie — English versification — Long, common, and short metre — Other varieties of metre — Combination of music and unmetrical words — Repetition of words or parts of	15
100 1 of common cessions that	Combination of music and immetrical words — Repetition of and a repetition of a sontence.	

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# ELEMENTS OF VOCAL HARMONY

### CHAPTER 1

### SCALES

A SCALE (from Italian scala – a ladder or stairway) is a succession of sounds gradually rising in pitch from a given sound. Many forms of scales have been, and are yet, used, of some of which we will give a short account.

In early times the series of musical sounds was restricted to the following:--

No sharps or flats were used, and any one of these sounds might be taken as the keynote of a scale. It will easily be seen that the half steps will not occupy the same positions in any two of these scales: —

These scales were used chiefly for church music, and are called each siastical or *Gregorica scales*, or *plainsong scales*. They were also known by names borrowed from the Greek. No. 4 was the principal scale, called the *Dorian*; No. 5, the *Phygian*; No. 6, the *Lydian*. These three were also called *authentic scales*. No. 1 was called the *Hypodorian*, that is, the *under* Dorian; No. 2, the *Hypophrygian*; No. 3, the *Hypolydian*; these three were called *plagal modes*.

A melody in an authentic mode began and ended on its keynote; but a melody in a plagal mode ended on the keynote of the authentic mode bearing the same name.

It will be seen that No. 3 is identical with the modern major mode, and No. 1 with the modern natural minor mode, except that a melody in No. 1 had to end on D, and a melody in No. 3 on F. But No. 3 was also known as the Ionian mode — an authentic scale, therefore ending on C. This is the only scale that has survived unchanged, and is the modern natural major scale. This is the reason why our natural scale begins with C, the letter A having been already given to the first sound in the series. The Ionian scale was forbidden in church music, but it has always been largely used in popular music, and has now nearly driven the other scales out of the church.

We will now proceed to an analysis of the major scale. The first thing we observe is, that if we divide it in the middle, that is, into two groups of four letters each, we shall get two series that are exactly alike, separated from each other by a whole step. Thus: —

С,	D,	Ê, F.	G,	Α,	B, C.	l
whole	whole	half	whole	whole	half	
step.	step.	step.	step.	step.	step.	

These are called tetrachords, from a Greek word meaning four strings. Now, as these tetrachords are alike, it follows that any tetrachord may be considered as being either the first half of one scale or the second half of another scale. Thus: —

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g four strings. tetrachord may e second half of

SCALES3F, G, 
$$\widehat{A}$$
,  $\widehat{B^2}$ .C, D, E, F.C, D, E, F,G, A, B, C.first half of C, andG, A, B, C,second half of F.second half of C, andfirst half of G.first half of G.

Therefore, the two scales in which any given tetrachord is found are called related scales; and the scheme shows that F and G are both related to C.

We will leave the subject of the major scale for a while, to treat of the intervals. The difference in pitch between two sounds is called an interval. The name of the interval is determined by the number of letters it includes; the alteration of the letters by =, 2, =, \*, or 22 does not affect the name of the interval. Thus C E is a third because three letters are included, namely, C D E, and it may be C= E or C E? or C= E2, but it is still a third.

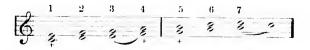
The smallest interval must be from one letter to the next above (or below), as C D; this is called a second. If we examine the scale of C, we shall find that two of the seconds in it are smaller than the others, namely, E F and B C, half steps. To distinguish them, a second with a half step in it is called a minor (smaller) second, and a second with a whole step in it is called a *major* (larger) second. It will be seen that in the scale of C there are five major and two minor seconds.

We may now define the tetrachord as consisting of two major seconds followed by a minor second: and the major scale as consisting of two tetrachords separated by a major second.

As there are seven letters in the scale (the eighth being a repetition of the first), seven of each interval may be found in it. We have already found seven seconds.

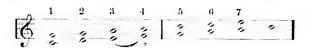
The next interval is the *third*.

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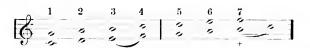
On examining these, we find that Nos. 1, 4, and 5 are larger than the others; that is, they contain *two whole steps*, the others one whole and one half step. The third with two whole steps is called *major*. The third with one whole and one half step is called *minor*.

The *fourth* includes four letters.

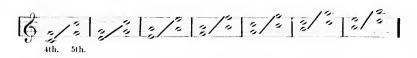


Six of these are alike in containing two whole steps and one half step; they are called perfect fourths (for a reason that will appear in good time). No. 4 is called an *augmented fourth*; it contains three whole steps.

The *fifth* includes five letters.



It will be found on examining the fifths that they are the fourths turned upside down. Thus: —



Therefore, as six of the fourths are alike, six of the fifths must also be alike. These are called *perfect fifths*, and they contain three whole and one half step. The remaining one, No. 7, is called a *diminished fifth*; it

SCALES

5

contains three whole steps. Turning an interval upside down is called inverting it, therefore we say the inversion of a fourth produces a fifth, or the reverse.

The next interval is the sixth; this is found by inverting the third.

Nos. 3, 6, and 7 are the inversions of the major thirds; they contain four whole steps, and are called *minor sixths*; the others contain four whole steps and one half step, and are called *major sixths*. So we find that when a major interval is inverted it produces a minor, and the reverse.

The next interval is the secenth; this is found by inverting the second.



Thus the inversion of the two minor seconds produces two major sevenths (Nos. 1 and 4), containing five whole steps and one half step; and the inversion of the major seconds produces five minor sevenths, containing five whole steps.

The octave comes next, containing six whole steps; it is called *perfect*, and all the octaves in the scale are perfect.

It is more convenient to use the half step as a measure for intervals than to use whole and half steps; therefore we shall in the future use the half step, or semitone.

It will be found that by adding together the number of half steps in any interval and its inversion, the result is always twelve, the number in the octave; therefore, to find the number in any large interval, subtract the number in its smaller inversion from twelve. Thus the major tecond has two half steps, therefore its inversion must have ten.

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#### RECAPITULATION

There are seven of each of the intervals, so far given, in the major scale.

Seconds — five major, two minor. Thirds — three major, four minor. Fourths — six perfect, one augmented. Fifths — six perfect, one diminished. Sixths — four major, three minor. Sevenths — two major, five minor.

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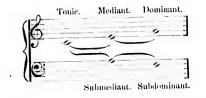
Or, arranged according to their inversions, — Five major seconds inverted make five minor sevenths. Two minor seconds inverted make two major sevenths. Three major thirds inverted make three minor sixths. Four minor thirds inverted make four major sixths. Six perfect fourths inverted make six perfect fifths. One augmented fourth inverted makes one diminished fifth.

The inversion of major produces minor, and the reverse. The inversion of perfect produces perfect.

The inversion of augmented produces diminished, and the reverse. An interval and its inversion together make twelve half steps.

It is necessary now to say something more about the scale. Every degree in the scale has a name. The first, or keynote, is called the *Tonic*, the ground tone, final, the starting point, to which every note and chord in the scale is referred. The second note is called the *Sapertonic*, that is, above the tonic; the third is called the *Mediant*, meaning middle, for the following reason: the fifth is called the *Dominant*, which means *ruling* note, it being the note that bears the harmony that decides the key (see note); and the Mediant, or middle note, is so called, because it is halfway between the Tonic and the Dominant. The fourth degree is called the *Subdominant*, that is, under Dominant, because it is the same distance below the Tonic that the Dominant is above. The sixth degree is called the *Sub-* SCALES

*mediant*, that is under Mediant, because it is halfway between the Tonie and the Subdominant. The seventh degree is called the *Leading tone* because of its tendency to ascend, or lead to the keynote.



NOTE. — The name dominant has been retained from the ecclesiastical system, where it was used with a different meaning, namely, it was the principal reciting note, and was not always the fifth degree.

#### REVIEW

- 1. What is the meaning of the word scale?
- 2. What succession of sounds constitutes a major scale?
- 3. If a major scale is divided into two groups, what are these groups called?
- 4. What is the arrangement of whole and half steps in these groups?
  - 5. What is the interval between the tetrachords?
  - 6. Which half of a scale may every tetrachord be?
  - 7. What are scales called that have the same tetrachord?
  - 8. What is the difference in pitch between two sounds called?
  - 9. What determines the name of an interval?

10. How many letters are included in a second? a third? a fourth? a fifth? a sixth? a seventh? an octave?

11. Is the name of an interval changed by making either or both of the letters sharp, or flat, or natural?

- 12. Which is the smallest interval?
- 13. Are all seconds alike?
- 14. How do they differ?

15. What is the second with a whole step called? The second with a half step?

16. What do major and minor mean?

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fifth.

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e seale. Every called the *Tonic*, note and chord in *pertonic*, that is, g middle, for the ch means *ruling* des the key (see use it is halfway is called the *Sub*e distance below is called the *Sub*-

17. How many minor seconds in the scale?

18. Between which degrees of the scale do they occur?

19. How many major seconds in the scale? Where do they occur?

20. How may the tetrachord now be defined? And the scale?

21. How many letters are in the scale?

8

22. What is the eighth letter?

23. How many of each interval may be found in the scale?

24. How many steps in a major third? In a minor third?

25. How many major thirds in the scale? On which degrees of the scale are they found?

26. How many steps in a perfect fourth?

27. How many perfect fourths in the scale?

28. What is the other fourth in the scale called? How many steps in it? On which degree of the scale is it found?

29. How is an interval inverted?

30. What interval results from the inversion of a fourth?

31. If a perfect fourth is inverted what kind of a fifth results?

32. How many perfect fifth; in the scale? How many steps in a perfect fifth?

33. What kind of a fifth results from the inversion of an augmented fourth? How many steps in it?

31. On which degree of the scale is the diminished fifth found?

35. What interval produces, when inverted, a sixth?

36. When a major interval is inverted what is the resulting interval? When a minor interval is inverted? When a perfect interval is inverted? When an augmented interval is inverted? A diminished?

37. There being three major thirds in the scale, how many minor sixths are there? How many major sixths?

38. How many steps in a minor sixth? How many in a major sixth?

39. What interval produces, when inverted, a seventh? How many major sevenths in the scale? How many minor?

40. How many steps in a major seventh? In a minor seventh?

41. How many steps in an octave?

42. What interval is used as a measure?

43. How many half steps in an octave?

44. If the number of half steps in an interval and its inversion are added together, what number will be produced?

·1·	SCALES 9
and the second	45. How may the number of half steps in a large interval be found?
	45. How may the number of half steps, how many will its inversion have? 46. If an interval has three half steps, how many will its inversion have?
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ale?	
	47. What interval has three half steps. 48. What two intervals are alike in the number of half steps they include?
	Why do they bear different names? 49. What kind of second, third, fourth, fifth, sixth, seventh, is on the first
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	diant? Why is the sixth called the Submediant? Why is the found in
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### CHAPTER II

#### MELODY

M ELODY is a succession of sounds of different pitch: in its simplest form all these sounds belong to the scale or key in which the melody is written. But this succession of sounds of different pitch is not enough of itself to produce a melody. The sounds must be rhythmic, that is, their duration must be regulated by some standard.

Rhythm is the recurrence of a stress or accent at equal periods of time. There are two kinds: First, the primary rhythm, which is the regular recurrence just mentioned; as 1-2, 1-2; or, 1-2-3, 1-2-3. Second, the secondary rhythm, which is made by dividing the equal pulses of the primary rhythm in various ways. The primary rhythm is indicated by the time signature; the secondary rhythm, by the values of the notes in which the melody is written.

In the melodies that follow, examples of nearly all the intervals that may be found in the scale of C are given. Students should give the name of every interval and its nature, that is, whether minor, major, or perfect, etc.



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The making of a good melody is a natural gift, yet there are certain natural laws to which all good melodies conform. The simplest form of melody is called Lyric, or song form, or *dance* form, from the fact that the unusic for dancing was originally sung. These dancing songs were called Ballads, from a Latin word ballar, to dance, from whence come also our words - ballet and ball. It was probably the necessity for exact movement in dancing that first compelled music to be rhythmical. The great majority of lyric melodies will be found to contain sixteen measures (called a period), with a marked pause, or arrest of motion, in the eighth measure, dividing the melody into two parts (called sections). Each section will be found to consist of two members (called *phrases*). There may or may not be an arrest of motion at the end of the first phrase of each section, but there is always a change in the motion, the effect of which is to make the second phrase sound like a response to the first; or, to change

the simile, if the first phrase is an ascent, the second is a descent, or the reverse. Each phrase may also be subdivided into two fragments (called *motices*). The relation between the motives may be compared to that between a noun and a verb; each is complete in itself, but if we wish to make a proposition they must be joined.

These analogies between music and language must not be mistaken for more than shadowy resemblances; they are used merely as aids,

Lyrie melodies will be found to begin on either the first, third, or fifth of the scale. The first and third phrases will very often end on the fifth, seventh, or ninth (*i.e.*, the second). By sounding the first, third, and fifth, we get what is called the tonic or key chord. By sounding together the fifth, seventh, and ninth, we get what is called the dominant chord. Both sections end on the first, third, or fifth, *i.e.*, the tonic chord (sometimes the first does not). The second section generally begins with second, fifth, or seventh, *i.e.*, with the dominant chord: or it may begin with the fourth, sixth, or eighth. These three sounded together make what is called the sublominant chord. Observe that in these three chords are included all the degrees of the scale. Thus: —

$$\begin{array}{c|cccc} F & A & C & Subdominant chord. \\ 4 & 6 & 8 \\ & C & E & G & Tonic chord. \\ 1 & 3 & 5 \\ & & G & B & D \\ 5 & 7 & 9 \text{ or } 2 \end{array}$$
 Dominant chord.

There is also one letter in common between the subdominant and tonic, and between the tonic and dominant; and if we consider the tonic as the central chord, which it is, it is connected at one extreme with the subdominant and at the other with the dominant.

The two melodies that follow will illustrate the foregoing remarks.



#### ONY

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not be mistaken for ly as aids,

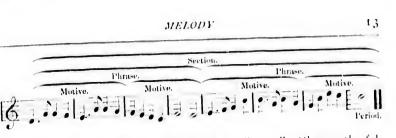
e first, third, or fifth ten end on the fifth, first, third, and fifth, unding together the uinant chord. Both thord (sometimes the with second, fifth, or gin with the fourth, e what is called the rds are included all

Dominant chord.

ominant and tonic, usider the tonic as e extreme with the

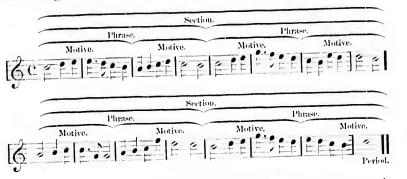
going remarks.





This is a simple example, resembling a "folksong." Observe the following facts about it: ---

1. It begins on the third degree; the first phrase ends on the second degree; the first section ends on the keynote; the third phrase ends on the second degree; the second section ends on the keynote (octave). 11. The first motive of every phrase begins with the same rhythmic division, namely, a dotted quarter, eighth note, and two quarters. III. The first motive of the second and last phrases are alike; the second motives of the same phrases are also alike, except that in the last phrase the last four notes are an octave higher. Sing the melody, and observe how much this slight change intensifies the effect. The second section begins on the second degree of the scale.



The melody begins on the keynote; the first phrase ends on the seventh degree; the second and fourth sections end on the keynote, as in the former example; the rhythmic form of the first motive is repeated at the beginning

of every phrase; the last phrase begins with the same motive as the second. Observe the effect that is produced by the slight change of the first motive, by which it becomes the third motive, namely, the second measure is moved a third higher. The second section begins on the sixth of the seale. It must not be supposed that all lyric melodics follow these simple models. Many varieties will be pointed out when sufficient knowledge of harmony has been gained to make them intelligible.

#### REVIEW

1. What is a melody?

14

2. What other quality must sounds possess in addition to difference of pitch to make a melody?

3. What is rhythm?

4. How is rhythm divided?

5. Define primary and secondary rhythm.

6. How is primary rhythm indicated?

7. How is secondary rhythm indicated?

8. What name is given to the simplest form of melody?

9. How many measures constitute a lyric melody?

10. How are they divided?

11. Upon which degrees of the scale do these melodies generally begin?

12. Upon which chords do the phrases end?

13. Of which degrees of the scale does the tonic chord consist? The dominant chord? The subdominant chord?

14. Give the letters forming these chords in the scale of C.

15. Which degree of the scale is common to the tonic and dominant chords? Which to the tonic and subdominant chords?

TWO-PART COMBINATIONS

### RMONY

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## CHAPTER III

# TWO-PART COMBINATIONS

THE most agreeable intervals are the thirds and sixths, major and minor. The following examples for two voices are made up entirely of these intervals.

No. 1. The scale with the third above each degree.

No. 2. The scale with the third below each degree.

No. 3 is the inversion of No. 1, which gives the scale with the sixth

No. 4 is the inversion of No. 2, which gives the scale with the sixth below each degree.

above each degree. In Nos. 1 and 2 observe that, in passing from the third F A to G B, marked \*, there is a slight harshness. It is well, therefore, to avoid writing in succession the thirds on the subdominant and dominant. In descending, the harshness is not so perceptible, therefore they may be used in descending. There is no harshness in the inversion of these thirds.

Nos. 5 to 9 are called Sequences, - that is, each measure is the same as the one preceding, but is one degree higher or one degree lower. At the \*

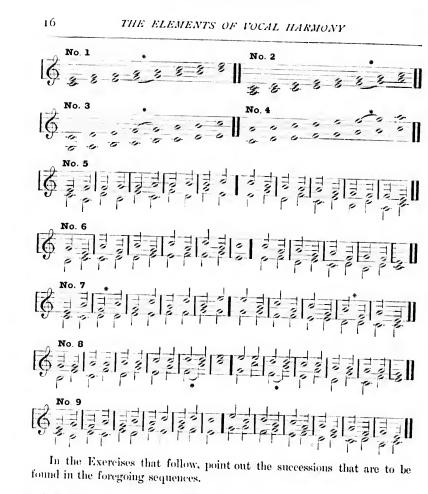
in No. 8, the lower voice has to leap the interval of the augmented fourth; observe its unpleasant effect, whereas the same leap in the upper voice, as at \* in No. 7, is perfectly agreeable. Therefore avoid the leap of augmented

fourth in the lower voice. Point out which are the major, which the minor, thirds and sixths in

these examples. Point out by what degrees each voice ascends or descends.

These examples include nearly every way in which it is possible for thirds and sixths to be written in succession.

Which is the least agreeable of these sequences?



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17 TWO-PART COMBINATIONS 

Write thirds and sixths below the following examples. Look at the rules given in Chapter VI about the combination of sounds with which a melody begins. Look also at the rules and examples in Chapter VI of 2

18

the various ways in which two-part music may begin and end. Observe carefully the remark about thirds on the fourth and fifth of the scale in Chapter III.

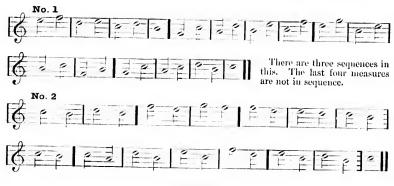


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Write a sequence of alternate thirds and sixths below the following melody (No. 1). Write a sequence of sixths and thirds below No. 2.



#### REVIEW

1. Which thirds should be avoided in succession?

2. Is this succession equally unpleasant in descending as in ascending?

3. When this succession is inverted is its harshness still perceptible?

4. What is meant by a sequence?

5. In which voice in two-part writing should the leap of the augmented fourth be avoided?

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w the following low No. 2.



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THE OCTAVE

## CHAPTER IV

### THE OCTAVE

THE next interval in point of agreeableness is the octave; but its use is restricted by the following rules:

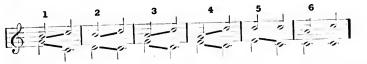
1. Octaves may not be written in succession like thirds or sixths; therefore they always stand alone, having some other interval before and after

them. 2. The octave may come in only when the voices are moving in

opposite directions. The addition of an octave to an interval does not change its name

(modifications will be made in due time). Thus

are both called thirds, although No. 2 is a third plus an octave, making a tenth. Now, as the octave must be approached by the voices moving in opposite directions, it is evident that the interval before it must be either less or greater than the octave.



These examples give every possible way that the octave may occur, preceded by a third or sixth.

In Nos. 5 and 6 one of the members is stationary, *i. e.*, belongs to both chords. This is called *oblique* motion, *i. e.*, one voice stationary, the other moving. Motion in opposite directions is called *contrary* motion; in the same direction, *direct* or *parallel*.

19



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11

No. 1. Octave preceded by tenth, contrary motion.

Nos. 2 and 3. Octave preceded by tenth, oblique motion.

The tenth is the largest interval admitted in two-part music. These successions may all be made into sequences. As a guide to the student, we give two measures of each succession arranged in sequence. The student should finish them.

Descending.	

When teaching a class, these sequences should be written on the blackboard, and sung, and attention should be directed to the following points: 1. Some sound much better than others.

2. They sound differently according to the degree of the scale on which

they occur.

3. The effect is always bad when the lower voice leaps an augmented fourth.

4. The effect is bad when the octave occurs on the leading tone, therefore the leading tone must never be doubled.

We have, so far, obtained *fire* rules as to two-part writing: ----

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### THE OCTAVE

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1. Do not write in succession the major thirds on the subdominant and dominant ascending.

- 2. Do not make a leap of augmented fourth in the lower voice.
- 3. Do not make an octave on the leading tone.
- 4. Do not make successions of octaves.
- 5. The voices must always move in opposite directions to an octave,

unless one voice is stationary.

#### REVIEW

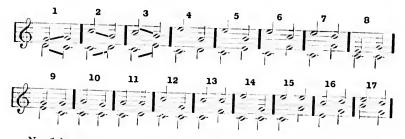
- 1. What interval ranks next to the third and sixth in agreeableness?
- 2. What rule must be observed in using octaves?
- 3. How must the voices move to an octave?
- 4. Does the addition of an octave to a smaller interval change its name?
- 5. What name is given to the motion when one of the parts is stationary?
- 6. What is the motion called when the voices move in opposite directions?
- 7. What is the motion called when the voices move in the same direction?
- 8. What is the largest interval admitted in two parts?
- 9. On which degree of the scale is the octave forbidden?
- 10. Give the five rules that must be observed in two-part writing.

22

## CHAPTER V

## THE PERFECT FIFTH

THE next interval in the order of agreeableness is the perfect fifth. Fifths, like octaves, may not be written in succession, but must always stand alone, that is, be preceded and followed by some other interval. Also, like octaves, they must be taken by the voices moving in opposite directions, except in two cases. Again, like octaves, their effect depends very much on the degree of the scale on which they occur. As there are six perfect fifths in the scale, each of the following successions may occur six times; the examples that follow give every way in which it is possible for the fifth to occur.



No. 1 is not very agreeable, except when it begins on the sixth of the scale. Thus: A C followed by G D. When it begins on the fifth of the scale it is intolerable. Thus: G B followed by F C. Nos. 2 and 3 do not sound well on any degree, because the octave and the fifth are rather "empty" in their effect. Nos. 4 and 5 sound best beginning on the third of the scale; next, on the fourth of scale. Nos. 6 and " are good on any degree. Nos. 8 to 15 sound well on any degree. Observe that one note is station-

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the perfect fifth. cession, but must some other intervoices moving in aves, their effect they occur. As wing successions by way in which

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## THE PERFECT FIFTH

ary. Nos. 8 and 9, third followed by fifth; Nos. 10 and 11, sixth followed by fifth; Nos. 12 and 13, octave followed by fifth, are open to the same objections as Nos. 2 and 3. Nos. 14 and 15, tenth followed by fifth. Nos. 16 and 17 are the exceptions alluded to, in which the fifth is taken by the voices moving in the same direction. In No. 16, the upper voice ascends one degree and the fifth is preceded by a sixth.

In No. 17, the upper voice descends one degree, and the fifth is preceded by a third. These successions sound well on any degree of the scale. They should all be converted into sequences, in the way pointed out in the preceding chapter. Pupils should write them. Teachers should write them on the blackboard for their pupils to sing.

The inversion of the perfect fifth, namely, the perfect fourth, is not to be used at all at present.

The intervals so far given are called consonances.

The major and minor thirds and sixths are called *imperfect* consonances. The perfect tifth and octave (and the unison) are called *perfect* consonances.

The imperfect consonances are so called because they are equally agreeable whether major or minor.

The perfect consonances are so called because any alteration of them produces a dissonance.

A dissonance is an interval of which either or both of the sounds composing it must move in a certain direction, that is, one degree up or down. This is called the *resolution* of the dissonance.

In adding a second voice below the following examples use the octave and fifth, but be eareful to have a third (or tenth) or sixth before and after every octave or fifth; also, make the voices move in opposite directions to the octave, also to the fifth, except in the cases given in the examples (page 22).

Although fifth may follow octave, and octave follow fifth, it is well to avoid these successions, on account of their unmusical effect. In Example 1 places are marked where octave and fifth may be used.



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These melodics should be transposed to other keys and rewritten repeatedly.

#### REVIEW

1. What interval ranks next to the octave in agreeableness?

- 2. In what respects does the use of the lifth resemble the use of the octave?
- 3. Which third and fifth in the scale should never be written in succession?
- 4. Does a succession of fifths and octaves sound well?
- 5. In what cases may the lifth be taken in direct (or parallel) motion?
- 6. May the inversion of the perfect fifth be used in two-part writing?
- 7. What are the intervals so far given called?
- 8. What kind of consonances are the perfect fifth, octave, and unison?
- 9. Which are the imperfect consonances?
- 10. Why are they so called?
- 11. Why are the perfect so called?
- 12. What is a dissonance?
- 13. What is this motion of a dissonance called?

AUGMENTED FOURTH AND ITS INVERSION

## CHAPTER VI

## AUGMENTED FOURTH AND ITS INVERSION

MUSIC would sound very tame and uninteresting if it were made up solely of consonances. To relieve this instality dissonances must be used, but always in conformity with the rule that requires their resolution.

After the consonances, the intervals that rank next in agreeableness are the augmented fourth and its inversion, the diminished fifth; as there is only one of each in the scale their use is easily learned. The characteristic of an augmented dissonance is that the sounds seem impelled to fly away from each other, while those of a diminished dissonance want to approach each other.

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No. 1 is the augmented fourth FB; it *must* be followed by the sixth, E.C. No. 2 is its inversion, the diminished fifth; this also is followed by E.C. by the approach of the sounds BF. The example that follows shows what intervals may precede an augmented fourth and diminished fifth.

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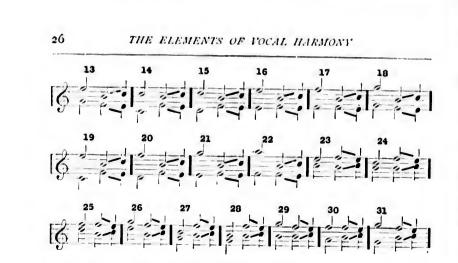
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Nos. 1 to 3 show what thirds may precede the augmented fourth. Nos. 4 to 8 show what tifths may precede the augmented fourth. Nos. 9 to 13 show what sixths may precede the augmented fourth. Nos. 14 to 18 show what octaves may precede the augmented fourth. Nos. 19 to 22 show what tenths may precede the augmented fourth.

Observe particularly that the lower member is never approached by a leap from above.

There are not nearly so many ways of approaching the diminished fifth; owing to the rule that two fifths may not be written in succession, no fifth may precede it in two-part writing.

Nos. 23 to 28 show what thirds may precede the diminished fifth.

Nos. 29 and 30 show what sixths may precede the diminished fifth.

No. 31 --- the only octave that may precede it.

Observe that the upper member is never approached by a leap from above.

We have now collected enough material to enable us to write very effectively in two parts. But a few additional rules are necessary yet.

If the melody begins on the keynote (situated low), begin with the unison. If it begins on the third of the scale, the second voice must have the keynote; if it begins on the tifth, the second voice must have the third;

## AUGMENTED FOURTH AND ITS INVERSION

27

if it begins on the octave of the keynote, the second voice may have the keynote, or the third. As a melody generally ends on the keynote or its octave, the second voice may end with it, in unison on the keynote; and if the melody ends on the octave of the keynote, the second voice may end on the third, or the keynote, or in unison with the first voice. When a melody end, on the third, the second voice must end on the keynote. It rarely happens that a melody ends on the fifth, but when it does, the second voice must end on the third.

EXAMPLES OF VARIOUS BEGINNINGS AND ENDINGS



Nos. 1, 2, 3, 4, and 5 are the various beginnings, and Nos. 6, 7, 8, 9, 10, 11, the various endings mentioned above.

The melodies that follow are for the student to put a second part beneath, according to the directions given.

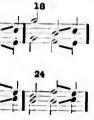
Before doing this, examine and analyse the exercises on pp. 78, 79, and 80 in the First Reader of the "Normal Music Course," numbered 166 to 178.

Observe how they begin, how they end, what intervals are used in them, and whether they are major or minor, etc.

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Use the augmented fourth at every opportunity. 

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#### REVIEW

1. Which dissonant intervals rank next in agreeableness to the consonant intervals?

2. What is the motion of the sounds composing an augmented interval? What, of the sounds composing a diminished interval?

3. May the diminished fifth be preceded by a perfect fifth in two-part writing?

4. In what way may the lower member of an augmented fourth not be approached?

Y	AUGMENTED FOURTH AND ITS INVERSION 29
	5. In what way may the upper member of a diminished fifth not be approached ?
	<ul> <li>approached :</li> <li>6. How must the voices begin when the melody begins on the keynote situated low?</li> <li>7. If the melody begins on the third degree, where must the second voice</li> </ul>
	begin? 8. If it begins on the fifth, where must the second voice begin? 9. If the melody begins on the keynote situated high, where may the second
• • • • •	voice begin? 10. Where must the second voice end when the melody ends on the keynote situated low? Where, when it ends on the keynote situated high? Where when it ends on the third? Where, when it ends on the fifth? 11. Which of these endings of a melody is least often used?
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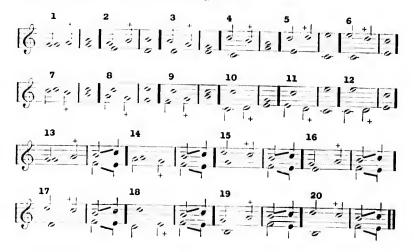
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## CHAPTER VII

#### PASSING TONES

**I**<sup>T</sup> often happens that one voice moves while the other is stationary. If this movement is by leaps, it must be from one consonant to another, or to an augmented fourth or diminished fifth; but if it is by degrees, every alternate note may be a dissonant, that is, a second, perfect fourth (which has to be classed as a dissonance in two parts), seventh, or ninth, *i. e.*, the second plus an octave.

Dissonances that occur in this way are called *Passing Tones*. There are several ways in which they may enter. The first way is as the middle note of three ascending or descending notes.



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Tones. There s as the middle



#### PASSING TONES

31

No. 1, passing second in upper part, may only occur in this way; that is, with unison before it.

Nos. 2 and 3, passing fourth in upper voice.

Nos. 4 and 5, passing seventh in upper voice.

No. 6, passing ninth in upper voice.

No. 7, passing second in lower voice, like No. 1; must be preceded by unison.

Nos. 8 and 9, passing fourth in lower voice.

Nos. 10 and 11, passing seventh in lower voice.

No. 12, passing ninth in lower voice.

NOTE. - These examples, Nos. 1 to 12, should be written on every degree of the scale, and played or sung, and their effect observed.

No. 13, passing second in upper voice followed by augmented fourth; this may take place only on the fifth of the scale.

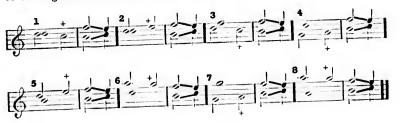
No. 14, passing second in lower voice followed by augmented fourth; this may take place only on the sixth of the scale.

Nos. 15 and 16, passing fourth followed by augmented fourth; neither sounds very well on account of the two fourths in succession, but No. 16 is better than No. 15.

Nos. 17, 18, 19, passing seventh followed by augmented fourth.

No. 20, passing ninth followed by augmented fourth.

All these examples, from No. 13 to No. 20, may take place only on the degrees of the scale given. They should be written in different scales. There are only eight ways in which the diminished fifth (the inversion of the augmented fourth) may be taken after a passing tone.



No. 1, after passing second in lower voice.

32

No. 2, after passing second in upper voice.

Nos. 3 and 4, after passing fourth in lower voice; No. 4 is not very pleasant.

Nos. 5 and 6, after passing fourth in upper voice; No. 6 is not very pleasant.

No. 7, after passing seventh in lower voice.

No. 8, after passing seventh in upper voice. These progressions, like those to the augmented fourth, are possible only on the degrees of the scale here given. In Exercises 1, 2, 3, 4, make passing tones of the notes marked +; in the rest of the exercises, look for similar passages, and make passing tones in them.



Before writing the second voice go over the exercises carofully, marking the notes that may be treated as passing tones.



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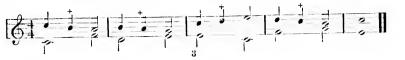
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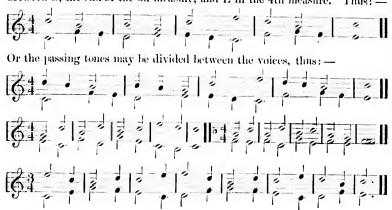


In measure 1 a passing tone may be introduced between C and A; also in measure 2, between B and G; measure 3, between C and E; measure 4, between D and B. Thus: -



34

In the lower voice a passing tone may occur between F, the end of the 1st measure, and D in the 2d measure; between E and C in the 3d measure; between G, the end of the 3d measure, and E in the 4th measure. Thus: -



#### REVIEW

1. If one voice is stationary while the other moves by a leap, what kind of intervals must be taken by the voice that leaps?

2. If one is stationary and the other moves by degrees, what kind of interval may every alternate one be?

- 3. What are dissonances that are used in this way called?
- 4. What is the first way in which passing tones may be used?
- 5. What perfect consonance has to be classed among the dissonances?
- 6. What dissonant intervals may be used as if consonant?

SECOND VARIETY OF PASSING TONES

## CHAPTER VIII

## SECOND VARIETY OF PASSING TONES

THE next way in which dissonances may be used as passing tones is as follows: When three notes occur in succession, the first and third of which are on the same degree, and the middle one on the degree above or below, this middle note may be a dissonance.

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No. 1. The fourth as a passing tone above the repeated note, upper voice.

No. 2. The seventh as a passing tone above the repeated note, upper voice.

No. 3. The ninth as a passing tone above the repeated note, upper voice.

These may occur on every degree of the scale.

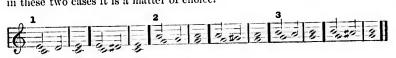
No. 4. The second as passing tone, lower voice.

No. 5. The fourth as passing tone, lower voice; not very satisfactory.

No. 6. The seventh as passing tone, lower voice.

No. 7 is No. 4 removed an octave. These may also occur on every degree of the scale.

When this kind of passing tone is used below the repeated note, it must be a half step below it, except when it occurs in the upper voice preceded by a major third, or in the lower voice preceded by a minor sixth; in these two cases it is a matter of choice.



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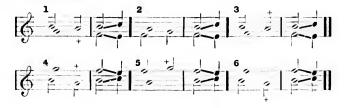
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Nos. 1, 2, and 3. The passing second in the upper voice, preceded by the major thirds of the scale; in each case the passing tone is first a whole step, then a half step, below the repeated note. By inverting these examples we get the passing seventh in the lower voice preceded by the minor sixth; first a whole, then a half step below the repeated note.

In the next examples this passing tone is given, preceded by the other consonant intervals, in the upper voice; by inverting them, all the remaining ways in which it may occur in the lower voice will be found.

Nos. 1, 2, 3, 4, preceded by minor thirds. Observe that in two cases the passing tone must be raised. No. 5 may not be inverted, as it would produce a perfect fourth. Nos. 5, 6, and 7 may occur on any degree of the scale. It will be found necessary to raise the passing tone, except when the repeated note is the fourth or first (or eighth) degree of the scale, there being but a half step between 3.4 and 7.8. No. 7 does not sound well on the leading tone; it has already been said (p. 20) that the leading tone must not be doubled.

The examples that follow show how the augmented fourth and its inversion, the diminished fifth, may be used in conjunction with this second kind of passing note.



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## SECOND VARIETY OF PASSING TONES

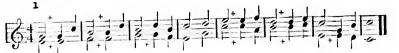
No. 1, passing second in upper voice below the repeated note, followed by augmented fourth. No. 4 is the inversion of this.

37

No. 2, passing second in lower voice, below repeated note. No. 5 is the inversion of this.

No. 3 looks like a complete contradiction of our rule that the middle note must be the dissonance, it being in this case a consonance, while the repeated interval is dissonant. A full explanation of this contradiction will appear in due time. No. 6 is the inversion of No. 3.

Rewrite these, introducing this second kind of passing tone. Places where they may occur are marked in Ex. I.

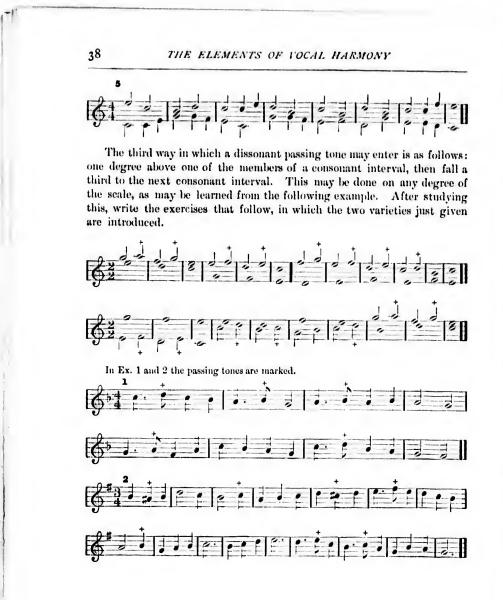


Passing tones cannot occur in both voices at the same time.



Use both kinds of passing tones in the following: -







er is as follows: rval, then fall a n any degree of After studying eties just given





The fourth and last way in which dissonant passing tones may enter is by a leap from one member of a consonant interval to the degree above or below a member of the next consonant interval. When the note taken by this leap is below the one which follows it, it must be a half step below, except in one instance.

When the leap is made upwards, it is more often to the note above than below the following consonance. When the leap is made downwards, it is almost invariably to the note below the following consonance.



No. 1, fourth kind of passing note taken by leap upwards to degree above, upper voice.

No. 2, by leap downwards to half step below, upper voice.

No. 3, by leap upwards to half step below, upper voice.

Nos. 4, 5, 6, same in lower voice.

The example that follows is the exceptional one alluded to above. It may only occur on the fifth degree of the scale, and is followed by the augmented fourth, No. 1,

No. 2 is the same inverted.











#### REVIEW

1. Describe the second way in which a passing tone may be introduced.

2. When this kind of passing tone is below the harmonized note, what must the interval be?

3. Is there any ease in which it may be a whole step below?

42

4. Describe the third way in which passing tones may be introduced.

5. Describe the fourth way in which passing tones may be introduced.

It cannot be too often insisted on, that the illustrations given should be written over and over again in different scales until they are firmly impressed on the memory. This constant repetition is more necessary in the study of Music than in any other art or science. NY

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## CHANGING NOTES, OR APPOGGLITURAS

43

## CHAPTER IX

## CHANGING NOTES, OR APPOGGIATURAS

**T**HERE is yet another way in which dissonances may be used. Observe that the passing tones treated in the last chapter always occur between two consonant intervals, and on the unaccented parts of the measure; but the new kind of dissonance, called *Changing Note*, of which we are now to treat, occurs on the accents of the measure. It takes the place of the consonant that follows it; that is, it is sounded with the other member of the consonant interval. It must be one degree above or below the note that follows it, called its *resolution*; when below this note it must be a half step. In old music the changing note is always written as a small note half the value of the note upon which it resolves; this small note was called an *appoggiatura*, an Italian word, meaning to lean against. It is evident that it is possible to have a changing note above or below either one of the, members of a consonant interval. Thus:—



...

44

No. 1, changing notes above and below both members of a third, written in the old way. No. 2, the same written in the modern way. Nos. 3, 4, 5, 6, give examples of changing notes above and below, in both voices.

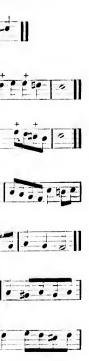
#### EXERCISES ON CHANGING NOTES

In the first Exercise, the changing notes are marked. Write under the changing note any note that i - consonant with the following note. Thus in first measure, C, E, or A may be written under the changing note.



a third, written vay. Nos. 3, 4, both voices.

Write under the ng note. Thus ging note.



There is another way in which dissonances may be used, differing entirely from the ways given, called *Suspension*. In suspension, the note that becomes a dissonance by suspension must first appear as one of the members of a consonance. Thus, if we have two successive thirds descending, as in No. 1, and we tie the upper note so that it lags behind the second voice, as in No. 2, the result is a suspended fourth; if we tie the lower note so that it lags behind the upper voice, as in No. 3, we get a suspended second.

1	2	3
=2: 2:		
6 -	2 2 4	F
e	-211	i. ad. 2d. ad.

The second is the only dissonance that may be suspended in the lower voice; it must descend as in No. 3. This descent is called its resolution.

The major second, fourth, seventh, and ninth may be suspended in the upper voice.

No. 1. A major second suspended in the upper voice: it must resolve by ascending; the minor second may not be used this way.

No. 2, perfect fourth, resolves by descending.

No. 3, augmented fourth, may resolve by descending; but in the next example another way of treating it will be found.

No. 4, minor seventh, resolves by descending.

No. 5, major seventh, may resolve by descending, or by ascending, as in No. 6.

No. 7, minor ninth, resolves by descending.

No. 8, major minth, may resolve by descending, or by ascending, as in No. 9. Note, when 9 resolves down, it must not be preceded by 8. We gave a rule in Chapter VI that the two members of the augmented fourth must move away from each other. This movement may be delayed by prolonging either one of them, thus: —

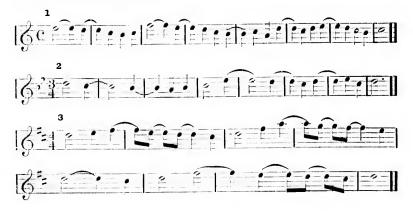


No. 1. Augmented fourth with movement of upper note held back.

No. 2. Augmented fourth with movement of lower note held back.

No. 2 may be inverted as in No. 3, but No. 1 may not be inverted, as it would be contrary to the rule just given that the second is the only dissonance that may be tied in the lower voice.

Write under the tied note any note that is consonant with the note upon which the tied note resolves.



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CHANGING NOTES, OR APPOGGIATURAS

47

#### REVIEW

1. What is a changing note? In what respect does it differ from a passing tone?

- 2. How is this note written in old music?
- 3. What was it called?
- 4. What is the last way in which dissonant notes may be used?
- 5. How must the note that is to be suspended make its appearance?
- 6. What dissonance may be suspended in the lower voice?
- 7. What dissonances may be suspended in an upper voice?
- 8. What kind of second? How does it resolve?
- 9. How does the suspended fourth resolve?
- 10. May the suspended fourth be either perfect or augmented?
- 11. How does the suspended seventh resolve if minor? How, if major?
- 12. How, the suspended ninth, if minor? How, if major?
- 13. How may the movement of the augmented fourth and diminished fifth be

delayed?

- 14. How many varieties are there of passing tones?
- 15. How many varieties of changing notes?
- 16. What is a suspension?
- 17. How do all dissonants resolve?
- 18. Do all enter by a movement of one degree?
- 19. Which are the exceptions?
- 20. Are there any cases in which a changing or passing tone may be followed
- by a dissonant interval? Give them.
  - 21. In what cases may a dissonant ascend a whole step?

22. On which beats or parts of the beat do changing and passing tones occur?

Note, — The appoggiatura and the grace note (acciacatura) are so often confused that we append the following explanation of the difference between them :-

The grace note (its Italian name means crushed into) is always written in modern

48

mucic as an eighth note with a dash across the stem. Thus,  $\aleph$ . It is always played or snug as rapidly as possible. When this effect was desired by the older composers, they wrote the appoggiatura as a small note one-fourth, instead of one-half, the value of the note it preceded. Thus:—

0	5	NI	
X	20	20	
LQ-		-	
U		played	

The use of changing notes arose as follows: An old rule of counterpoint forbids the use of a dissonant on the accent of the measure. Composers, however, soon discovered that it was very effective, and evaded the rule by writing it as a small note.

There is one other case in which its use is very often misunderstood, namely, when it precedes a dotted note. In this case it takes all the value of the note, leaving to it only the value of the dot. Thus: --



Modern composers and modern editions of the classics have almost totally dispensed with this manner of writing the appeggiatura.

CHORD COMBINATIONS

## CHAPTER X

## CHORD COMBINATIONS

THERE still remain some things to be learned about two-part writing, but they may be better understood after gaining more knowledge of the Chord Combinations. To the simpler of these combinations we will now proceed.

If to the series of thirds on page 4 we add another sound a third higher, thus,

				-	1	3	- 3	- 2
6	-	- 2	1	1	-2	- 8		
Ly	3	- 8	0				-	9
v	1	•)	3	- 4	5	U		0

we get a series of chords.

Counting from the lowest note of each chord, called the Root, we find that a chord consists of a root with its third and fifth. If the fifth is perfect, the chord is called perfect; and as we have found (Chapter I) that there are six perfect fifths in the scale, we must have six perfect chords. These chords have various names, as, common chord, perfect chord, perfect triad, but they all mean the same thing.

The seventh chord is called a diminished chord, because the fifth of the leading note is diminished; it is therefore not a common chord.

When a common chord has a major third, it is called a major chord; therefore, there are three major chords in the scale, there being three major thirds, namely, the first, fourth, and fifth; and these degrees of the scale being called the tonic, subdominant, and dominant, the chords founded on them are called the tonic, subdominant, and dominant chords.

When the third of a chord is minor the chord is called minor; therefore, of the six common chords in the scale, three must be minor, namely, the second, third, and sixth.

The name of a chord is given from the letter that is its root. The 4

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50

three letters that form the chord may be altered by z, 2, \*, 22, but this does not change the name. Therefore, as there are seven letters, seven groups make all the chords possible. The example that follows will show in how many ways it is possible to write the chord G B D.

<b>1</b>	2	3	4	5	6	7	8	9	10
6 %	1	21	an an	THE	STATE OF	11	2	11	10

1, G major; 2, G minor; 3, G2 major; 4, G2 minor; 5, G5 major; 6, G5 minor; 7, G5 diminished; 8, G diminished; 9, Gx diminished; 10, G2 diminished.

Observe that a chord is changed from major to minor by altering its third. If the root is raised or lowered, the fifth must be also, or it ceases to be a perfect fifth.

A major chord is changed to diminished by raising its root.

A minor chord is changed to diminished by lowering its fifth.

In three-part writing the fifth is often omitted and the root is doubled, or the root may be omitted and the fifth doubled, or the third may be doubled — except when it is the leading note — and the root, or fifth, omitted. But the third must be present in every common chord.

No. 1. Chord of C, root doubled. Root at bass.

No. 2. Chord of C, root and fifth doubted. Third at bass.

No. 3. Third at bass, and third doubled.

No. 4. Fifth at bass, and fifth doubled.

The three letters that form a chord may be arranged in several ways, but these changes in its arrangement do not change the name of the chord. The chord takes its name from its root. Thus, C E G is called the chord of C; to find which letter is the root, arrange them to read upwards one, three, five. Thus the example which follows will be found to consist of the chord of C. CHORD COMBINATIONS

51

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9 10

5, G= majer; 6, inished; 10, G2

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fifth.

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No. 1, root at bass (remember *bass* means the lowest of a group sounding together; it would be more correctly written base). This chord is said to be written in *close harmony*, the three letters being as close as possible to each other.

No. 2, the same in open harmony.

No. 3 has the third of the chord at the bass - close harmony.

No. 4 hus the third of the chord at the bass - open harmony.

No. 5 has the fifth of the chord at the bass - close harmony.

No. 6 has the fifth of the chord at the bass - open harmony.

The pupil should write ont in this way all the remaining chords in the scale of C; not only once or twice, but over and over; then change the chords by means of sharps or flats and write them again. Harmony differs from all other studies in the respect that *every* rule must be remembered at all times, from the simplest to the most comprehensive; just as the anthor in the midst of his most inspired poem must remember how to spell his words as well as how to express his idea.

The root is the best member to double; next, the fifth. The doubling of the third should be avoided except when it occurs in a way that will be indicated farther on.

The first rule to be observed in three-part writing is one already given, namely, that fifths and octaves must not be written in succession, but must always stand alone; therefore, the following passages are impossible.

<b>1</b>	2	3	4	5	6	and	8
6 2	20	10/2	23	513	10	200	8 0 00
5-26	.010	00	1	-0-0-	6.6	TPP.	PPT

No. 1, take away the middle voice, and two fifths in succession between the upper and third voices will remain.

No. 2, take away the first voice, and fifths between the second and third voices remain.



52

No. 3, take away the third voice, and fifths between the first and second voices remain.

No. 4, take away the middle voice, and octaves between the first and third voices remain.

No. 5, take away the first voice, and octaves between the second and third voices remain.

No. 6, take away the third voice, and octaves between the first and second voices remain.

There is one exceptional case: A diminished fifth may follow a perfect fifth in a descending passage, No. 7; or a perfect fifth may follow a diminished fifth in an ascending passage, No. 8. These passages must occur just as written; that is, the third voice moves down or up in thirds with the first voice.

There is only one way in which two chords may be written in succession in three parts, with their roots at the bass, without omitting or repeating one of the members of one of them; namely, one must be in open, the other in close harmony, thus: —

Any number of chords may be written in succession in close position with their thirds as bass notes. The diminished chord marked + sounds best when used with its third as a bass.

No two common chords may be written in succession with their fifths as bass notes. This is about  $t! \ge$ only rule in music that has no exception. Play or sing the following passage; it will be found impossible.

#### CHORD COMBINATIONS

53

There are great restrictions on the use of the fifth of a chord as a bass note; it may only be done in one of the following ways: (1) it must be the middle one of a three times repeated note, and this repeated note must be the root of the chord that is before and after it.

No. 1. This succession is based on the first, third, fifth, and sixth degrees of the scale; it sounds best on these degrees.

No. 2, to show that the bass may be a sustained, not a repeated note.

No. 3. It does not sound so well on the second degree of scale, but it may be used.

No. 3 is still worse, on the fourth degree. Nos. 3 and 4 may be accounted for, especially No. 4, under a different rule which will appear in due time.

(2) The tonic chord may be used at any time with its fifth as a bass, provided it is followed by the dominant chord.

1		2 1 1 3	1	41 1	5	6	7	1 ! !
=2	332	2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3	12 3	1 2 3	3 3	3 3 3	3 3
ΕŒ	3 4 4	2 2 3 3	ŕŕ	13 2	100	-13		-FF"
U	5th	5th	5th	5th	51	h	5th	5th

No. 1, tonie, tifth at bass preceded by subdominant, root at bass.

No. 2, same, but subdominant has the third at the bass.

No. 3, same, preceded by supertonic, root at bass.

No. 4, same, supertonic has the third at bass.

No. 5, same, preceded by tonic itself, root at bass.

No. 6, same, preceded by tonic itself with third at bass.

No. 7, same, preceded by submediant, root at bass.

Two complete chords may be easily written in succession if one has the root and the other the third at the bass. We give a few examples: —

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een the first and

a the second and

een the first and

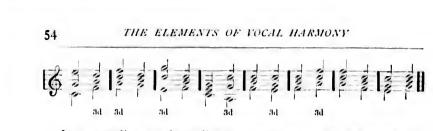
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tten in succession ting or repeating in open, the other

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with their fifths has no exception, sible.



In an ascending or a descending passage composed of the members of a chord, all three voices moving together, the fifth may occur as a bass, provided it is neither at the beginning nor at the end of the passage. Thus: —



We have now given all the ways in which complete chords may be used in three-part writing. In all the remaining successions that may be made, one member of the chord must be omitted, and one doubled.

These examples should be written in various scales and be sung or played until they are quite familiar. They include the most important points in three-part writing.

Successions of chords with roots at the bass are easy when the root of one is doubled, as may be seen in the following examples.



Observe that the unpleasant effect of the two major thirds is gone when they occur between the second and third voices. Also when the root of one chord is doubled and the other has its third at the bass.



#### CHORD COMBINATIONS

The *pecfect close*, or *cadence*, is made thus: The final chord is the tonic with the root doubled; the chord before it, the dominant, with the root at the bass; the chord before this is the tonic, with its fifth at the bass. There is only one way as yet in which this cadence may be made completely in three parts. Thus: —

55

No. 1 gives complete repose.

No. 2 only partial repose, because the first voice ends on the third instead of the root. Write all these in every scale. Try to make sequences out of these successions (except, of course, the cadence). We give a few examples.

Ş		2	11 10	3
Ş	3			

Observe the unpleasant effect of the diminished chord here; it may be used in a sequence, but should never begin or end it.

Some examples follow in which the third is at the bass, and the root, or tifth, is doubled.



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When the third of a chord is doubled, the voices that couble it must move in opposite directions, or one of them must be stationary.

No. 1. The second chord is  $D \in A$  with the third (F) doubled, fifth omitted. The third chord is  $C \in G$  with the third (E) doubled, root omitted.

Exercises 2 and 3 give examples of doubled thirds with one voice stationary.

A beantiful effect is often produced by the following means: One voice may have a sustained or repeated note, while the two remaining voices are in motion. These two voices are to be treated as though the sustained note were not present; that is, they must follow the rules for two-part writing. The only proviso is, that the sustained note must be a member of the first and last of the chords written with it. This sustained note is generally either the tonic or the dominant, and it is more frequently used in the lowest than in either the middle or upper voice. The moving voices have most freedom when the sustained note is the dominant in the lowest part; next, when it is the tonic in the lowest part; next, when it is the dominant in the highest part; next, when it is the tonic in the lighest part. They have very little freedom when the sustained note is in the middle part. A limited use of this sustained note is possible on other degrees of the scale.

The following examples will make these successions clear. Observe that the moving voices have thirds and sixths almost exclusively. The augmented fourth, and its inversion, may be used when the sustained note is the tonic or dominant in the lowest part, or the dominant in the highest part. The perfect fifth may be used, but only as in Exercises Nos. 1, 3, and 4. In every other case the moving voices have thirds and sixths only.



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(F) doubled, fifth(E) doubled, root

rds with one voice

owing means: One the two remaining pated as though the follow the rules for ned note must be a it. This sustained t is more frequently roice. The moving he dominant in the part; next, when it is the tonic in the e sustained note is note is possible on

ns clear. Observe exclusively. The the sustained note mant in the highest Exercises Nos. 1, 3, ls and sixths only.



CHORD COMBINATIONS 57

No. 1. Tonic sustained in lowest voice (remember this note may be repeated as often as the "words" may require).

No. 2. Tonic sustained in highest voice.

No. 3. Dominant sustained in lowest voice; this passage may be written over the tonic.

No. 4. Dominant sustained in highest voice.

No. 5. Tonic in middle voice.

58

No. 6. Dominant in middle voice. No. 5 is limited to the notes given; No. 6 may extend a third higher.

No. 7. Second degree of scale sustained (the C in the third measure is in advance of our present knowledge).

No. 8. All the notes that may be written over the sustained third degree.

No. 9. All over the fourth degree.

No. 10. All over the sixth degree; more numerous than the last two.

No. 11. All over the leading note.

No. 12. Shows how the perfect fifth may be used over the second, fourth, and sixth degrees as sustained notes. Observe that the root of the fifth is five degrees above the sustained note; *i. e.*, it is its dominant. Thus: —

Bass. 2d voice. 1st voice. D A E. sustained dominant note. of D.

The reason for this and for many other things will appear when we get to Related Keys.

This sustained note of which we have been treating is called a Pedal, or Organ Point. The term is derived from the use so often made of it in organ music, the pedals of the organ furnishing an effective means for sustaining a sound for any length of time.

Harmonize these in three parts; then do the same with all the exercises given from the beginning of the book.



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- third measure is
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CHORD COMBINATIONS

59

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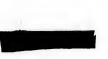
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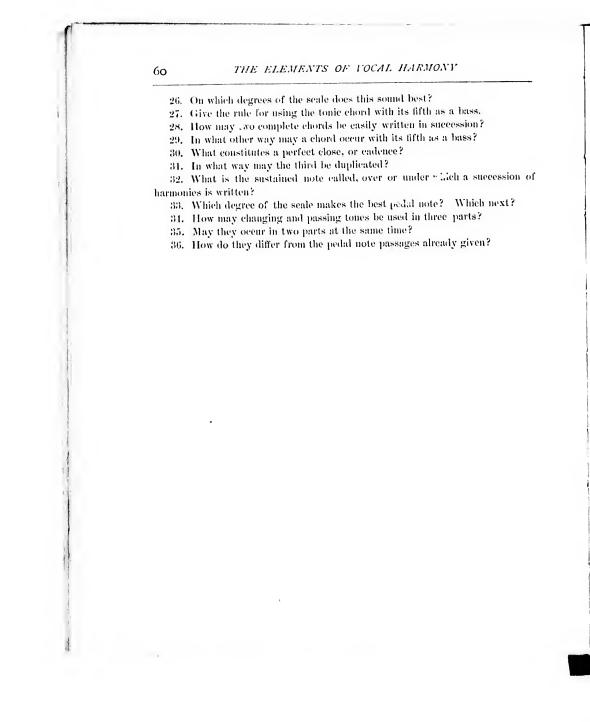
- 1. Of what does a common chord consist?
- 2. What name is given to the sound on which the chord is built?
- 3. How many perfect chords may be made in the major scale?
- 4. What kind of a chord is the remaining one?
- 5. What is a chord with major third called? With minor third?
- 6. How many chords in the seale have major thirds?
- 7. On which degrees of the scale are they found?
- 8. What names do they bear?
- 9. How may a chord be changed from major to minor, and the reverse?
- 10. How may a major chord be changed to a diminished?
- 11. How may a minor chord be changed to a diminished?
- 12. What members of the chord may be duplicated in three-part writing?
- 13. Which member must be present?
- 14. Which degree of the seale should not be duplicated?
- 15. Is the name of a chord changed by changing the arrangement of its letters?
- 16. How must the letters be arranged to find the root?
- 17. What is meant by close or open harmony?
- 18. Do Root and Bass mean the same thing?
- 19. Which is the best member to duplicate? Which next?

20. Are there any cases in which two fifths may be written in succession? Describe them.

- 21. How may two complete chords be written in succession in three parts?
- 22. May successions of chords with the third used as a bass be made?
- 23. In which form does the diminished chord sound best?
- 24. May successions be made with the fifth used as a bass?

25. What is the first way given in which a chord may be used with its fifth as a bass?





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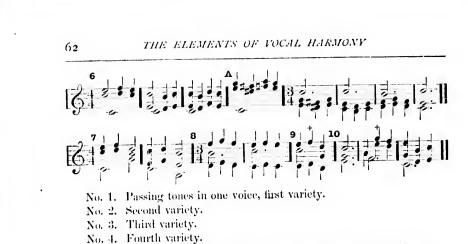
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PASSING TONES IN THREE-PART WRITING

### CHAPTER XI

#### PASSING TONES IN THREE PART WRITING

**P**ASSING tones may be used in three-part writing in one voice, while the remaining voices sustain two members of the chord; or they may occur in two voices at the same time, provided the voices move together in thirds or sixths. Passages of this kind differ from the pedal note passages already described, in that the last notes struck with the sustained note may be dissonant, provided they move up or down one degree to members of the following chord.



No. 5. First variety in two upper voices, then in two lower voices.

No. 6. Second variety, in same way.

At  $\mathbf{A}$  the passage requires some explanation. The D and F must be sharp, because they are below the members of the chord, but the F on the third beat must be natural because it is above the E. If it were sharp, the passage would be in the key of G.

No. 7. Third variety, in two upper voices.

No. 8. Second variety, in first and third voices.

No. 9. Third variety, in first and third voices.

No. 10. Fourth variety, in two upper voices.

It would far exceed our limits to give illustrations of every possible way of using these passing tones. They must be learned by observation and the analysis of good music.

The examples that follow illustrate the various ways in which changing notes may be used in three-part writing.

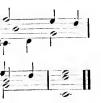


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No. 1. Changing notes (singly) in all three voices.

No. 2. Changing notes in first and second voices.

No. 3. Changing notes in second and third voices.

Observe that when doubled it is always in thirds or sixths.

Suspensions may be used in three parts, in accordance with the following directions.

A suspended major second in an upper voice is always a holding back or retardation of the *third* of the chord from beneath; therefore, the other voices must have the root and fifth, or the root duplicated.



No. 1. Suspended major second, first voice; second voice, fifth; third voice, root.

No. 2. Suspended major second, first voice; second and third voices have the root.

No. 3. Suspended major second, second voice; first voice, fifth; third voice, root.

No. 4. Suspended major second, first voice; second voice, root; third voice, fifth.

This being a tonic with its fifth used as a bass, it must be followed by the dominant.



A suspended fourth is either the retardation of the third of : chord from above with its root at the bass, in which ease the remaining voice must have the fifth of the chord or double the root; or it may be the retardation of the fifth of a chord with its third at the bass, when the remaining voice must have the root.



No. 1. Suspended fourth in first voice; second voice, fifth; third voice, root.

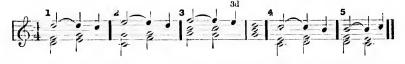
No. 2. Suspended fourth in second voice; first voice, fifth; third voice, root.

No. 3. Suspended fourth in first voice; second voice, root; third voice, third.

No. 4. Same in A minor: the suspended fourth (G=C) is diminished.

The suspended seventh, major or minor, when it resolves by descending, is either the retardation of the root of a chord with its third at the bass, or the retardation of the third of a chord with its fifth at the bass. In the first case, the other voice must have the fifth; in the second case, the root.

If the seventh is major and resolves upward, it is the retardation of the root of a chord with its root at the bass, and the other voice must have the third.



No. 1. Suspended seventh in first voice; second voice, fifth; third voice, third.

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third of ( chord remaining voice or it may be the bass, when the



fth; third voice,

ifth; third voice,

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) is diminished.

lives by descendi its third at the i at the bass. In second case, the

he retardation of voice must have



oice, fifth; third

# PASSING TONES IN THREE PART WRITING

No. 2. Suspended seventh same as first example, but the seventh is reajor.

No. 3. Suspended seventh in first voice; root in second voice; fifth in taird voice. Being a tonic with fifth at bass, the dominant must follow.

No. 4. The resolution of this seventh gives the first inversion of the diminished chord. More will be found about this chord in succeeding chapters.

No. 5. Suspended major seventh, a retardation of root from beneath; second voice has third; third voice, root.

The suspended ninth, major or minor, when it resolves by descending, may be either a retardation of the root of a chord, with its root at the bass, when the other voice must have the third; or a retardation of the there of a chord with its third at the bass, when the other voice must have the root.

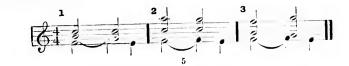


No. 1. Suspended ninth, first voice; second voice has third; third voice, root.

No. 2. Suspended ninth, first voice; second voice has root; third voice, third.

No. 3. Major ninth, resolving upward. See major second.

There are cases in which the suspended seventh and ninth may be retardations of the fifth of the chord. They will be treated in four-part writing. There is but one dissonant that may be suspended in the lowest part, namely, the second major or minor. It is always the retardation of the third of the chord, therefore the other voices have the root and fifth or the fifth doubled.





66

No. 1. Suspended second in third voice; first voice, root; second voice, fifth.

No. 2. Suspended second in third voice; first voice, fifth; second voice, root.

No. 3. Suspended seemal in third voice; both upper voices have fifth, root omitted.

These suspensions require a good deal of study. Their proper use is one of the different points in harmony. Write them in all keys, and on all degregering the scale. Analyze the examples which follow. Point out every assonant. State whether it is a changing or passing tone, or a reta lation. It will be found excellent practice to write out the harmony with all the dissonants climinated. It is always a surprise to see how few and imple are the combinations that remain.



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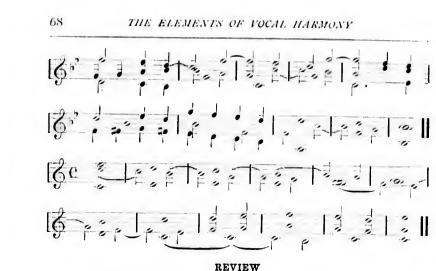




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PASSING TONES IN THREE PART WRITING	67
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D



REVIEW

1. When passing tones occur in two voices at the same time, what intervals must separate them?

2. In what respect do these passing tones differ from the pedal passages?

3. May doubled changing notes be used in the same way?

4. What dissonant intervals may be suspended in an upper voice?

5. How does the major second resolve? Of which member of the chord is it a retardation? What accompanies it?

6. Of which member of the chord may a suspended fourth be the retardation? What accompanies it?

7. Of which member of the chord is the suspended seventh a retardation when it resolves downward? When it resolves upward?

8. May the minor seventh resolve upward?

9. May the major seventh resolve downward?

10. How is the suspended seventh accompanied in each case?

11. Of what is the major or minor ninth a retardation when it resolves downward? What accompanies it in each case?

12. May the minor ninth resolve upward?

13. What dissonant interval may be suspended in the bass?

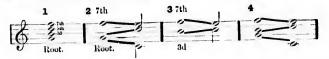
11. Of what is it the retardation? How is it accompanied?

THE DOMINANT SEVENTH CHORD

# CHAPTER XII

# THE DOMINANT SEVENTH CHORD

THERE is one chord in the scale, namely, the dominant, to which several additional sounds may be added, each one a third above the hast. The first of these additional sounds is a third above the fifth, therefore a seventh above the root. With this addition the chord is known as the *Chord of Dominant Seventh*. There are two dissonant intervals in this chord, namely, a seventh between the root and seventh, and a diminished fifth between the third and seventh. The seventh must resolve by descending; the third by ascending. This seventh is minor.



No. 1. The complete chord of dominant seventh in the key of C.

No. 2. The root and seventh. Observe that the root moves either up or down to the root of the tonic chord. This is the natural progression of the dominant seventh, namely, to the tonic chord. It is called the *first* progression.

No. 3. The third and seventh with their resolution. Observe that the diminished chord is nothing but the third, fifth, and seventh of the dominant seventh chord.

No. 4. Root, third, and seventh; showing the movement of each.

In three-part writing, either the third or fifth may be omitted, and the ehord may be inverted in any way; that is, the restriction on the use of the fifth as a bass note to a *Common* chord does not apply to a dominant seventh chord.

Write these examples in every key.

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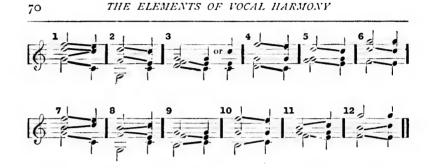
ne, what intervals

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Nos. 1, 2. Root, fifth, and seventh; root at bass; 1, close harmony; 2, open harmony.

Nos. 3, 4. Root, fifth, and seventh; fifth at bass; 3, close harmony; 4, open harmony.

Nos. 5, 6. Root, fifth, and seventh; seventh at bass; 5, close harmony; 6, open harmony.

Observe that the root does not have to move when it is not at the bass, and that being stationary it becomes the fifth of the tonic chord. Also, that the fifth descends to avoid the doubling of the third of the tonic.

Nos. 7, 8. Root, third, and seventh; root at bass; 7, close harmony; 8, open harmony.

Nos. 9, 10. Root, third, and seventh; third at bass; 9, close harmony; 10, open harmony.

Nos. 11, 12. Root, third, and seventh; seventh at bass; 11, close harmony; 12, open harmony.

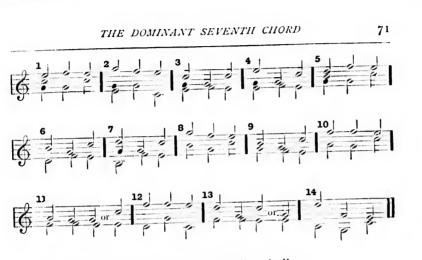
Before proceeding with three-part writing, we must for a moment revert to our promise (p. 49) to say something more about two-part writing when more knowledge of chord combinations was attained. We showed how the seventh might be used as a passing tone, a changing note, and as a suspension. But the dominant seventh may be used almost as freely as the augmented fourth and diminished fifth, which, as we have just found, are part of the dominant seventh chord. The only restriction is that in two-part writing this seventh does not sound well if approached by a leap, except when the leap is from another member of the same chord. ľ





- l, close harmony;
- B, close harmony;
- 5, close harmony;
- is not at the bass, chord. Also, that the tonie. , close harmony;
- 9, close harmony;
- ss; 11, close har-

st for a moment e about two-part as attained. We a changing note, e used almost as hich, as we have ne only restriction well if approached of the same chord.



Nos. 1 and 2, the seventh is approached diatonically.

- Nos. 3 and 4, the same inverted, making a second.
- No. 5, seventh approached by a leap from another member (the fifth) of the chord.
  - No. 6, same inverted.
  - No. 7, seventh approached by leap from the third.
  - No. 8, seventh preceded by the root of the same chord.
  - No. 9, same inverted.
  - No. 10, the seventh is first heard as root of preceding chord.
  - No. 11, same inverted.
  - No. 12, the seventh first heard as third of preceding chord.
  - No. 13, the same inverted.

It will be found on singing or playing these passages that the inversions sound better than the original positions.

No. 14, the seventh approached by leap from above; this is the only way it may be done, namely, from the fifth of the chord.

These examples include nearly every way in which it is possible to use the dominant seventh in two parts. Other intervals that may precede the seventh are indicated by the black notes. These examples should be written in every key.

72

Two examples to illustrate the use of the root and seventh of the dominant in two-part writing.

At  $\mathbf{A}$  the seventh is suspended, producing a retardation of the third of the tonic.

At  ${\bf B}$  is an augmented fourth; the upper note is suspended, making a retardation of the root of the tonic.

At  $\mathbf{c}$  the lower note is suspended, making a retardation of the third of the tonic.



The examples that follow illustrate the use of the dominant seventh chord in three-part writing.



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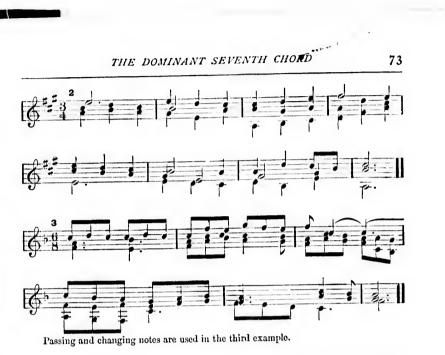






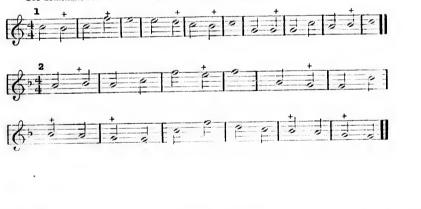
minant seventh

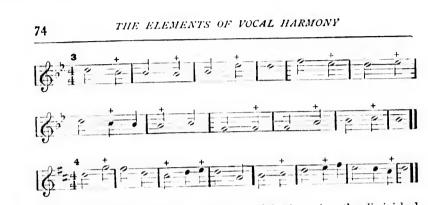




In the following exercises use the groups derived from the dominant seventh chord as often as possible. Harmonize first in two, then in three parts.

Use dominant seventh chord when the notes are marked.





In two parts, the augmented fourth and its inversion, the diminished fifth (*i. e.*, the third and seventh of the chord), or the minor seventh and its inversion (*i. e.*, the root and seventh of the chord), are the only dissonant intervals that may represent the dominant seventh chord. Hence in the above examples it is not always possible to represent the dissonant members in two parts.

#### REVIEW

- 1. Which chord in the scale may bear additional sounds?
- 2. What is the first sound that may be added?
- 3. By what name is this chord known?
- 4. How many dissonant intervals are there in this chord?
- 5. Between which members of the chord do they occur?
- 6. How does the seventh resolve?
- 7. How must the third move?
- 8. How does the root move?
- 9. How does the diminished chord originate?
- 10. How many inversions may be made of this chord?
- 11. May its fifth be used as a bass?
- 12. What is done with the root when it is not at the bass?
- 13. Which member of the tonic chord does it become?
- 14. Why does the fifth descend?
- 15. In what way may the seventh be taken by a leap?
- 16. May it be taken by a leap from above?

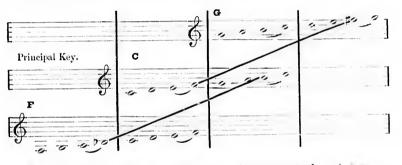
RELATED KEYS

# 75

### CHAPTER XHI

#### RELATED KEYS

I was found (p. 30) that every major scale had two major relations, because every tetrachord belongs to two scales; and that these two related scales are the scales of which the fourth (subdominant) and tifth (dominant) are the keynotes. A modulation into the scale or key of the subdominant is indicated by flatting the seventh (leadnes tone) of the principal scale. A modulation into the scale or key of the dominant is ind's ated by raising the fourth of the principal key.



With the harmonic means at our disposal at present, there is a tone way of treating these altered notes. They must be members of the dominant chords of the keys to which they belong. Therefore, as to is the dominant of F, the B<sup>5</sup> must be its seventh. Thus:  $\begin{bmatrix} 1 & 3 & 5 & 7 \\ C & E & G & B^5 \end{bmatrix}$ . And as D is the dominant of G, the F<sup>\*</sup> must Le its third. Thus:  $\begin{bmatrix} 1 & 3 & 5 & 7 \\ D & F \leq \Lambda & C \end{bmatrix}$  The examples that follow give the intervals that may be found in these chords that are available in two-part and three-part writing. It will be seen that

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n, the diminished

ninor seventh and are the only dis-

th chord. Hence ent the dissonant

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they are exactly the same as those already given that may be obtained from the dominant seventh chord of C.

No. 1, two-part combinations.

76

No. 2, three-part combinations. These should be compared with the examples given from the commant seventh chord of C, and should be written out in full with their progression, just as in that example.

In the examples that follov, these altered notes will be found first in two-part then in three-part writing.

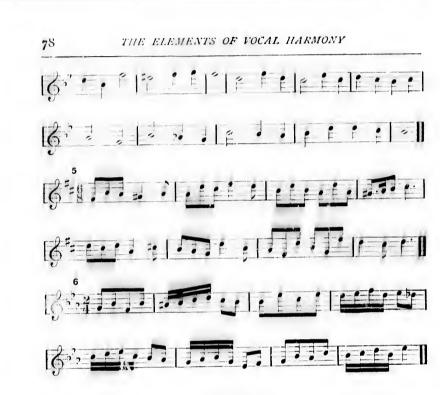
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npared with the C, and should ; example, be found first in



In the following exercises the raised fourth and lowered seventh are introduced. Remember that the raised fourth is the third in the dominant chord of one related major key, and the lowered seventh is the seventh in the dominant of the other related major key.





#### REVIEW

1. How many major relations has any given major scale?

2. Upon which degrees of the given scale do these related scales begin?

3. What altered note of the given seale indicates a modulation into the related scale beginning on the fourth degree?

4. In which chord of the related scale is this note found, and which member of the chord is it?

5. What altered note of the given scale indicates a modulation into the related scale beginning on the fifth degree?

6. In which chord of the related scale is this note found, and which member of the chord is it?

THE MINOR SCALE

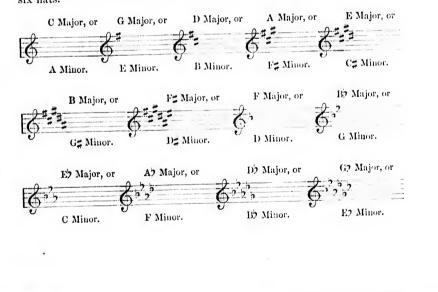
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#### CHAPTER XIV

# THE MINOR SCALE

THE origin of the minor scale was pointed out in Chapter I. but it is convenient to treat it as being derived from the major scale, because a minor scale in its natural form may be made from every major scale by arranging its sounds into an octave succession, beginning with the sixth (or third below).

Thus the *Natural* Scale, C to C, if written from A to A, gives the natural form of A minor. The minor scale is called the *relative minor* of the major scale, from the sounds of which it is formed. Consequently, it always has the same signature. The following table gives the signatures of all the major keys and their relative minors as far as six sharps and six flats.



scales begin? ation into the re-

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There are several forms of the n increase scale used in modern muster. We will begin with the simplest, called the *harmonic* scale. In this scale the seventh degree is raised by an accidental, otherwise there would be a whole step between seven and eight; and modern harmony and melody too demand a half step here. But the harmonic reason for this raised sound is the most important, as will be seen in a few moments. Examine the following harmonic form of A minor; it will be found that there is a half step between two and three and five and six; and a whole and one half step between six and seven; and a half step between seven and eight.



The interval between six and seven is called an augmented second because it includes two letters and three half steps, one more than the major second. Consequently, its inversion must produce a diminished seventh, containing nine half steps. In the next example are given the chords that may be written in the harmonic scale of A minor.

Of these chords Nos. 1, 4, 5, 6 are perfect or common chords. Nos. 2 and 7 are diminished chords. No. 3 is an augmented chord. This augmented fifth is another new interval; it contains eight half steps, one more than the perfect fifth, and its inversion must be a diminished fourth, containing four half steps. So we find that when an interval is less than minor or perfect, it is called diminished; and when it is greater than major or perfect, it is called augmented.

To return to the chords. The tonic and subdominant are minor; the dominant and sixth are major. The dominant is the only chord that contains the raised note. (The chord on the third cannot be used except in a very limited way.)

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on chords. Nos. 2 chord. This augalf steps, one more nished fourth, conterval is less than it is greater than

int are minor; the nly chord that conbe used except in a

#### THE MINOR SCALE

We have now reached the harmonic reason for the raised note. We have found that the seventh may be added to the dominant. For acoustical reasons, the seventh may be added to major chords only. The chord E G B is minor, and must be changed to major before the seventh may be added to it. This change is made by raising the third, hence the GZ.



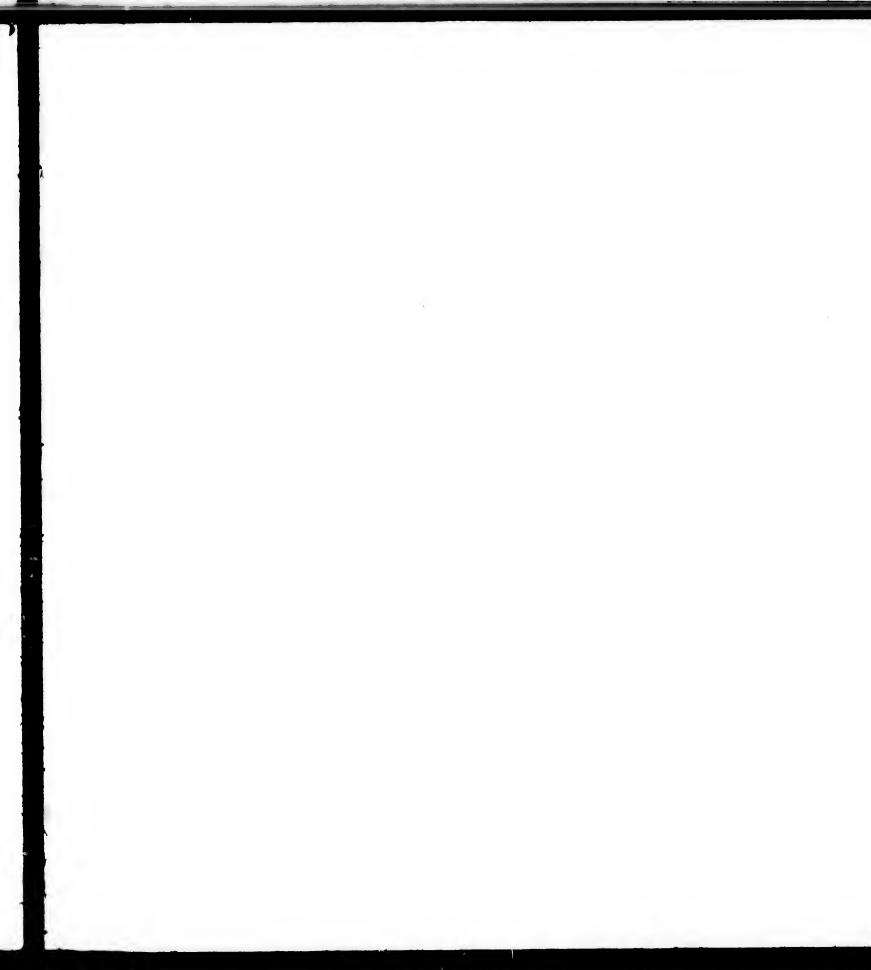
The major and its relative minor are so closely connected, that a piece of music often passes from one to the other and back again, remaining for only an instant in the related key.

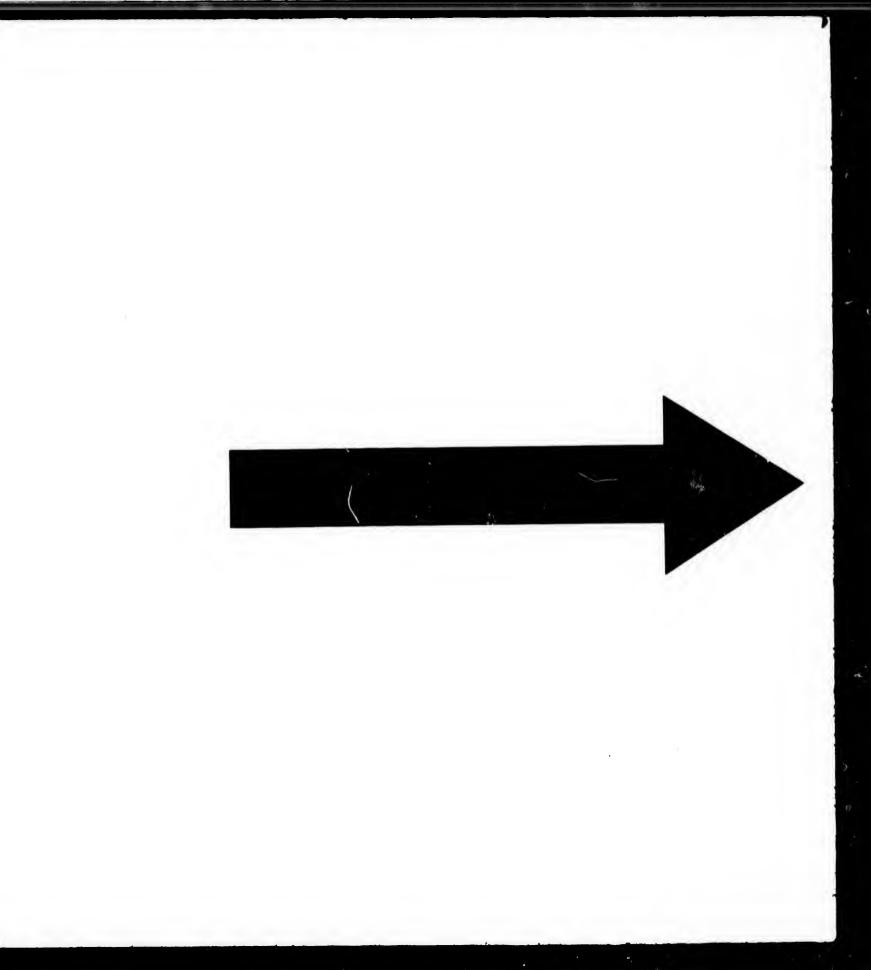
No. 1, all in A minor.

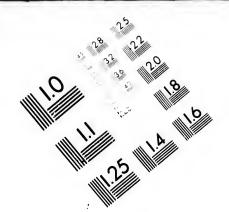
No. 2, where marked, passes into the relative major and back again.

The cancelling of the raised note generally indicates a passing into the relative major.

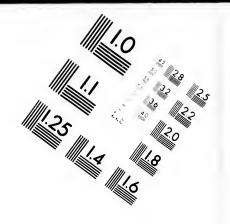
No. 3 begins in C major, but where marked it passes into the relative minor, and remains there through the next measure. Analyze these, giving the names of every chord. State what members are present, whether in



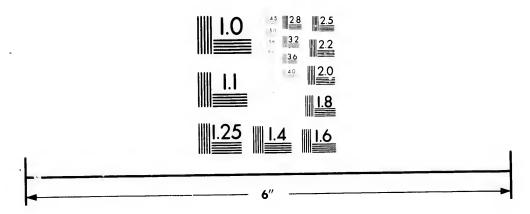


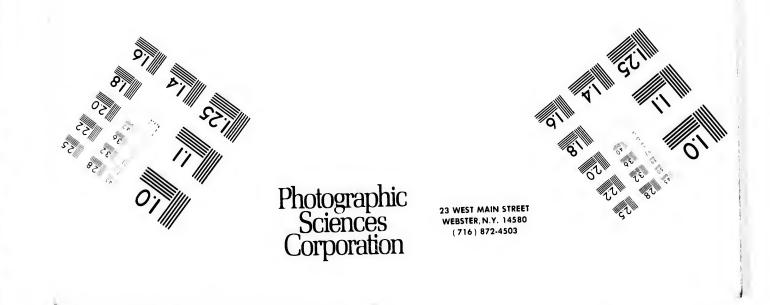


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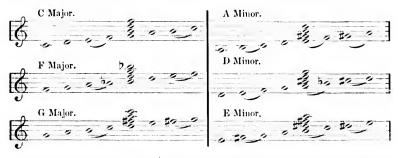
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open or close harmony; which member is at the bass; if in any case the tifth of the chord is at the bass, give the rule for it. Are there any dissonant passing tones? single or double?

The relative minor of F is D minor; of G, E minor. Then, as F and G are related to C, their relative minors must also be included among the relations of C. Therefore we have, in every key, a group of three major and three minor scales closely related.

In the following table these six scales are given, taking C as the principal; also the dominant seventh chord of each scale. Observe the following facts (which are of great importance): 1st, that the leading tones to four of the related scales are *accidentally raised* notes. 2d, that the accidentally raised note is always the third in the dominant chord. 3d, that in one chord there are two accidentally raised notes. When this is the ease, to decide which is the third, it is only necessary to remember the order in which sharps and flats occur (see Table of Signatures, p. 79).



The one lowered note  $(B^2)$  is also a member of the dominant chord of the key to which it belongs, but it is the seventh, not the third. Observe, too, that the roots of the tonic and dominant chords of all these related keys are found in the scale of C.



#### THE MINOR SCALE

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Then, as F and luded among the up of three major

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lominant chord of third. Observe, all these related



No. 1, tonic of C, and dominant with B<sup>5</sup> added of No. 4, F.

No. 2, tonic of D minor, relative minor of No. 4, F; changed to major and seventh added, it becomes dominant of No. 5, G.

No. 3, tonic of E minor, relative minor of No. 5, G; changed to major and seventh added, it becomes dominant of No. 6, A minor, relative minor of C.

No. 4 cannot have seventh added, because it would belong to a scale (B<sup>2</sup>) outside of the group.

No. 5, tonic of G, and dominant of C.

No. 6, tonic of A minor, relative minor of C, No. 1; changed to major, and seventh added, it becomes dominant of No. 2, D minor, relative minor of F, No. 4.

No. 7, changed to major by raising third and fifth and seventh added, becomes the dominant of E minor, No. 2, the relative minor of G, No. 5.

The student should construct many tables like the following. It is the best way to gain a thorough knowledge of the relationships of scales.

Key E Signature	В', F			e minors. eading tones.	Key A Signature	F <b>z</b> ,	C#, G#. eading tones.	Relative	minors. adiug tones.
	E <sup>2</sup>	ding tones. D	СĽ	B		Λ	6#	F#	E
Related (	¢A	G	F	ЕЦ		D	c#	в	A#
major }	B	АЦ	G	F		E	D#	C#	B

This shows that four degrees of the scale may be raised, namely, the first, second, fourth and fifth, to make leading tones to related keys.

In the exercises that follow, modulations are made into all of the related keys. To harmonize the raised notes, it is only necessary to remember that they are leading tones, and must be thirds in the dominant chord of the key to which they lead. To harmonize a lowered note, remember that it must be the seventh in a dominant chord. Harmonize first in two, then in three parts. Read over the directions given for two-part and three-part writing. We give one exercise with directions as to how to proceed. Before writing, analyze the examples at the end of this chapter.

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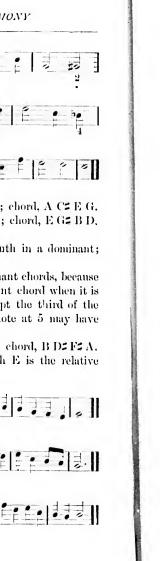
No. 1, leading tone to D minor; relative minor of F; chord, A C $\equiv$  E G. No. 2, leading tone to A minor; relative minor of C; chord, E G $\equiv$  B D. No. 3, leading tone to G major; chord, D F $\equiv$  A C.

No. 4, lowered seventh of the scale; must be seventh in a dominant; chord, C E G B<sup>5</sup>.

Nos. 5 and 6 may be harmonized as sevenths in dominant chords, because any note in the melody may be the seventh of a dominant chord when it is followed by the note on the next degree below, except the third of the scale and the seventh (unless it is lowered). The note at 5 may have the chord D F# A C; that at 6, the chord E G# B D.

No. 7, leading tone to E minor; relative minor of G; chord, B  $D \ddagger F \ddagger \Lambda$ . The F must be  $\ddagger$  because it is sharp in G, of which E is the relative minor.





85 THE MINOR SCALE 6=8==== 6== 5-1-6 6224000 50 . ... 2 



Examples for analysis : ---

86

Give the name and root of every chord; if it is a dominant, state the key, and the relationship of it to the principal key.

Give the inversion; state where passing tones and changing notes occur.





inant, state the key,

ging notes occur.













REVIEW

- 1. In what way may a minor scale be formed from a major scale?
- 2. What is the minor scale formed in this way called?
- 3. How is the connection between these two scales indicated?
- 4. What determines the signature of a minor scale?
- 5. What is the simplest form of minor scale called?
- 6. Which degree is raised by an accidental in this scale?
- 7. Where do the half steps lie in the harmonic minor scale?

8. What is the interval between sixth and seventh?

9. How many perfect chords may be written in the harmonic minor scale? On which degrees are they?

10. How does the chord on the fifth become major?

11. What kind of chords are on the second, third, and seventh?

12. How is a diminished interval made?

88

13. How is an augmented interval made?

14. Which common chord contains the raised seventh?

15. Which member of this chord is it?

16. To what kind of chord may the seventh be added?

17. How many and what kind of seales are found in a related group?

18. Do any of the roots of the tonic and dominant chords of the related group lie ontside of the principal scale?

19. Give the tonic chords of the key of C and its major relations. Its minor relations.

20. Give the dominant chords of the group, supplying the accidentals.

21. Which degrees of the seale may be raised to become leading tones to related keys?

22. When may a note in the melody be harmonized as the seventh in a dominant chord?

23. Which degrees of the scale are exceptions to this rule?

24. When must the seventh degree be harmonized as a seventh?

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# CHAPTER XV

# OTHER PROGRESSIONS OF THE DOMINANT SEVENTH CHORD

THE dominant seventh chord is not always followed by the tonic. When its root is at the bass it may ascend one degree, to the root of the submediant chord. The remaining members must move as when the tonic chord follows.

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0-1-1-1	2 3=	=8 -2 1
6 1		-61 2-0

No. 1, dominant seventh chord of C, followed by submediant.

No. 1, dominant seventh chord of c, three parts; in 2 the third, and in Nos. 2 and 3, same chord as used in three parts; in 2 the third, and in 3 the fifth is omitted.

The most important point to observe is that this movement of the root may only take place when it is at the bass. The root of the dominant seventh of a major key may be raised chromatically, thus becoming the third in the dominant chord of its relative minor. The seventh descends to the root of the relative minor dominant, but as the third and fifth in the dominant of the major are also the fifth and seventh in the dominant of the relative minor, they do not move. This progression may be reversed, as in the following example.



Since it is not necessary that the root be at the bass in this progression, it should be written with every member of the dominant in succession as

a bass and as a melody. As two of the members belong to both chords, a leap may be made from one to the other.

In the examples following, the various ways in which this progression may be used in three-part writing are given.



No. 1, the fifth being omitted in the first chord, the seventh is wanting in the second.

No. 2, the third is omitted in the first chord.

No. 3, the middle voice leaps from the third of the first chord to the other note that does not move, (this is the most effective arrangement in three parts because the seventh is present in both chords).

No. 4, the middle voice leaps from the fifth of the first chord to the other stationary note. Write these in every possible inversion.

# SEQUENCE OF DOMINANT SEVENTH CHORDS

As the third in the dominant chord is the leading tone, and as the leading tone chromatically lowered must be the seventh in a dominant chord, it follows that if the third of each chord is lowered chromatically instead of being made to ascend, the result will be a sequence of dominant seventh chords.

No. 1, dominant of E; its third is  $D^{\sharp}$ ; lowered, it becomes the seventh  $(D^{\sharp})$  in

No. 2, dominant of A; its third is  $G\sharp$ ; lowered, it becomes the seventh (G $\sharp$ ) in

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to both chords, n

this progression



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first chord to the ersion.

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tone, and as the ith in a dominant ered chromatically uence of dominant

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ecomes the seventh

#### OTHER PROGRESSIONS OF THE DOMINANT SEVENTH 91

No. 3, dominant of D; i's third is C<sup>z</sup>; lowered, it becomes the seventh (C<sup>z</sup>) in

No. 4, dominant of G; its third is F; lowered, it becomes the seventh (F:) in

No. 5, dominant of C; its third is B; lowered, it becomes the seventh (B?) in

No. 6, dominant of F; if the sequence were continued it would go outside of the related group. Observe that it consists of all the dominant seventh chords in the related group of C.

As written here, the chords have the fifth and root alternately at the bass. They may also have the third and seventh alternately at the bass; or every chord may have the root at the bass.



No. 1, seventh and third alternate at bass.

No. 2, roots at bass; every second chord has the root doubled and the fifth omitted.

No. 3, fifth and root at bass, in three-part writing.

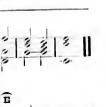
No. 4, seventh and third at bass, in three-part writing (not very good, on account of the diminished chords with fifth at bass).

No. 5, roots at bass, in three parts.

This sequence should never be continued for more than two or three chords, as it soon sounds commonplace. Of course the last chord in the sequence must resolve.

In the following examples all the ways of treating the dominant seventh ehord are illustrated. The first two are analyzed; the rest are left for the pupil to analyze.

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# OTHER PROGRESSIONS OF THE DOMINANT SEVENTIA 93 1111 6.50 1 14 H 1001 TWID

No. - A, dominant of F, second progression.

- B, dominant of G, third progression. C, dominant of A minor, second progression.
- D, dominant of F, third progression.
- No. 2, A, dominant of E minor, second progression.
  - B, dominant of C, third progression.
  - c, dominant of D, third progression.
  - D, dominants of E, A, D, G, written in sequence.
  - B, dominant of G, second progression.

#### REVIEW

1. What progression may be given to a dominant seventh chord in addition to its progression to the tonic?

2. How do the members of the chord move?

3. Which member must be at the bass?

4. What is the third progression that the dominant seventh chord may have?

5. What is the motion of the root? Of the seventh? Of the third and

fifth?

6. May this progression be reversed?

7. Must the root be at the bass in this progression?

8. Must the third and fifth always be stationary?

9. How may a sequence of dominant seventh chords be made?

10. How many may be written in succession without getting outside of the related group?

11. Which members may alternate as bass notes?

12. If this sequence is written with the roots at the bass, which member must be doubled, and which omitted in every alternate chord?

## CHAPTER XVI

#### THE MELODIC MINOR SCALE.

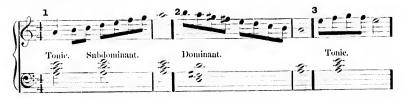
**T**<sup>O</sup> avoid the leap of the augmented second between the sixth and raised seventh in the minor scale, the sixth may also be raised in the ascending scale. In the descending scale the necessity for a half step between the eighth and seventh is not felt, therefore the seventh need not be raised. This form of minor scale is called *melodic*, because the raised sixth and natural seventh are not found in any of the four chords that may be made in the minor scale; hence they must either be used as passing tones (Chapter VII), or, if harmonized, it must be with chords borrowed from some related key.



1, the natural seventh as a passing tone descending.

2, the raised sixth as a passing tone ascending.

The sixth and seventh are not always raised in ascending, nor is the seventh always natural in descending. This depends on two circumstances: 1st, on the chord that accompanies the passage; 2d, on whether the passage ascends all the way from the fifth to the eighth, or descends all the way from the eighth to the fifth.



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ending, nor is the on two eircume; 2d, on whether ighth, or descends

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No. 1, the sixth cannot be raised, as it belongs to the chord, D F A. No. 2, the seventh cannot be natural, as it belongs to the chord, E GEB D.

No. 3, the sixth and seventh not raised, because the passage does not ascend all the way to the eighth.

No. 4, the sixth and seventh raised, because the seventh is in the chord; but —

No. 5, it is possible to use natural sixth and seventh, although it causes G\$ (the natural seventh) to be struck with G\$ (raised seventh).

No. 6, the seventh and sixth raised, because the seventh belongs to the ehord, and the sixth is raised because the passage does not descend all the way from the eighth to the fifth.

No. 7, natural seventh and sixth, because the natural sixth belongs to the chord.

There is some difficulty in using the sixth and seventh of the minor scale, but it will disappear if these examples are studied and transposed into other scales. Observe particularly the *chord* that accompanies the passage in each ease. Study also the examples that follow, then write the exercises (in three parts). In the first three exercises the appropriate chords are indicated. Look over the rules for passing and changing tones.





1st measure, raised seventh and sixth.

3d measure, natural seventh and sixth, descending and ascending.

5th measure, natural sixth, then raised sixth and seventh.

6th measure modulates into the related key of  $\Lambda$  minor.

The relations of a minor key are those related to its relative major; therefore as D minor is the relative minor of F, its related keys are B<sup>2</sup> and C major, and G and A minor.

9th measure, seventh and sixth raised.

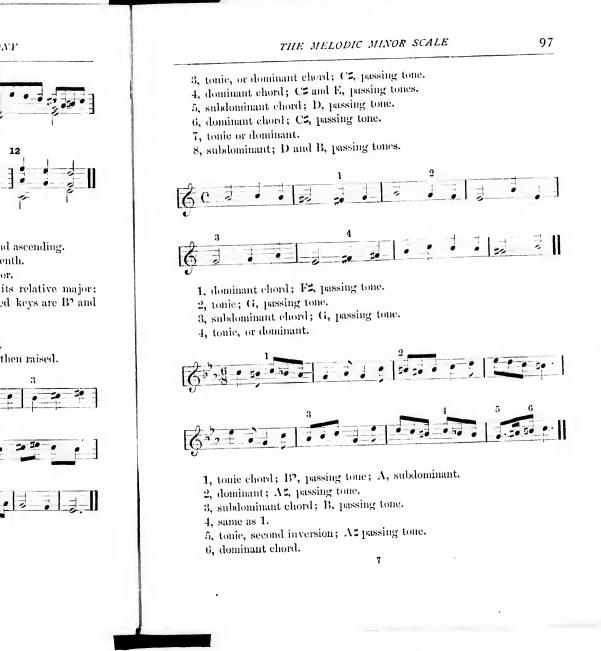
10th measure, seventh and sixth natural, descending.

11th measure, sixth and seventh natural, ascending, then raised.



1, tonic chord; D, passing tone.

2, subdominant chord; D, passing tone.



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# THE MELODIC MINOR SCALE

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#### REVIEW

1. Why is the sixth of the minor scale raised?

2. Why is it not necessary to raise the seventh and sixth in the descending scale ?

3. What is this form of minor scale called?

4. Why is it so called?

5. How must these degrees be treated if they are not harmonized by chords from related scales?

6. Upon what does the raising or not raising of these degrees depend?

Note. — There is a form of minor scale used by the older writers, especially by Bach, hence called the Bach Minor Scale, in which the sixth and seventh are raised both in ascending and descending; consequently, this scale is distinguished from the major by only one degree, namely, the third. There is a passage in one of the runs in Handel's " Messiah," in the bass solo, "For He is like a retiner's fire" (second part of "Who may abide the day of His coming "), founded on this scale. It is so difficult that it is rarely sung with absolute correctness, owing to the natural tendency to sing the descending minor scale with lowered seventh and sixth.

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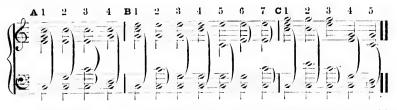
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## CHAPTER XVII

#### FOUR-PART HARMONY

#### Common Chords in Four Parts

**I** F the preceding chapters have been thoroughly mastered, the change from three-part to four-part writing will not present many difficulties. As music is largely made up of common chords, and as the common chord consists of three sounds, it is evident that one of these sounds must be duplicated to make a fourth part. In the following example we give the chord C E G in every form in which it is possible to write it with the root C at the bass.



**A**. Root at the bass and at the top; a chord written this way is said to be in the *Octave* position.

1, close harmony; 2, open harmony.

3, open harmony; fifth omitted, root occurring three times.

4, open harmony; not a very good arrangement, the *tenor* and *alto* being more than an octave apart.

**B.** Root at the bass, and third at the top. A chord written this way is said to be in the *Tierce* position.

1, close harmony, 2, open harmony, root doubled; 3, open harmony, fifth doubled.

# FOUR-PART HARMONY

4, open harmony, root doubled; 5, the same; 6, open harmony, third doubled; 7, open harmony, root and third doubled, fifth omitted.
c. Root at the bass, fifth at the top. A chord written this way is said

101

to be in the Quint position.
1, close harmony, 2, open harmony; 3, open harmony; root doubled in all three.

4, fifth doubled; 5, same as 2; upper voices an octave lower.

*Remark.* When the root is the bass, the root is the best member to repeat; next, the tifth; last, the third. Special rules will be given concerning the doubling of the third.

Write the following chords in all the ways given in the above example:

10 10 10 6 1 1

Four-part harmony may be written all in close, or all in open harmony. Open harmony is usual when writing for a quartet, or a chorns of mixed voices; close harmony when writing for the piano. This being much easier than open harmony, we begin with it, writing the bass only on the lower staff, the three remaining parts on the upper staff.

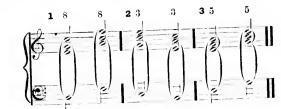
SUCCESSIONS OF COMMON CHORDS WITH ROOTS AS BASS NOTES

The first and most important rule to observe is that two chords must never appear in succession in the same position, as the result will be that two successive fifths and octaves between the bass and the upper parts will appear.

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d; 3, open harmony,



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it many difficulties, and as the common these sounds must ag example we give to write it with the

ten this way is said

No. 1, the chords both in the octave position; the successive octaves occur between the first voice and the bass; the successive fifths, between the second voice and the bass.

No. 2, both in the tierce position; octaves between second voice and bass; fifths between third voice and bass.

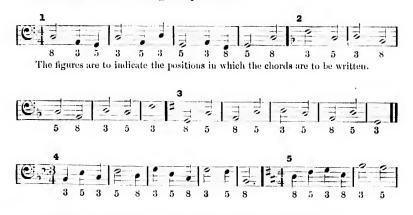
No. 3, both in the quint position; octaves between third voice and bass; fifths between first voice and bass, also between first and third voices.

Therefore, if a chord is in the octave position, the next chord must be in the tierce or quint position.

If a chord is in the tierce position, the next must be in the octave or quint position.

If a chord is in the quint position, the next must be in the tierce or octave position.

Remember the rule about contrary motion; it is particularly desirable when the bass moves one degree up or down.



We leave the choice of positions to the pupil in the remaining exercises.



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successive octaves ive fifths, between

a second voice and

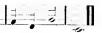
ird voice and bass; third voices. text chord must be

be in the octave or

be in the tierce or

rticularly desirable

exercises.





If the chords are to be written below a melody, it is only necessary to reme ber that every note in the melody may be the root, third, or fifth of some chord in the scale. Thus, if the note in the melody is C, it may be the root of C E G, and the chord will be in the octave position; or it may be the third in A C E, and the chord will be in the tierce position; or it may be fifth in the chord of F A C, and the chord will be in the quint position. Thus: —

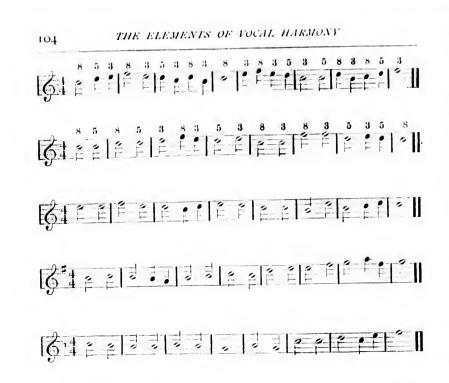


There is one restriction; do not use the diminished chord on the leading tone at present.

Harmonize the following notes, first in the octave, then tieree, then quint positions. First find the root and write it in the bass. Remember that as there is one note that cannot be a root, there must be one that cannot be a third, and one that cannot be a fifth.

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Write the chords under the melodies that follow, beginning and ending with the tonic chord. When a note is repeated, change the chord under it. The positions are indicated in the first exercises by the figures 8, 3, 5 over the notes. Write the *root* in the bass *first*.



There are some successions that do not sound well as a general thing. They are not to be understood as wrong or forbidden, but only as not always agreeable; also, this remark only applies to their use with their roots at the bass. They are the following: —

From a minor chord to the chord a minor third above. Ex. 1.

The reverse of this is one of the most agreeable progressions.

The minor chords on the second and third of the scale should never be written in succession.

The dominant does not sound well after the subdominant, unless the subdominant is in the octave, and the dominant in the quint or tierce position. Ex. 2.

as a general thing. n, but only as not heir use with their

e. Ex. 1. ressions. cale should never be

ominant, unless the the quint or tierce FOUR-PART HARMONY 105

These remarks do not apply when the first chord ends a phrase or section (Chapter II), and the following chord begins the next phrase or section.

A succession of chords with the roots at the bass, in close harmony, may be changed to open harmony very easily. It is only necessary to move the middle note of the upper three down an octave, writing it on the bass staff.



After writing the previous exercises in close harmony, write them out in this way.

#### REVIEW

1. How is four-part harmony made from common chords?

2. Which is the best member to duplicate when the root is at the bass? Next best?

3. When is open harmony generally used?

106

4. When writing close harmony, how many parts are on each staff?

5. What is the most important rule to be observed in writing successions of common chords with the roots at the bass?

6. What results from writing two chords in the same position?

7. When is contrary motion especially to be observed?

8. What member of a chord may every note in the melody be?

9. Which degree of the scale cannot be a root? Which cannot be a third? Which cannot be a fifth?

10. What successions of chords do not, as a usual thing, sound well?

11. How may the dominant be written after the subdominant?

12. How may a succession of chords with the roots at the bass, in close harmony, be changed to open harmony?

13. How many parts are written on each staff in open harmony?

Note, -A score (vocal) written in this way is called a Short Score; when a staff is used for each voice it is called Open Score.

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mony?

Score; when a staff is

FIRST AND SECOND INVERSIONS IN FOUR PARTS 107

# CHAPTER XVIII

FIRST AND SECOND INVERSIONS IN FOUR PARTS

	A 1	2	3	4	5	B 1	2	3	4	C 1	2	:1	4	5	
6	000	2	3	°0,	0.10	18	000		1	000		11	1	10)	
						-11-	-				.",				
2	9	3	.0			0	3	*	-	1 =	•	-	-	"	

THE above is the chord of C, with the third, E, used as a bass. When a che.d is thus written, it is said to be in its first inversion.

- A, with the root at the top.
  - 1, root doubled.
  - 2, fifth doubled.
  - 3, root doubled at unison by two voices coming together on the same sound.
  - 4, fifth doubled in the same way.
  - 5, third doubled. (See special rule, p. 56.)
- B, with the doubled third at top. (See special rule.)
  - 1, root doubled, fifth omitted.
  - 2, fifth doubled, root omitted.
  - 3, root and fifth present, close harmony.
  - 4, same, open harmony.
- c, with the fifth at the top.
  - 1, fifth doubled.
  - 2, root doubled.
  - 3, third doubled. (See special rule.)
  - 4, root doubled at unison.
  - 5, fifth doubled at unison.

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When the third is used as a bass, the fifth is as good as the root to double.

Write the following chords in all the ways given in the above example.





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he above example.



ercises.









FIRST AND SECOND INVERSIONS	IN FOUR PARTS	109
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		7.

The first three exercises have the harmony indicated.

It is possible to write two chords in succession in the tierce position by doubling the third of one of them; in a descending passage double the third of the first chord; in an ascending passage double the third of the second. Ex. 1.

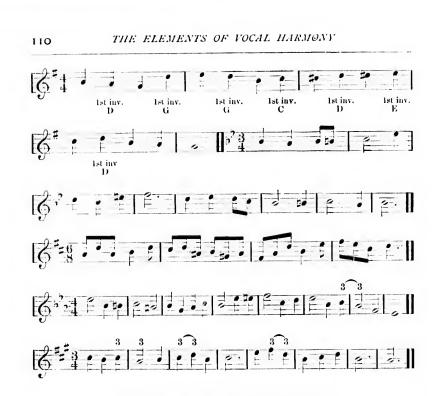
It is possible to write several chords in this way when the notes alternately ascend and descend. Ex. 2.



1. Tonic, 1st inversion. 2. Dominant, 1st inversion. 3. Subdominant, 1st inversion. 4. Dominant, 1st inversion. 5. Tonic, 1st inversion. 6. Tonic, 1st inversion. 7. Supertonic, 1st inversion.

When the raised note (3d) is in the melody, the root must be at the bass.





#### THE SECOND INVERSION IN FOUR PARTS

The rules here given are an addition to those given on p. 53, in threepart writing.

The fifth is the best member to double in the second inversion (see No. 1) in close harmony.

No. 2, same in open harmony.

The root is the next best member to double in the second inversion, No. 3. The next best is the third, No. 4.

No. 5 may be used; it gives the *effect* of a second inversion, although the root is omitted and the fifth occurs three times.



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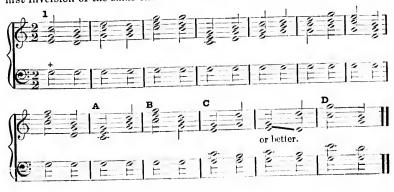
RECAPITULATION OF RULES FOR THE USE OF SECOND INVERSIONS

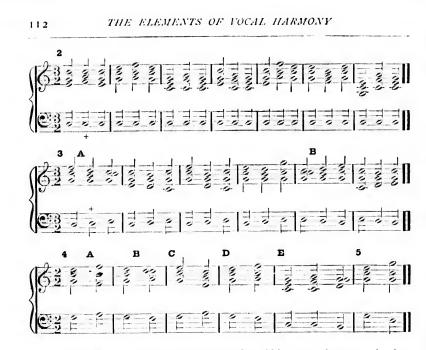
If the second inversion is a tonic chord, it is generally followed by the dominant chord, No. 1. Any chord in the scale may precede it. If the second inversion is a subdominant chord, it must have the tonic chord before it with the root at the bass, and generally after it also, with the root at the bass. No. 2.

If the second inversion is a dominant chord, it must have the tonic chord before it, the root at the bass; and after it, the third at the bass; or this may be reversed. No. 3.

If the second inversion is a tonic, or subdominant chord, it may be followed by any chord with the same bass note, or with a bass note one degree above or below that of the second inversion. No. 4.

If the second inversion is a tonic chord, it may be followed by the first inversion of the same chord. No. 5.





**A** and **B**, No. 1, are bad, because parallel fifths occur between the first and third voices. These may be avoided by writing one of the chords in open harmony, as at  $\mathbf{c}$  and  $\mathbf{D}$ .

No. 3. This succession sounds best when written as at A and B.

No. 4. A is best, B next, C next, D not satisfactory.

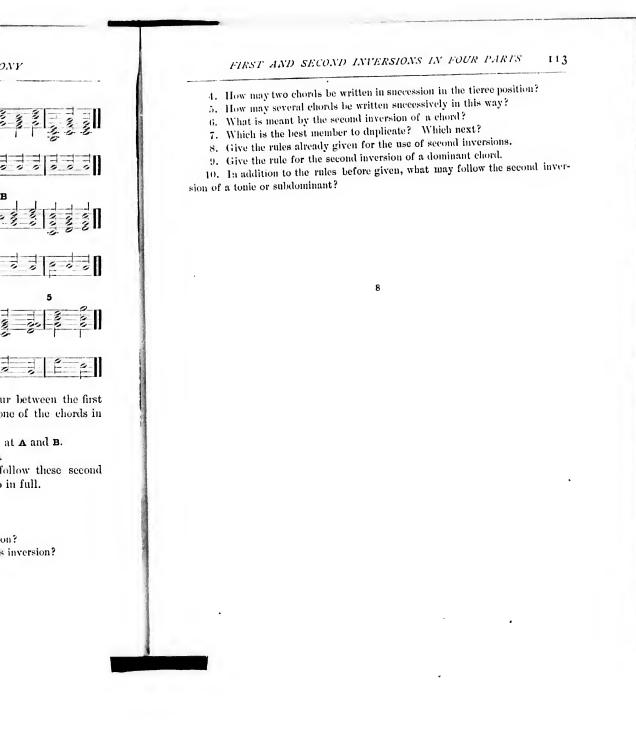
A few additional chords will be given that may follow these second inversions, when we get the chords of the related group in full.

#### REVIEW

1. What is meant by inversion? What by first inversion?

2. Which members of the chord may be doubled in this inversion?

3. Is there any choice between the root and the fifth?



# CHAPTER XIX

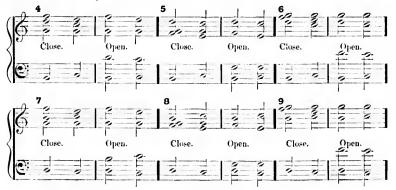
### THE CHORD OF DOMINANT SEVENTH

#### IN FOUR PARTS

W<sup>E</sup> have already given (Chapter XV) the dominant seventh chord and its progressions. In this chapter we will complete this subject by giving the dominant seventh chord in four parts — with its progressions — in every possible position and inversion, in close and open harmony. This example should be written in all keys until thoroughly mastered.



The root is doubled and the fifth omitted. This is often done if it is desired to have the fifth of the tonic present.



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ant seventh chord complete this sub-— with its progresand open harmony, chly mastered.







Nos. 1, 2, 3, dominant seventh; root at bass; No. 1, seventh at top; No. 2, fifth at top; No. 3, third at top.

Nos. 4, 5, 6, first inversion; that is, third at bass.

Nos. 7, 8, 9, second inversion; that is, fifth at bass.

Nos. 10, 11, 12, third inversion; that is, seventh at bass.

Observe that no matter how the chord is arranged, the members always move the same way; that is, —

Seventh, down one degree.

Fifth, down one degree (although it may move up, as in the next example).

Third, up one degree.

Root, up four or down five, to the root of the tonie; this is when the root is used as a bass. When it is not at the bass, it does not move, as it becomes the fifth of the tonic.



No. 1, fifth at top, root at bass; fifth ascends, doubling the third. No. 2, fifth at bass, seventh at top; fifth ascends, doubling the third. No. 3, fifth at top, seventh at bass; fifth ascends, doubling the third. These are the only eases in which it is well to make the fifth ascend. Observe that when it does ascend, it is either at the top or the bass.

#### SECOND PROGRESSION OF DOMINANT SEVENTH

The second progression is to the mediant (sixth).

The members of the chord move as before, except that the fifth must descend, and the third *may* descend when the fifth is at the top.

The root ascends one degree to the root of the mediant, and both roots must be at the bass.

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2	Close.	Open.	Close.	Open. '	N. B.
C 2	ÊÊ				

No. 1, seventh at top; 2, third at top; 3, fifth at top. The third may descend, but only in close harmony; in open, it must ascend, as at N. B., because if it descended, there would be successive fifths between the tenor and alto.

#### THIRD PROGRESSION

The dominant seventh of a major key may be followed by the dominant seventh of its relative minor. The following example shows how this progression may take place. We leave to the pupil the writing of the inversions and positions, open and close, enough having been done now to guide him.



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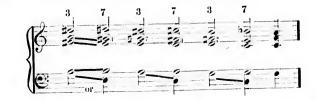
# THE CHORD OF DOMINANT SEVENTH

117

Seventh descends; fifth and third belong to both chords; root is raised chromatically, becoming third of the next chord. The black notes are to show the progression of the second chord; it being also a dominant seventh, it must have a resolution.

# SEQUENCE OF DOMINANT SEVENTHS IN FOUR PARTS

All the dominant seventh chords in the related group may be written in succession if, instead of resolving the third of each chord, it is lowered chromatically and made the seventh in the next chord.



Seventh and fifth descend; root may be stationary at the bass or go to the root of the next chord. Write this succession in all positions and inversions.

There are a few passages in which the dominant seventh ascends; they are as follows: in the third example the seventh is doubled, one going up, the other down. The first example is the most usual.



Remember that every chord with an accidental in it is a dominant, and the seventh must be added to it.

Dominants that are to have second or third progression are marked second or third; when not marked, give them the first.

In the first three exercises, notes in the melody that may be treated as sevenths are marked 7. Observe that they are always followed by the note one degree below.

The lowered leading note of the scale must be harmonized as the seventh of a chord, there being no other means of treating it at our disposal as yet.

Use inversions of the dominant seventh in preference to using the root as the bass, except, of course, when it is to have the second progression.



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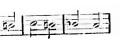
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THE CHORD OF DOMINANT SEVENTH

119

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#### REVIEW

- 1. What three progressions may the dominant seventh chord have?
- 2. How is a sequence of dominant seventh chords made?
- 3. How does the seventh move in the first progression? The fifth? The
- third? The root?
  - 4. How do they move in the second progression?
  - 5. In the third progression?
  - 6. In the sequence?
  - 7. In what cases may the fifth ascend in the first progression?
  - 8. May it ever ascend in the second progression?
  - 9. Which member of the chords must be at the bass in the second pro-

gression?

- 10. Does the third always ascend in the second progression?
- 11. In what cases may the seventh ascend?
- 12. When may a note in the melody be harmonized as the seventh of a chord?
- 13. Which degree of the scale when accidentally lowered must be made the seventh of a chord?

# CHAPTER XX

# OPEN HARMONY IN FOUR PARTS

WHEN inversions are used, the simple expedient of moving the second voice down an octave will not early second voice down an octave will not suffice to produce good fourpart vocal harmony. The following rules must be observed.

1, and most important, the rule already given, that two voices must never move together in fifths or octaves.

2. The alto and tenor must not be more than an octave apart at any time.

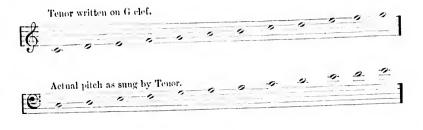
3. The voices must not cross each other.

4. The interior parts (alto and tenor) should have as few leaps as

possible. 5. When two or more chords in succession include the same sound, keep it in the same voice, if it is alto or tenor.

6. When a letter is altered by =, > or =, it must be retained in the same voice.

The best way to practise this kind of writing is on four staves, using the G clef for the tenor with the understanding that its pitch is an octave lower. Thus



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# OPEN HARMONY IN FOUR PARTS

121

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Study the following examples well. Observe that when the soprano and bass are less than two octaves apart, the harmony often becomes close.

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No. 1. At **A**, the fifth of the chord is omitted and the third doubled, because the tenor would move in fifths with the bass if it had the  $\mathbf{c}$  (black note).

From B to the end, the harmony is close.

No. 2 is the same melody with different treatment.

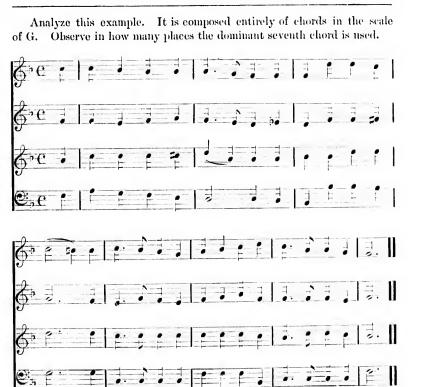
At  $\mathbf{A}$ , the tenor and bass hold the tonic and dominant (dou') ic pedal), while the soprano and alto move together in sixths. At  $\mathbf{B}$ , the bass only has a holding note; the other voices have the diminished chord. At  $\mathbf{C}$ , the seventh, in the alto, ascends as the bass moves up with it in thirds. At  $\mathbf{D}$ , the bass and alto hold the dominant, while soprano and tenor move in thirds. At  $\mathbf{E}$ , the fifth of the dominant is omitted for the purpose of making the final chord complete.





ant (don'she pedal), At **B**, the bass only d chord. At **C**, the it in thirds. At **D**, and tenor move in the purpose of mak-





OPEN HARMONY IN FOUR PARTS

Where are the dominant seventh chords? To what related scales do they belong?

Are there any examples of held notes with passages in thirds or sixths? All the exercises in the book should now be rewritten in four parts, using the common chords, their inversions, and the dominant seventh chords of the related group. At the same time, the four-part compositions in "The Normal Music Course" should be carefully studied.

# CHAPTER XXI

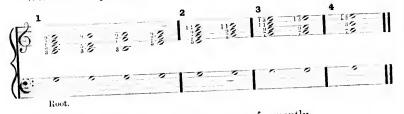
# ADDITIONS TO THE DOMINANT CHORD.

THE common chord and the dominant seventh chord are the most important of all the combinations; those that remain are chiefly r extensions of the dominant chord made by adding to it new members of the series of overtones, each one a third above the last. The following example gives all the available overtones that may be added. It will be seen that the addition of another third would begin the series over again.



Observe that the ninth and thirteenth may be either major or minor; both forms may be used when they are added to the dominant of a major key, but, if added to the dominant of a minor key, they must be minor. It is hardly necessary to say that it is not possible to sound them all together; four, or at most five, may be so sounded.

With the root present, the following groups may be used.



No. 1, root to ninth, major or minor, occurs frequently. No. 2, root to eleventh, not so frequent.



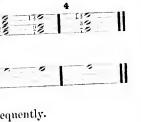
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#### CHORD.

th chord are the most at remain are chiefly to it new members of a last. The following be added. It will be the series over again.

either major or minor; he dominant of a major by, they *must* be minor. ble to sound them all

y be used.



#### ADDITIONS TO THE DOMINANT CHORD

125

No. 3, root to thirteenth, still less frequent.

No. 4, root to thirteenth with third and seventh, occurs frequently.

We will take these groups one by one, and give the rules for their use. No. 1, root to ninch. The ninth resolves by descending. It may not be put below the root or close to it. It rarely sounds well nuless either the ninth or the root is found in the preceding chord. The fifth must ascend when it is below the ninth. The ninth may resolve before the chord changes.

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Write the inversions of Nos. 1 and 2. The third, fifth, and seventh may be at the bass. Observe the rule above, about the ninth and root.

No. 1, progresses to tonic chord.

No. 2, ninth resolved first, then the rest of the chord; the tifth may descend, because the ninth being resolved, it will not move in fifths with it.

No. 3, the ninth, D, is a member of the preceding chord; the fifth is omitted; it is the best one to omit in four parts.

No. 4, the root is a member of the preceding chord.

Group No. 2 may be used as follows: --



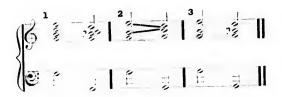
No. 1, eleventh descends to third of dominant, and ninth descends to root of dominant.

No. 2, eleventh ascends to tifth of dominant, and ninth ascends to third of dominant.

No. 3, eleventh is stationary; ninth and seventh descend; fifth ascends. This is rarely found.

Third group may only be used as follows : ---

126

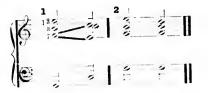


No. 1, thirteenth and eleventh descend to fifth and third of dominant; the ninth being changed to minor at the same time sounds better than if the major ninth was retained.

No. 2, same, with eleventh omitted, ninth ascending to third.

No. 3, ninth, descending chromatically.

Fourth group may be used as follows: ----



No. 1, thirteenth falling to root of tonic, first progression.

No. 2, thirteenth descends to fifth of dominant; in this case the E instead of being called a thirteenth may conveniently be considered as a changing note (Chapter IX).

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ng to third.

gression. it; in this case the E ly be considered as a

# ADDITIONS TO THE DOMINANT CHORD

127



No. 3, second progression. No. 4, third progression. Sequence may be made. Thus: —



These overtones are much more used in groups of four than with the root present; they move with more freedom when the root is omitted. Still, the rule that the dominant chord has three progressions, and the rule that sequences may be made of dominant harmonies, will always be found a reliable guide to their proper use. Breaking the series up into groups of four, we get the following nine groups: —

	1	2	3	4	5	6	7	8	9
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9	14	1	3	-8	0				
Root.									

No. 1 consists of root, third, fifth, seventh; counting from the *lowest* note, this group consists of major third, perfect fifth, and minor seventh.

No. 2 consists of third, fifth, seventh, major ninth; counting from the *lowest note*, this group consists of minor third, diminished fifth, minor seventh.

No. 3 consists of third, tifth, seventh, minor ninth; counting from the *lowest note*, this group consists of minor third, diminished fifth, diminished seventh.

No. 4 consists of fifth, seventh, major ninth, eleventh; from the *lowest* note it consists of minor third, perfect fifth, minor seventh.

No. 5 consists of fifth, seventh, minor ninth, eleventh; from the *lowest note* it consists of minor third, diminished fifth, minor seventh; therefore it is the same as No. 2; still there is no uncertainty as to its root if used in the key of C, because if it were third, fifth, seventh, major ninth, the root would be B<sup>2</sup>, the dominant of E<sup>2</sup>, a key that has no relation with the key of C.

The four remaining groups are added to complete the series; their use is very much restricted.

No. 6 consists of seventh, major ninth, eleventh, major thirteenth; from the *lowest note*, major third, perfect fifth, major seventh.

No. 7 consists of seventh, minor ninth, eleventh, major thirteenth; from the *lowest note* minor third, perfect fifth, major seventh.

No. 8 consists of seventh, major ninth, eleventh, minor thirteenth; from the *lowest note*, major third, perfect lifth, minor seventh.

No. 9 consists of seventh, minor ninth, eleventh, minor thirteenth; from the *lowest note*, minor third, perfect tifth, minor seventh.

The first five should be committed to memory as soon as possible, because, when it is desired to find the root of a chord of four letters, it is only necessary to arrange them in thirds, and then count the intervals from the *lowest* letter, and compare with the above table. We give some examples.

$$\begin{bmatrix} \frac{1}{6} & \frac{2}{3} & \frac{3}{2} & \frac{4}{3} & \frac{2}{32} & \frac{6}{32} & \frac{7}{32} & \frac{8}{3} & \frac{9}{32} \\ \hline \frac{1}{6} & \frac{1}{32} &$$

No. 1, letters arranged in thirds must be E G B D: from the *lowest* letter, minor third, perfect fifth, minor seventh; therefore it is fifth, seventh, ninth, eleventh, from A, dominant of D.

No. 2, letters arranged in thirds must be F= A C E'; i.e., minor

128

#### ONY

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enth; from the *lowest* or seventh; therefore a to its root if used in major ninth, the root no relation with the

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s soon as possible, befour letters, it is only the intervals from the give some examples.

8 9

B D; from the *lowest* therefore it is fifth,

A C E'; i.e., minor

#### ADDITIONS TO THE DOMINANT CHORD

120

third, dimmished fifth, diminished seventh; therefore, third, fifth, seventh, minor minth, from D, dominant of G.

No. 3, letters arranged in thirds must be D F  $\Lambda^{2}$  C; *i. e.*, minor third, jerfect fifth, minor seventh; therefore third, fifth, seventh, major minth, from B<sup>2</sup>, dominant of E<sup>2</sup>, or fifth, seventh, minor minth, eleventh, from G, dominant of C.

No. 4, letters arranged in thirds must be  $\Lambda \subset E^2$  G, same as last group; therefore either third, tifth, seventh, major ninth, from F, dominant of B<sup>2</sup>, or tifth, seventh, minor ninth, eleventh, from D, dominant of G.

No. 5, letters arranged in thirds must be E<sup>2</sup> G B<sup>2</sup> D<sup>2</sup>; *i.e.*, major third, perfect fifth, minor seventh; therefore root to seventh, dominant of  $\Lambda^2$ .

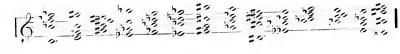
No. 6, letters arranged in thirds must be B<sup>2</sup> D<sup>5</sup> F  $\Lambda^2$ ; *i. e.*, minor third, perfect fifth, minor seventh; therefore fifth, seventh, major ninth, eleventh, from E<sup>2</sup>, dominant of  $\Lambda^2$ .

No. 7, letters arranged in thirds must be F- A=C=E; *i. c.*, minor third, diminished fifth, diminished seventh; therefore third, fifth, seventh, minor minth, from D=, dominant of G=.

No. 8, letters arranged in thirds must be D = F = A C =; *i. e.*, minor third, diminished fifth, minor seventh; therefore third, fifth, seventh, major ninth, from B, dominant of E, or fifth, seventh, minor ninth, eleventh, from G=, dominant of C=.

No. 9, letters arranged in thirds must be A C: E G; *i. c.*, major third, perfect fifth, minor seventh: therefore first, third, fifth, seventh, dominant of D.

Arrange the following groups in thirds and find the roots.



#### REVIEW

1. How are additions made to the dominant chord?

2. What are these sounds called?

3. How many may be added?

1 30

4. Why may the addition not be carried beyond the thirteenth?

5. Which overtones may be used in two forms?

6. What must the key be to admit of either major or minor ninth and thirteenth?

7. May both forms be used in the minor key?

8. May all these be sounded together?

9. How many, with the root present?

10. How does the ninth resolve?

11. May it be sounded below, or close to, the root?

12. How may the ninth be best introduced?

13. How do the fifth and third move?

14. Must the whole chord move when the ninth resolves?

15. What inversions may be made of this chord?

16. How may the eleventh move when used with the root?

17. What member must be omitted when the eleventh is used?

18. What member moves with the eleventh?

19. What members may be used with the thirteenth?

20. How does the thirteenth move?

21. What progressions may the chord have when the third and seventh are used with the thirtcenth?

22. What is the usual way of treating these overtones?

23. How many groups may be made from them?

24. How may the groups be distinguished?

25. Give the intervals that constitute each group, counting from the lowest letter.

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PROGRESSIONS OF DOMINANT HARMONIES

131

### CHAPTER XXII

## PROGRESSIONS OF DOMINANT HARMONIES

THE next step is to learn the rules that govern the use of these separate groups. It will be found that the law of the three progressions and the sequence may be applied in nearly every case. The first group, namely, root to seventh, has already been treated. The second group, namely, third, fifth, seventh, major ninth, may be used as follows: —



No. 1, first progression.

No. 2, third progression.

No. 3, sequence.

The root being omitted, these progressions may be inverted in any way.

Third group, third, fifth, seventh, minor ninth. This group is known as the diminished seventh chord, from the interval of diminished seventh between the third and minor ninth. It may be used as follows: ---



No. 1, first progression.

132

No. 2, the fifth descends, although it is below the ninth; it may do so only when the ninth is minor and is not at the top.

Chords of diminished seventh may be written in succession, either ascending or descending, by moving every note up or down a half tone. Thus: -

By changing enharmonically<sup>1</sup> the minor ninth in the diminished seventh chord, derived from the dominant of a major key, it becomes the diminished seventh chord, derived from the dominant of its relative minor. Thus: ----

It is therefore possible to substitute either one for the other at any time.

These cb rds should be written in every position and inversion with their progressions. The corresponding chords in the keys related to C are the following: -

No. 1, third to ninth, dominant of F with D? ; diminished seventh chord of F.

No. 2, third to ninth, dominant of G with E'; diminished seventh chord of G.

No. 3, diminished seventh chord of A minor.

<sup>1</sup> Enharmonic change is the substitution of one letter for another without a change of pitch, as ('5, 1), or A", (if.

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#### PROGRESSIONS OF DOMINANT HARMONIES

133

No. 4, diminished seventh chord of D minor.

No. 5, diminished seventh chord of E minor. Observe that by raising the root of the dominant of a major key, you get the diminished seventh chord of its relative minor. Thus, G B D F becomes G5 B D F. Also, that the seventh in the dominant of a major key is the ninth in the dominant of its relative minor. Thus:

	1	3	5	7
	G	B	D	FY
E	6:	в	D	$\left( \begin{array}{c} \mathbf{F} \\ \mathbf{F} \end{array} \right)$
1	3	5	7	9

Before proceeding to the next group we give some examples for analysis, in which this chord is used.

The first two examples are in three parts : -

Give the root of every chord.

State which members of the chord are used, which is at the bass, what their movements are.

Observe whether there are any notes held while the other parts move. Also, if there are any cases in which one or two members of a chord are held, while the other part or parts move from one member of the chord to another.

The last three examples are in four parts, for mixed voices. Analyze them in the same way. The student is carnestly advised to analyze in this way all the three-part songs and exercises in the Second Reader, Part II., of "The Normal Music Course" and the four-part songs in the Appendix to the Third Reader.

• 3 3 4 6



# 

#### REVIEW

1. What progressions may the second group have?

2. What progressions may the third group have?

3. What name is given to the third group?

4. When may the fifth descend in this group?

5. How may diminished seventh chords be written in succession?

6. How may the diminished seventh group of a major key be changed into the diminished seventh group of its relative minor?

7. How may the dominant seventh (first group) of a major key be changed into the diminished seventh group of its relative minor?

8. Which progression is this?

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9. How many degrees of the scale may be accidentally lowered? Which are they? How are they harmonized?

CHORD OF ELEVENTH AND THIRTEENTH

137

#### CHAPTER XXIII

#### CHORD OF ELEVENTII AND THRREENTH

THE fourth group from the fifth to the eleventh, with a major ninth, may be used as follows: —

No. 1, eleventh and ninth descend; seventh and fifth stationary.

No. 2, first progression. Observe that the eleventh is stationary, the fifth ascends a second  $(\mathbf{A})$  or a fourth  $(\mathbf{B})$ .

No. 3, first progression; seventh at bass; (A) seventh ascends one degree; (B) seventh descends one degree; (C) same, with fifth at top ascending a fourth; (D) seventh falls a fourth to root of tonic.

No. 4, first progression; ninth at bass.

No. 5, second progression; (A) fifth at bass, ascends a second; (B) seventh at bass, descends a second; eleventh stationary.

No. 6, third progression; (A) fifth stationary, becoming seventh in

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dominant of relative minor;  $(\mathbf{B})$  fifth ascends to root of dominant of relative minor;  $(\mathbf{C})$  fifth and seventh stationary; eleventh and ninth descend; in the third progression the eleventh descends.

No. 7, sequence of dominants; the first chord has the third, therefore cannot have the eleventh, as they may not be sounded together. The ninth (A) may be minor ( $\Lambda^{\flat}$ ) in all these examples, thus changing it to the fifth group: namely, fifth, seventh, minor ninth, eleventh. The second chord has fifth, seventh, minor ninth, eleventh.

No. 1 may be inverted, or written in any position.

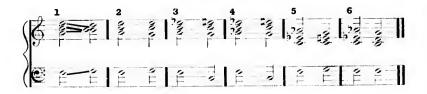
Nos. 2, 3, 4, 5 sound best as here given.

138

No. 6 may be inverted, or written in any position.

These chords should be written in every key until they become familiar.

The remaining groups may be used as follows, but they are not often met with in vocal writing.



No. 1, sixth group; seventh and ninth ascend; thirteenth and eleventh descend.

No. 2, same group followed by tonic.

No. 3, eighth group; minor thirteenth ascending, generally written D<sup>z</sup> in this case, but incorrectly, because the next example

No. 4, (ninth group) shows that the A may be flat, *i. c.*, minor ninth; and it is impossible for  $A^2$  and D<sup> $\pm$ </sup> to exist in the same chord.

Nos. 5 and 6 give other ways of using this last group; they are more often found than any of those preceding them.

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#### CHORD OF ELEVENTH AND THIRTEENTH

139

#### FOURTH AND FIFTH GROUPS

The use of the fifth, seventh, ninth, and eleventh, is so universal that a further discussion will prove helpful.

*Note.* The seventh group, namely, seventh, minor ninth, eleventh, major thirteenth, is hardly possible, it is so harsh.

Observe that the fourth and fifth groups consist of the second, fourth, sixth, and eighth degrees of the scale. These groups sound best when preceded by a chord that includes the eleventh. Thus: —

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(@	: ;	÷	11°	2		*	

No. 1, preceded by tonic; C, the eleventh in second chord, is root of tonic.

No. 2, by submediant; C is third in submediant.

No. 3, by subdominant; C is fifth in subdominant.

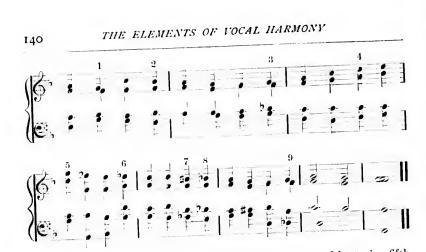
These groups sound next best when the eleventh enters by degree. Thus: —

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No. 1, preceded by supertonic chord.

No. 2, preceded by mediant chord (not often used). All these examples should be written in different inversions and positions in all the keys.

We give an analysis of one example to help the student in analyzing the examples which follow.



1.4

1, eleventh chord; seventh at bass, fifth at top, followed by tonie; fifth ascends to fifth of tonic. 2, eleventh chord; seventh at top, fifth at bass. 3, ditto, with minor ninth; seventh at bass falls to root of tonic. 4, eleventh chord in the related key of C, followed by dominant of F, according to rule for succession of dominant chords. 6, dominant eleventh of F with minor ninth; the ninth and eleventh descend; the seventh and fifth are stationary. 7, dominant (diminished seventh) of C. 8, dominant of F with eleventh and minor ninth; succession of dominants. 9, dominant of F, eleventh and minor ninth. At 5 the seventh B? ascends, because the bass takes the third of the tonic A.

In the first example the eleventh chords are marked +.

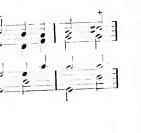
In analyzing, state which member is at the bass, which at the top, and which progression is given to the chord.





blowed by tonic; fifth a t top, fifth at bass. to root of tonic. 4, lominant of F, accorddominant eleventh of ; the seventh and fifth of C. 8, dominant of minants. 9, dominant h B<sup>2</sup> ascends, because

ed +. which at the top, and



141 CHORD OF ELEVENTH AND THIRTEENTH 11 11 11 0 00 100 14 0 · 00 1 1 1100 . 50 1 :0 9-11 00 20 20 20 20 20 8 || .

#### REVIEW

1. What progressions may the fourth group have?

2. Give the movements of the members of the chord in the first progression? The second? The third?

3. How may the sequence of dominant harmonies be made with this group?

4. How may this group be changed to the fifth group?

5. Does this change affect the progression?

6. Of which degrees of the scale does this chord consist?

7. What is the best way to introduce the eleventh?

8. What is the next best?

142

9. Give the movement of the members of the sixth group, of the eighth, of the ninth.

10. Which of these is most commonly used?

NOTE. — These various groups are often used by modern composers, with excellent effect, in ways that do not conform to any of the rules here given. This free use of dissonant combinations is generally found in instrumental works; it is hardly possible, and not to be commended in vocal writing, which should always be characterized by smoothness and melody. Then the free use of these dissonant combinations renders the intonation so difficult for voices as to make it well-nigh impossible to sing them in tune. SUPERTONIC HARMONY

143

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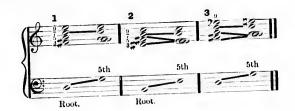
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omposers, with excellent . This free use of dissohardly possible, and not racterized by smoothness s renders the intonation hem in tune.

## CHAPTER XXIV

## SUPERTONIC HARMONY

THERE is another way of treating chords of the seventh and ninth, the distinguishing feature of which is that the seventh is stationary and becomes the root of the following chord. A seventh or ninth chord treated in this way is called a *supertonic harmony* to distinguish it from a *dominant* harmony. It is so called because its root will be found to be the supertonic of the scale of which its stationary seventh is the keynote. The example that follows will show how the various members move.



No. 1, supertonic harmony of C major with major ninth; the major ninth is stationary; it becomes the third in the tonic. The seventh is stationary; it becomes the root in the tonic. The fifth descends, the third ascends; consequently they meet on the fifth of the tonic. The root, when used as a bass, must also go to the fifth of the tonic; therefore the tonic is in its second inversion.

No. 2 is the same harmony in A minor; the ninth is minor according to the law that the ninth must be minor in minor keys. As the major ninth is stationary in major keys, the minor ninth must be so in minor keys.

No. 3 is the same as No. 1, except that the ninth is minor. To follow with C major, the ninth has to ascend chromatically. If the root is used

with the ninth, one member must be omitted, in four-part writing; the best to omit is the fifth.



The above are the three preceding chords with the fifth omitted. Like the dominant harmony, this chord is generally used in groups of four sounds, either root to seventh or third to ninth.

It is most frequently used with the third as a bass; next with the fifth as a bass. When the root is in one of the upper parts, it goes to the third of the tonic. If the root is used as a bass it must be repeated in an upper part and the fifth must be omitted, otherwise the tonic that follows will be without its third.



No. 1, third at bass, root present.

No. 2. third at lass, major minth, root omitted.

No. 3, third at bass, minor ninth, root omitted.

No. 4, fifth at bass, root present.

No. 5, fifth at bass, major binth, root omitted. No. 6, fifth at bass, minor ninth, root omitted. No. 7, root at bass and at top, fifth omitted.

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fifth omitted. ally used in groups of

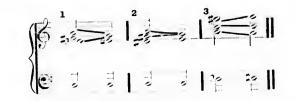
next with the fifth as it goes to the third of eated in an upper part t follows will be with-

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#### SUPERTONIC HARMONY

145

Write these chords with every possible change in the position of the upper notes; then write them in other keys. The seventh and minor ninth may be used as bass.

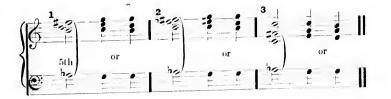


No. 1, seventh at bass, minor ninth, root omitted. (The root and major ninth do not sound well when seventh is bass.) This chord is often written as at No. 2; that is, with D<sup>z</sup> instead of E<sup>2</sup>.

No. 3, minor ninth at bass.

#### CHORD OF AUGMENTED SIXTH

This name is given to a chord that is made from a dominant or a supertonic harmony; first, third, fifth, seventh, or third, fifth, seventh, minor ninth, by chromatically lowering its fifth.



Note. — Although this chord moves like a dominant when it goes to the chord of G, the chord of G can hardly be considered as a tonic, but as the dominant of C. If it is a tonic, it ought to sound equally well if minor, which it does not, although used sometimes by modern composers.

10

No. 1, D Fz Å<sup>2</sup> C; progressing as supertonic of C and dominant of G; the root present, the lowered fifth at the bass (it is nearly always at the bass).

No. 2, root D omitted; minor ninth added.

No. 3, the seventh may be doubled, as in this example.

The interval between  $\Lambda^2$  and F<sup> $\sharp$ </sup> is an augmented sixth and gives its name to the chord; the augmented sixth (ten half steps) and its inversion, the diminished third (2 half steps), complete the list of intervals.

The augmented sixth chord with root present is called the French sixth; with minor ninth (root omitted), the German sixth; with the seventh doubled, the Italian sixth. These names are little used now. Although any member of the chord may be used as a bass, the following inversion is the one most frequently used, preceded by the subdominant in the tierce position.



Study the analysis given of the following example, then analyze the exercises which follow in the same way.



146

#### MONY

C and dominant of G; s nearly always at the

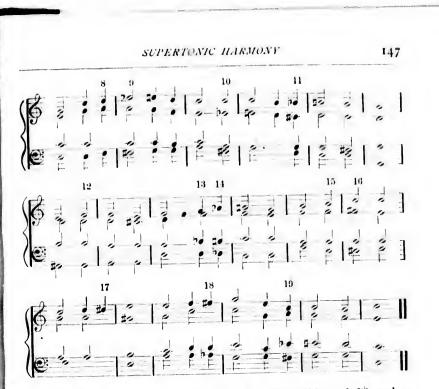
mple.

ed sixth and gives its teps) and its inversion, of intervals.

alled the French sixth; th; with the seventh used now. Although he following inversion g subdominant in the

uple, then analyze the





1 and 2, supertonic; harmony of C. 3, the addition of B<sup>5</sup> makes this the dominant seventh of F; it is followed by the dominant of its relative minor, 4. 5, diminished seventh of relative minor. 6, diminished seventh of C. 7, same. 8, dominant eleventh of C, followed by 9, supertonic harmony. (This progression is often used.) 10, supertonic harmony of C. 11, supertonic harmony of G. 12, Same; of D minor. 13, dominant eleventh of F, followed by augmented sixth (D<sup>5</sup> is the lowered fifth). This progression is the same as No. 8. 15, dominant eleventh of A minor, followed by supertonic harmony. 16, 17, augmented sixth of A minor, followed by dominant (D $\sharp$  being the raised note must be the third; then B must be root and F $\ddagger$  the fifth; therefore F $\ddagger$  is the lowered fifth). 18, dominant eleventh, followed by augmented sixth. 19, supertonic harmony.

THE ELEMENTS OF FOCAL HARMONY 148 6ªe 30 8 (ette 3. 100 1 -100 8 50 E 3: • . . CH I 100 10 0 01 == == 20 " e ? 1.1 (C:





#### REVIEW

1. What is the distinguishing feature in the movement of the members of a supertonic harmony?

.

2. Which member of the following chord does the stationary seventh become?

3. What is the name of the chord that follows the supertonic harmony?

4. How does the major ninth move?

5. How does the minor ninth move in major keys?

6. How in minor keys?

7. To which members of the tonic do the third and fifth move?

8. To which the root when at the bass? When not at the bass?

9. In what forms is this chord generally used?

10. Which member is most frequently used as a bass?

11. What other inversions may be used?

12. How is an augmented sixth chord made?

13. Which member is generally used as a bass?

14. What are the progressions of this chord?

15. In what form is the inversion of this chord generally used?

16. What names are given to the various forms in which this chord is used?

#### CHAPTER XXV

#### CHORDS OF PARALLEL MINOR AND AUGMENTED FIFTH

THERE still remain some other ways of treating accidentally raised or lowered notes by means of common chords.

The lowered third and sixth of the scale may be harmonized as thirds in common chords, or the lowered sixth may be the root of a common chord in which the lowered third is the tifth.

Thus: C E' G, F A' C, A' C E'.

It will be found on examining the scale of C minor that these three ehords are found in it. No. 1 is the tonic; 2, the subdominant; 3, the ehord on the sixth. C minor and C major are called parallel scales because they begin with the same keynote, and when the above chords appear in C major, they are said to be *borrowed* from the parallel minor. The following examples will show how they are generally used.



150

MONY

#### MENTED FIFTH

accidentally raised or

armonized as thirds in ot of a common chord

ninor that these three e subdominant; 3, the parallel scales because above chords appear parallel minor. The used.



## CHORDS OF PARALLEL MINOR AND AUGMENTED FIFTH 151

No. 1, preceded by the tonic of the major, followed by the dominant.

No. 2, preceded and followed by the dominant. (N. B. The dominant is always a major chord, whether the key is major or minor.)

No. 3, subdominant of minor, preceded and followed by tonic of major.

No. 4, same, followed by dominant.

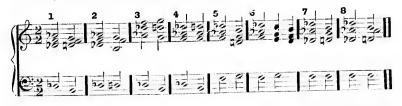
No. 5, the three chords of the parallel minor written in succession.

These chords must never follow, or be followed by, one of the minor chords belonging to the major scale (i. c., the mediant, submediant, or supertonic) with one exception, as follows:



the submediant followed by the subdominant of the parallel minor.

The second degree (supertonic) of the scale may be lowered, and may have a major chord written on it; if used with the root at the bass, it is followed by the dominant; if with the third at the bass, it may be followed by the dominant or the second inversion of the tonic; when used this way, the third is generally repeated. This chord may be preceded by the tonic, subdominant, or one of the chords of the parallel minor.



Nos. 1, 2, 3, 4, chord on lowered supertonic; root at bass, followed by dominant in various positions.

Nos. 5, 6, 7, 8, first inversion of this chord, followed by dominant or by second inversion of tonic.

A raised note may be treated as the augmented fifth of a major chord. This raised fifth is in reality only a passing tone to the next chord, but it is convenient to treat a group thus formed as a common chord with sugmented fifth. As there are only three major chords in the scale, only three of the raised notes that may be introduced may be treated in this way. In C these raised notes are GE, CE, and DE, and they will appear as augmenied fifths in the chords C E GZ, F A CZ, and G B DZ. Any chord may follow that contains the note to which the augmented fifth ascends.

- and	2 2	and the	1400	0.0.0
				*

2

No. 1, tonic with augmented fifth.

152

No. 2, subdominant with augmented fifth. No. 3, dominant, with augmented fifth. Observe that the seventh may be used with the augmented fifth, and the chord may have the first or third

progression. In the example that follows all these chords will be found.

Note. The rule that to find the root of a chord the letters must be arranged in thirds, applies also to the augmented sixth chord. Thus: ---

No. 1, in thirds, gives major third, diminished fifth, minor seventh; therefore D is the root.

No. 2, in thirds, gives diminished third, diminished fifth, diminished seventh; therefore D must be the root, as a diminished seventh always means that a minor ninth is added and the root omitted.

#### '0.VY

## wed by dominant or

th of a major chord, next chord, but it is hord with augmented scale, only three of ed in this way. In C appear as augmented Any chord may follow seends.

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e that the seventh may · have the first or third

be found. rd the letters must be th chord. Thus:---

1 fifth, minor seventh;

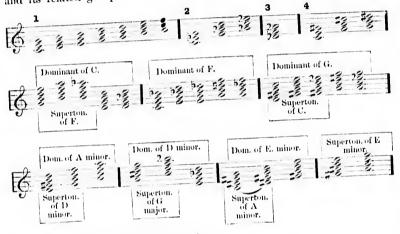
nished fifth, diminished inished seventh always tted.



N. B. See groups 6 to 9, page 127, derived from the dominant.

We have now given all the combinations and successions that may be brought under definite rules. The few that are not accounted for may be learned by observation better than by attempting to give rules for them, as the result would most likely be a "darkening of counsel by much speaking." We venture to say that if the rules and examples given here are

thoroughly mastered, no difficulty will be found in analyzing any vocal composition whatsoever; or, if the student is possessed with the gift of music, the constructing of such compositions. We append here a table giving in one view all the combinations that are possible in the key of C and its related group.



No. 1, common chords of the scale.

154

No. 2, common chords of the parallel minor scale.

No. 3, common chord on lowered supertonic.

No. 4, major chords with sich augmented.

In addition to these, the chords on the lowered supertonics of every member of the group may be used.



#### ONY

analyzing any vocal sed with the gift of append here a table ssible in the key of C





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CHORDS	OF PARALLEL M	INOR AND AUGM	ENTED FIFT	1 155
- <del>0</del>	4	5		
6.'? ge	20 4 20 4	Land Contraction	18 p <sup>2</sup> 3 8 3	3-11
e j j	0 0 0 000			2

1, F A C, lowered supertonic of E minor.

- 2, B<sup>2</sup> D F, lowered supertonie of A minor.
- 3, E2 G B2, lowered supertonic of D minor.
- 4, A7 C E2, lowered supertonic of G major.
- 5, G? B? D?, lowered supertonie of F major.

6 and 7, lowered supertonic of C followed by supertonic harmony. This is the only way in which it is possible to write in succession two chords having the same letter in different forms as the root, the root of the sixth being D2 and of the seventh Dz.

#### REVIEW

- 1. How may the lowered third and sixth of the scale be treated?
- 2. From what scale are these chords borrowed?
- 3. What are scales beginning on the same keynote called?
- 4. How must these chords be preceded and followel?
- 5. What exception is there to this rule?
- 6. How is the chord of the lowered supertonic formed?
- 7. How is it used?
- 8. How may some raised notes be treated?
- 9. Is this augmented fifth really a member of the chord?
- 10. How does it move?
- 11. How is the augmented fifth chord followed?
- 12. May the dominant seventh be used with the augmented fifth?
- 13. What progressions may it have?
- 14. May the lowered supertonic chords of the related keys be used?

## CHAPTER XXVI

## FURTHER REMARKS ON MELODY

W E have already explained and illustrated the perfect cadence (Chapter XVIII). This cadence is used at the end of each section of a melody (with occasional exceptions). At the close of the first and third phrases, what is called a half cadence is often used. A half cadence consists of the tonic chord, second inversion, followed by the dominant chord as the final chord of the phrase.



This half cadence may be made in any related key. In the example that follows, the same phrase of melody is made to end with a half cadence; first in F, second in G, third in A minor, fourth in D minor, fifth in E minor; *i. e.*, all the keys related to C in turn.

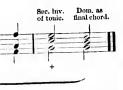


156

IONY

#### DY

the perfect cadence he end of each section close of the first and used. A half cadence wed by the dominant



key. In the example nd with a half cadence; in D minor, fifth in E





In the more modern forms of lyric melody, modulations outside of the related group will often be found. Melodies also may be found in which there is no cadence or half cadence until the end is reached.

It is impossible to give rules that will cover every departure that may be made from the simple forms here given. But in the great majority of lyrics, the rhythmical basis will be found to correspond with these examples.

In this, as in all other branches of the study of music, as indeed of all other subjects, the student must help himself by study and observation of good models, a storehouse of which, of every degree of complexity, may be found in the books of the "Normal Music Course" and the "Cecilian Series of Study and Song," the songs of Schubert, the Part-songs of Mendelssohn, and others.

We append a few remarks on setting poetry to musie. In English poetry, what is called a poetic foot consists of two or three syllables. Every line of poetry consists of a certain number of these feet. The commonest foot is made up of a short or unaccented syllable, followed by a long or accented syllable. This kind of foot is called an Iambus, and verse written with this foot is called Iambie verse. The most familiar examples are to be found in hymns — this sign ~ is used to denote a short and this – a long syllable.

## Ŏ rēn | děr thânks | tǒ Gōd | ǎbôve |

This line has four feet in it. A stanza (generally but wrongly called a verse) containing four lines, each with four Iambic feet, is called in hymnelogy Long Metre. Thus:

158

) rēn l	dēr th	ānks	to G	őd	el	0016
) rēn Fhe foun	tain	of	e 1	er	'al	love
The foun Whose-mer Has stood	cy	firm	through	a	ges	Past
llas stood	and	shall	for	e	ver	last

If we take away one foot from the second and fourth lines, we get what is called Common Metre, or Ballad Metre.

ŏ	thôn	frŏm	whôm	ăll göod	nëss flows
Ĩ	lift	my	heart	to thee	
	all		SOF	rows con	Incis woes
	r Lord	re	mem	ber me.	

By taking away a foot from the first, second, and fourth lines, we get what is called Short Metre.

A chārge	tő köep	I have	
A God	to glo	ri 15	
A ne	ver dy	ing soul	to save
And fit	it for	the sky	

The accents of the verse and those of the music must always coincide; therefore the first syllable of an Iambus should never be set on the first or third beat of the measure in  $\frac{4}{4}$  time, or on the first in  $\frac{3}{4}$  time, or the first or fourth in  $\frac{6}{3}$  time. Therefore, in setting Iambie verse, always begin with the last beat of a measure. Thus:

Ă | chārge tǒ kēcp Ĭ | hāve

Four lines of Long, Common, or Short Metre should make eight bars of music, if written with four syllables to the measure (the best way to write it), or sixteen bars, if written in  $\frac{2}{2}$  time; *i. e.*, half notes to the measure. Long Metre will make eight measures all in quarter notes; but in

#### MONY

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ts woes

nd fourth lines, we get

sāve

must always coincide; ever be set on the first or st in  $\frac{3}{4}$  time, or the first verse, always begin with

hāve

should make eight bars heasure (the best way to a, half notes to the measin quarter notes; but in

## FURTHER REMARKS ON MELODY

Common Metre, the second and fourth lines must end the dotted half notes, to fill up the foot that is lacking at the end of these lines. The reason for this is that lyric melody must be divisible into notives, phrases, and sections, and the law is so imperious that the verse has to conform

to it. In Short Metre there must be a dotted half note at the end of the first, second, and fourth lines, for the same reason.

If a Common Metre tune is written in  $\frac{3}{4}$  time, there must be two meas-

ures at the end of the second and fourth lines. Long Metre in  $\frac{3}{4}$  time, two syllables to the measure, makes sixteen measures.

syllables to the measure, makes sixteen measures. When the accent of the Linkow is reversed, that is, when the first syllable is accented, the foot is called a Trochee, and verse written in this metre is called Trochaic verse. Freehaic hymns are not designated by special names, as are the Linkow hymns just mentioned, but are distintrished by figures which indicate the number of syllables in each line, such as 7s, 8s and 7s, etc. The second and fourth lines of Trochaic hymns always end with the first half of a foet, *i. e.*, an accented syllable.

Sā v Ere Sin	riŏur re and	brēathe pose want	ăn our we	Even spir come thou	Ing its con canst	blēssIng seal fēssIng heal	8	and	7.
Thou o	anst	save	and	thou	canst	near	I		

Trochaic verse must always be set with the accented syllable at the beginning on the first beat of the measure. The long syllable at the end of the second and fourth lines must have a measure all to itself.

In all the varieties in which eight and seven syllables are combined, the eight syllable line ends with an unaccented syllable, the seven, with

an accented syllable, except in Iambic verse. The next kind of foot is called a Dactyl, and verse written in it is called

Dactylic. It consists of a long, followed by two short syllables. Dactylic lines generally end with one, or with two, accented syllables.

Thus: -

159

Brightest	and	best of	thĕ	söns	ŏf	thě	mörning	
Distant An	our	därkněss	and	lend	ns t	hine	aid	
Ston of	the	East the	ho	rı	zon	a	dorning	
Guide where	our	infant	Re	dee	mer	is	late	

Verse of this kind may be treated best in  $\frac{4}{4}$  time. The stanza will make eight measures, as follows: —

The two following lines are to be treated in the same way.

The next kind of foot is called the Anapest. Anapestic verse is rarely used in hymns. The Anapest consists of two short, followed by a long syllable. One of the most familiar examples is the following: ---

'Twas the night | before Christ | mas and all | through the house Not a crea ture was stir | ring not e | ven a mouse

This verse, when set to music, must begin with the last beat of a measure, in order that the accent may fall on the first and third beats. Thus: --

 'Twas the
 night before Christmas and
 all through the house

 \*
 \*
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In the works of good poets many departures will be found from the exactness with which hymns are (or ought to be) written. The most usual departures are the introduction of the Dactyl in Trochaic verse, or of the Anapest in Iambic verse.

Beauti | ful is the | sun Ŏ | strangers |

160

ONY

mörning aid dörning s huid

The stanza will make

rning C

aid

ne way. apestic verse is rarely , followed by a long llowing:--

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h the last beat of a first and third beats.

ough the house

ill be found from the tten. The most usual ochaic verse, or of the

rs |

FURTHER REMARKS ON MELODY

161

This is a Trochaic line in which the second foot is a Dactyl. In the next example in fambic metre the third foot is an Anapest.

Thou beek | onest | with thy mai | led hand

It would require a work of some length devoted entirely to this subject to treat it exhaustively. We append a stanza in which there are several irregularities which very much enhance its beauty.

And the hood | ed clouds | like friars | Tell their | beads in | drops of | rain And pat | ter their dole | ful prayers But their prayers | are all | in vain

A much more difficult task is presented by unmetrical words, such as passages from the Psalms or other books of the Bible. In setting passages of this kind to music, the first thing to be observed is that the important words in the text must fall on the accents of the measure; next, that an accented syllable must never fall on the unaccented beat, or an unaccented syllable on the accented beat. All words of two syllables are either Iambic, like bèlievē, ă wāke, prö-chaīm, or Trochaic, like Fā thěr, Sā víour, strāngěr. Even when both syllables are short, one is accented, as merry, sinner. The first syllable must fall on an accent, or on the first of two notes to one

beat. Another important point is this: an article, preposition, or conjunction should never be found at the beginning of a measure. The important words in a sentence are, verbs, nouns, adjectives; also pronouns and adverbs in a less degree.

The meaning of a sentence may be entirely altered by a change in the emphasis of certain words caused by placing them in different parts of the measure. Thus: —

and

Thou art the King of Is-ra-el Thou art the King of Is-ra-el Thou F F

have a totally different meaning. These two readings also illustrate the fact that a pronoun may or may not be an important word in the sentence.

When about to set such words to music, they should be read over (aloud is best), and the accented and unaccented syllables carefully observed; also the parts of speech, the important words, and last and most important, the meaning of the sentence. For example:—

The | Heavens declare the | glory of God the | firmament sheweth forth his | handiwork | day unto day | uttereth speech | night unto night | sheweth forth knowledge.--

The words marked + are the important words; the syllables are marked according to their accent.

It will at once be seen that the import of the sentence is

1st, Hearens - declaring glory.

2d, Firmament - showing handiwork.

3d. Day - uttering speech.

162

4th, Night - showing knowledge.

Therefore the above division by bars preserves and emphasizes the *meaning*, as music always does. In notes this would appear as follows: —

The Heavens de - clare	the glo - ry of	God the fir - ma - ment
shew - et' forth his	han - di - work	day un - to day
nt - ter - eth speech mi	ght un - to night	shew-eth forth knowl-edge

It is often necessary to repeat words or parts of a sentence in this kind of writing; it should be done with great judgment in the choice of the word or phrase to be repeated. If a single word, it should be one of the impor-

## FURTHER REMARKS ON MELODY

103

tant words, — a verb is about the best, next a pronoun, if accented, — but a single word should never be repeated more than twice. For example, in the sentence, "Who art Thou?" we may set it, "Who — who — art Thou?" and gain in effect; but if we set it, "Who — who — who — art Thou?" it verges dangerously near the ludicrous.

When repeating part of a sentence, it must be a part that may be separated from the rest of the sentence without endangering its meaning, or suggesting another meaning. For example, there is an old-fashioned anthem to the words, "I will wash my hands in innoceney," in which bass, tenor, alto, and soprano all announce in turn "I will wash;" then all together, "I will wash my hands;" then a pause, before they relieve the anxiety of the listeners by adding, "in innoceney."

To avoid such ineptitudes, study good models — the choral works of Mendelssolm, Haydn, Handel (not always impeceable). Above all, impress yourself with the meaning of the words and with the seriousness of your task, which should ever be, especially in such cases, not the making of music for which the words are merely an apology, but the adding to the words that augmented force and beauty that is the province of music.

#### NY

a also illustrate the rd in the sentence. ould be read over lables carefully oband last and most e: —

nt shëwëth förth his | night | shëwëth förth

yllables are marked

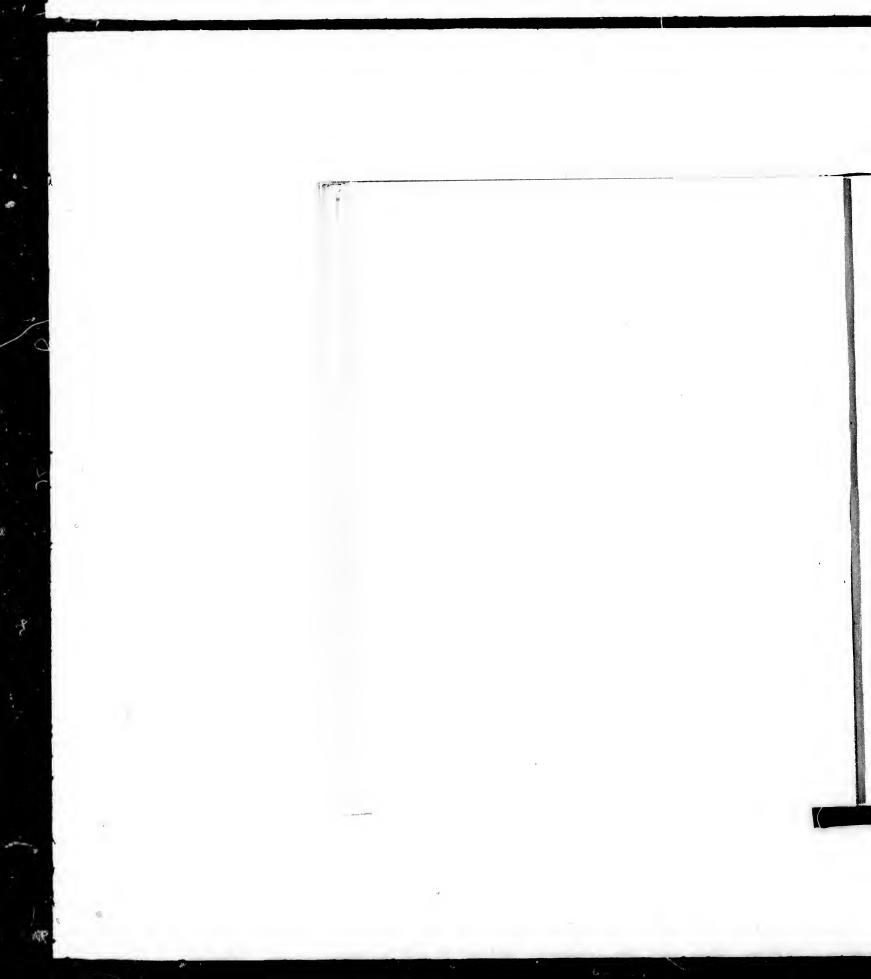
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un - to day

h forth knowl-edge

entence in this kind he choice of the word be one of the impor-



## INDEX

#### ENHARMONIC Change, 132.

Fust Progression, 69. Fonr-part Harmony, 100. French Sixth, 146.

GERMAN Sixth, 146. Grace Note, 47. Gregorian Scale, 2.

HARMONIC Scale, 80. Hypodorian Scale, 2. Hypolydian Scale, 2. Hypophrygian Scale, 2.

IAMBUS, 157. Imperfect Consonance, 23. Interval, 3, 4, 5, 6, 10, 15, 19, 20. Inversion, 6. Ionian Mode, 2. Italian Sixth, 146.

#### KEYNOTE, 6.

LEADING TONE, 7, 20. Long Metre, 157. Lydian Scale, 2. Lyric Melody, 11, 12, 157.

Maron Chord, 49. Major Scale, 2. Major Sixth, 5. Mediant, 6. Melodic Minor Scale, 94. Melody, 10, 156. Metre, 157. Minor Chord, 49. Minor Scale, 2, 79. Minor Sixth, 5.

ACCIACATURA, 47, 48. Anapest, 160. Appoggiatura, 43, 48. Augmented Dissonance, 25. Angmented Fifth, 80. Angmented Fifth Chord, 152. Augmented Fourth, 4, 25, 26, 36. Angmented Saxth Chord, 145, 146. Anthentic Mode, 2.

BACH Minor Scale, 99. Ballad Metre, 158. Ballads, 11. Bass, 51.

CADENCE, 55. Changing Notes, 43, 44, 62, 63. Chord Combinations, 49. Close Harmony, 51, 52, 101. Common Chord, 49, 100. Common Metre, 158, 159. Consonances, 23. Contrary Motion, 19, 20.

DACTYL, 159. Diminished Chord, 49. Diminished Dissonance, 25. Diminished Fifth, 4, 25, 26, 36. Diminished Fourth, 80. Diminished Seventh Chord, 131. Direct Motion, 19. Dissonance, 23, ?0, 35, 43, 45, 46. Dominant, 6. Dominant, 6. Dominant Harmonies, Progression of, 131. Dominant Seventh Chord, 69-74, 89, 114, 117. Dorian Scale, 2.

Majore canade

#### 166

Motive, 12.

Modulation, 75, 157.

NATURAL Scale, 79.

ORLIQUE Motion, 19, 20. Octave, 5, 19.

#### INDEX

Relative Minor, 79. Resolution, 43, 45. Resolution of Dissonance, 23. Rhythm, 10. Root, 49.

SCALE, 1. Second, 3. Second Progression in Dominant Seventh, 116. Secondary Rhythm, 10. Section, 11. Semitone, 5. Sequence of Dominant Seventh Chord, 90, 117. Sequences, 15, 20. Short Metre, 158, 159. Subdominant, 6. Subdominant Chord, 12, 49. Submediant, 7. Successions of Common Chords, 101. Supertonic, 6. Supertonic, 6. Supertonic Harmony, 143, 144. Suspension, 45, 66.

TETRACHORDS, 2, 3. Third Progression of Dominant Seventh, 116. Tierce Position, 100, 102, 103. Tonic, 6. Tonic Chord, 12, 49. Two-part Combinations, 15.

Organ Point, 58. Overtones, 124, 127. PARALLEL Minor Chords, 150, 151.

Octave Position, 100, 102, 103.

Open Harmony, 51, 52, 101, 120.

Parallel Motion, 19. Parallel Scales, 150. Passing Tones, 30-41, 61-68. Pedal, 58. Perfect Close, 55. Perfect Close, 55. Perfect Consonances, 23. Perfect Fifth, 4, 22. Period, 11. Phrase, 11. Phrase, 11. Phrase, 13. Plagal Modes, 13. Plainsong Scales, 2. Primary Rhythm, 10.

QUINT Position, 101, 102, 103.

RELATED Keys, 75. Related Scales, 3. nee, 23.

Dominant Seventh, 116. 0.

t Seventh Chord, 90, 117.

12, 49.

on Chords, 101.

143, 144.

of Dominant Seventh,

102, 103.

ns, 15.

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