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A handbook of fundamentals of music

Jane Claire Scott

University of the Pacific

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A HANDBOOK
OF
FUNDAMENTALS OF MUSIC

A Thesis
Presented to
the Faculty of the Conservatory of Music
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

Jane Claire Scott
June 1951
PREFACE

Object

The object of this book is to provide the beginner with a background of musical experience to strengthen his own musicianship so that he may possess confidence in his own ability and venture to be a creative person. The work in this book is strictly preparatory and is intended as a starting point.

Method of Approach

The subject matter has been presented as separate units finally combined in the creative writing of melodies.

It is intended, however, that three, four or more activities should take place in each period of study. From the first day the class meets, everyone should begin to sing numbers.  

Every member of the class should familiarize himself with the piano keyboard. The instructor should give simple note and rhythmic dictation. The use of the I, IV, and V chords should be used to harmonize melodies long before the class has reached chords in this study.

Some attention should be given to listening to both individual performance and recorded music as frequently as possible. Good music is not for the talented few but for everyone.

The author prefers the use of numbers rather than syllables because of the direct carry-over into harmony. However, Syllables could be substituted.
The basic conducting strokes should, also, be included. Either the piano or recorded music can be used for this purpose.

Eventually, as the members of the class begin to develop confidence, the instructor should encourage members to lead the class in certain phases such as conducting and singing. There is no substitute for participation.

The author is convinced that the music student must feel secure with musical materials. Syllables or numbers must not become ends in themselves, which has so often been the case. Musical enjoyment, through rote singing, reading music, listening, and creativity must be the aim of every teacher.

The development of an aesthetic response combined with a thorough knowledge of basic musical facts will bring forth the urge to create. Only then will teachers, students and children alike find learning to read music a satisfying experience.
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PART I
CHAPTER I
Notation.

The problem of writing music has been a difficult one: through the ages certain symbols have been adapted. One of the early historical attempts to show the rise and fall of a melodic line was by means of shorthand-like characters called neumes.¹

```
\[ \text{\textcopyright} \]
```

Toward the end of the twelfth century neumes assumed more definite shapes, characterized by the use of square forms. They changed into what were later to be called notes and ligatures, for example:²

```
\[ \text{\textcopyright} \]
```

Today we know these symbols as Roman Chorale Notation.

Our notes eventually evolved from these characters. In the eleventh century, a theorist drew a red line across the page and marked it F. The neumes were written on the line, and higher or lower pitch was indicated above or below the line. This clef sign today is our bass clef sign \( \text{\textcopyright} \) or baritone clef sign or F clef and indicates the F line. Soon afterwards two other lines were added and called C and G. These three letters became our present clef signs: \( \text{\textcopyright} \) G or treble clef, \( \text{\textcopyright} \) or C clef, \( \text{\textcopyright} \) F or bass clef. It is also used as the baritone clef sign.

¹See, Primitive Notation, p. 204 in The Notation of Polyphonic Music 900-1600 by Apel.
²Ibid. p. 217
The number of lines in a staff varied in different parts of Europe. Guido d'Arezzo (995-1050) perfected the four line staff. However, in Germany, as late as the fourteenth century neumes were written without a staff; while staves of one, two, and three lines frequently occur in the twelfth and thirteenth century manuscripts. At the close of the sixteenth century, the number of lines to the staff became standardized; four for Gregorian Chant and five for other music.

The present staff consists of five lines and four intervening spaces:

<table>
<thead>
<tr>
<th></th>
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<tbody>
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<td></td>
</tr>
</tbody>
</table>

It can be a treble clef, bass clef, baritone clef or C clef staff according to the sign and where it is placed.

The G clef or treble clef is derived from a Gothic G. The G clef or treble clef must cross the fourth line and encircle the second line. Encircling this second line marks G.

The F clef or bass clef is derived from a Gothic F. The bass clef sign must start on the fourth line and circle to the second line. A dot must be placed on each side of the fourth line. Placing the dot on either side of this line marks F.

When the F clef is placed on the third line, and a dot is placed on each side of the third line, it is known as the baritone clef.
The C clef is derived from a Gothic C. This clef is called the C clef; also alto clef and tenor clef. Whatever line or space it is placed on becomes C' or middle C.

When the G clef, or treble clef, and the F clef, or bass clef are used together, as in piano music, they produce really one large staff or eleven lines with the middle line omitted. The eleven line staff is known as the Great Staff. Since eleven lines are difficult to read, the middle C line is omitted except when needed, and then a broken line is used.

Added lines above or below the staff are for notes which are higher or lower than the lines on the staff. These added lines are called leger lines.

The vertical lines crossing the staff are called bar lines.
All music is easiest thought of in terms of the piano keyboard. The quickest and easiest way to understand the distances between notes is to visualize the keyboard.

In the diagram of the following keyboard, there are two groups of black keys. One group has two black keys, and the other group has three black keys. C always appears in every octave to the left of the group of two black keys.

The black keys are one-half step away in sound from the white keys on either side of them. There is one whole step between consecutive white keys with the exception of E and F, and B and C. Since there are not any black keys on the piano between E and F, and between B and C, the distance between them is a half-step in each case.

If a half-step is formed by raising the tone one-half step, it is said to be sharpened (#). If a half-step is formed by lowering the tone by one-half step, it is said to be flatted, (b). See page 50.

If C is raised to C# and D is lowered to Db, then one realizes that these two different names sound the same black key. In a like manner, every black key may have two names.

The musical alphabet consists of A, B, C, D, E, F, and G. As you can see on the above keyboard, after G is reached the series of notes begins again with A. The unit A to A is called an octave from the 8 letters it contains. If you call the first A one (1) and count up to the next A it is eight (8). One and eight are the same pitch eight keys apart in sound. The term "key" refers here to the black and white keys of the keyboard. Later on in the book the word key is also used to indicate the key of scales in the major or minor mode. (See Page 53). Exercise 1. Go to the keyboard and find the different Cs.
Bar lines were first little short lines above the words and music to help several singers keep together; but with the development of the metric signature in the seventeenth century, notes represented a given length of time as well as a given pitch; and the bar line was extended completely through the staff and came to indicate the present day measure.

A measure is the distance between two bar lines on a staff.

It is sometimes incorrectly called a bar.

\[
\text{\underline{MEASURE}}
\]

The lines and spaces are designated as follows:

### Treble Clef

\[
\begin{align*}
\text{E} & \quad \text{G} & \quad \text{B} & \quad \text{D} & \quad \text{F} & \quad \text{A} & \quad \text{C} & \quad \text{E} \\
\end{align*}
\]

### Bass Clef

\[
\begin{align*}
\text{G} & \quad \text{B} & \quad \text{D} & \quad \text{F} & \quad \text{A} & \quad \text{C} & \quad \text{E} & \quad \text{G} \\
\end{align*}
\]

### C Clef

\[
\begin{align*}
\text{F} & \quad \text{A} & \quad \text{C} & \quad \text{E} & \quad \text{G} & \quad \text{B} & \quad \text{D} \\
\end{align*}
\]

### Tenor Clef

\[
\begin{align*}
\text{D} & \quad \text{F} & \quad \text{A} & \quad \text{C} & \quad \text{E} & \quad \text{G} & \quad \text{B} \\
\end{align*}
\]

For purposes here, it is necessary to know the notes of the lines and spaces called the Great Staff and, also, these notes which appear on the leger lines and spaces above and below the Great Staff. The Great Staff has been extended by the use of leger lines, and the octaves have been identified as to their position on the Keyboard. For example: C¹ is always middle C on the piano.

Observe the different names for the different octaves in the following extended great staff.
THE GREAT STAFF

Exercise 2 through 6.

2. Draw a great staff and place the following pitches:
   C, c, C¹, c², g, g², G, G¹, d, d¹, d², D, F, f¹, f², f, a¹, A,
   a, e, e², e¹, E, b¹, b², b, B.

3. Make up ten words on the great staff. Use a different octave
   for each letter. For example: f¹, a, C, e².

4. Be able to find any note in any octave on the piano. Listen to
   the difference between octaves. Try to recognize the octave in
   which a note is played. For example: c, c¹, c².

5. Play on the piano the following black keys. As you play, tell
   what other name it has. For example: C# can, also, be called Db.
   Play: G#, E♭, F#, G#, B♭.

6. Play the following in the different Octaves:
   C¹, d¹, D¹, G¹, A¹, C², D², F², G², A², B¹, C³, E¹, G¹, B¹, D¹, F¹,
   G¹, B¹, C¹, D¹, F¹, G¹, B¹, C², D², F², G², A², B¹, C³, E¹, G¹, B¹, D¹, F¹,
NOTATION OF NOTES

| Whole Note | Whole Rest |
| Half Note | Half Rest |
| Quarter Note | Quarter Rest |
| Eighth Note | Eighth Rest |
| Sixteenth Note | Sixteenth Rest |

Learning to notate properly is most important. Several hours should be devoted to the practice of notation under critical supervision.

There are basic strokes one should master.

If one is notating whole notes, he should make this stroke \( \) and call it "over". The next stroke should be "under" \( \). Thus, one has the whole note over/under \( \). These are the basic strokes for notating both the whole note and the half note. The half note must have a stem \( \). All stems, on all notes with stems, are made with a downward stroke. Start from the top and proceed to the note. Do not go from the note with an upward push. The downward stroke eventually becomes a swift stroke.

Such notes as the quarter note \( \), the eighth note \( \), and the sixteenth note \( \), are made in about four strokes. The body of the note is made in about three strokes using a back and forth motion on the same spot \( \), with the fourth stroke being the stem \( \). Never draw a round circle and fill it in. It slows down notation and notes seldom are uniform in size. Uniformity in the notation is essential.

The notation of music must be as pleasing to the eye, as the sound it represents is pleasing to the ear. All stems should be the same length so that one has the feeling of symmetry. The stems can be
practiced by themselves | | |, then eventually added to the notes as they appear on the staff.

The third line is always the turning point for stems, particularly when one is writing a melody or solo part. The stems go up until they reach the third line.

Then the stems go down as the notes proceed up.

On the third line the stems may go either up or down according to the direction of the melody.

The eighth note is made like a quarter note with the addition of a flag on the stem ♩. Likewise, a sixteenth note made with the addition of two flags, ♩.

In music, rests are symbols which indicate silence for the length of time specified by the metric signature.

The quarter-rest ♩ is the most difficult rest to make. First draw this ♩ (the half of a diamond) then draw a C on the bottom of it, ♩.
The quarter-rest is placed on the staff as follows:

\[ \text{quarter-rest} \]

The whole-rest hangs beneath the fourth line

\[ \text{whole-rest} \]

and the half-rest is placed above the third line.

\[ \text{half-rest} \]

The half rest and whole rest should be made with a backward and forward motion in the same spot. The whole rest hangs from the fourth line and the half rest is slightly above the third line. The eighth-rests are made from a slight dot into a sort of seven. The sixteenth is \( \frac{1}{16} \). These rests usually look like this on the staff:

\[ \text{sixteenth rest} \]

Practice in Notation

Exercise 7.

Carefully notate fifteen of each of the following symbols:

A. Treble clef
B. Bass clef
C. Whole note - whole rest
D. Half note - half rest
E. Quarter note - quarter rest
F. Eighth note - eighth rest
G. Sixteenth note - sixteenth rest
Exercise 8

Place ten quarter notes and ten half notes on consecutive lines and spaces on the staff. Be sure the stems are correctly placed and symmetrical in that each stem has approximately the same length.
CHAPTER II

Notes and Rests

<table>
<thead>
<tr>
<th>Note</th>
<th>Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole note</td>
<td>Whole rest</td>
</tr>
<tr>
<td>Half note</td>
<td>Half rest</td>
</tr>
<tr>
<td>Quarter note</td>
<td>Quarter rest</td>
</tr>
<tr>
<td>8th note</td>
<td>8th rest</td>
</tr>
<tr>
<td>16th note</td>
<td>16th rest</td>
</tr>
</tbody>
</table>

Metric Signature or Time Signatures

4 The top number of a metric signature or time signature tells how many beats in a measure.

2 The bottom number tells what kind of a note shall receive one beat.

The following numbers on the bottom of the metric signature mean:

<table>
<thead>
<tr>
<th>4</th>
<th>4</th>
<th>4</th>
<th>4</th>
<th>4</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>4</td>
<td>8</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

A whole note receives one beat.
A half note receives one beat.
A quarter note receives one beat.
An eighth note receives one beat.
A sixteenth note receives one beat.

A dot after a note increases the value of the note by one-half. For example, if the quarter note is tied to an eighth note (\(\text{quarter note} \ldots \text{eighth note}\)) the value is equal to a dotted quarter. A tie joins two or more notes together on the same line or space making one continuous sound. A slur is a joining of two

\[\text{tie}\]
or more notes on different lines or spaces, to secure smooth production.

The tie is used here to show the proper value of dotted notes.

The dot is placed under the beat it receives in the rhythmic exercises to show the correct value of the dot. (1 up 2 up). In printed music it is placed next the note. (4, 4, 4).

The top number of a metric signature can be any number, however, the usual numbers are: 2, 3, 4, 5, 8, 9, 12.

Common metric signatures are:

\[
\begin{align*}
& 2 \quad 3 \quad 2 \quad 3 \quad 4 \quad 6 \quad 2 \quad 3 \quad 4 \quad 6 \quad 12 \\
& 2 \quad 2 \quad 4 \quad 4 \quad 4 \quad 8 \quad 8 \quad 8 \quad 8 \quad 8 \\
\end{align*}
\]

C -- this sign means common time or 4 time.

∅ -- this sign means cut time or 2 time.
Counting Time

Every beat consists of two parts or two halves, a "down" part, which is strong, and an "up" part which is weak. The notes are placed directly under the beat or part of beat, which ever they receive. (See bottom of page for example)

It is important, when learning to count time, for everyone to use physical motion.

The ball of the foot should be tilted up in the air, the heel of the foot being stationary. The ball of the foot comes down for the "down" part or strong part and continues evenly down - up, down, up, etc. It is well to have arm motion accompany the action of the foot in the beginning. If the meter should, for example, be \( \frac{4}{4} \), count evenly one - up, two - up, three - up, four - up. The beats can be compared to the pendulum of a clock. They remain even and the notes are fitted into the beats. The beats do not follow the notes.

Practicing the following exercises, by using physical motion, will help to bring about coordination and a graphic understanding of note value.

Always look at the metric signature before beginning. First count aloud one full measure and then begin. Sing "ta," sustaining the tone for the full value of the note.

Example to Practice

\[
\begin{align*}
\text{\( \frac{4}{4} \)} & \quad \text{\( \text{\footnotesize 1 up} \)} & \quad \text{\( \text{\footnotesize 2 up} \)} & \quad \text{\( \text{\footnotesize 3 up} \)} & \quad \text{\( \text{\footnotesize 4 up} \)} \\
\text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} \\
\text{\( \text{\footnotesize \downarrow} \)} & \quad \text{\( \text{\footnotesize \downarrow} \)} & \quad \text{\( \text{\footnotesize \downarrow} \)} & \quad \text{\( \text{\footnotesize \downarrow} \)} & \quad \text{\( \text{\footnotesize \downarrow} \)} \\
\text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} \\
\text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)} & \quad \text{\( \text{\footnotesize \uparrow} \)}
\end{align*}
\]
Examples to Practice

4 1 up 2 up 3 up 4 up
a d

b

c

d

e

f

g

h

i

J

2 up

4 1 up 2 up
a d

b

c

d

4 1 up 2 up 3 up 4 up

4 1 up 2 up 3 up
Examples to Practice

2 1 up 2 up
a  

b  

c  

d  

e  

f  

g  

h  

i  

j  

k  

l  

2 1 up 2 up

3 1 up 2 up 3 up
a  

b  

c  

d  

e  

f  

g  

h  

i  

j  

k  

l  

4 1 up 2 up 3 up 4 up

4 1 up 2 up 3 up 4 up

a  

b  

c  

d  

e  

f  

g  

h  

i  

j  

k  

l  

2 1 up 2 up

3 1 up 2 up 3 up
Examples to Practice

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 \\
\hline
1 & 2 & 3 & 4 \\
\hline
\end{array}
\]
Examples to Practice

2 1 up 2 up

a. \( \uparrow \) \( \downarrow \) \( \uparrow \) \( \downarrow \)
b. \( \uparrow \) \( \downarrow \) \( \downarrow \)
c. \( \uparrow \) \( \downarrow \) \( \downarrow \)
d. \( \uparrow \) \( \downarrow \) \( \downarrow \)
e. \( \uparrow \) \( \downarrow \) \( \downarrow \)
f. \( \uparrow \) \( \downarrow \) \( \downarrow \)
g. \( \uparrow \) \( \downarrow \) \( \downarrow \)
h. \( \uparrow \) \( \downarrow \) \( \downarrow \)
i. \( \uparrow \) \( \downarrow \) \( \downarrow \)
j. \( \uparrow \) \( \downarrow \) \( \downarrow \)
k. \( \uparrow \) \( \downarrow \) \( \downarrow \)
l. \( \uparrow \) \( \downarrow \) \( \downarrow \)

2 1 up 2 up

a. \( \uparrow \) \( \downarrow \) \( \downarrow \)
b. \( \uparrow \) \( \downarrow \) \( \downarrow \)
c. \( \uparrow \) \( \downarrow \) \( \downarrow \)
d. \( \uparrow \) \( \downarrow \) \( \downarrow \)
e. \( \uparrow \) \( \downarrow \) \( \downarrow \)
f. \( \uparrow \) \( \downarrow \) \( \downarrow \)
g. \( \uparrow \) \( \downarrow \) \( \downarrow \)
h. \( \uparrow \) \( \downarrow \) \( \downarrow \)
i. \( \uparrow \) \( \downarrow \) \( \downarrow \)
j. \( \uparrow \) \( \downarrow \) \( \downarrow \)
k. \( \uparrow \) \( \downarrow \) \( \downarrow \)
l. \( \uparrow \) \( \downarrow \) \( \downarrow \)

3 1 up 2 up 3 up

a. \( \uparrow \) \( \downarrow \) \( \downarrow \)
b. \( \uparrow \) \( \downarrow \) \( \downarrow \)
c. \( \uparrow \) \( \downarrow \) \( \downarrow \)
d. \( \uparrow \) \( \downarrow \) \( \downarrow \)
e. \( \uparrow \) \( \downarrow \) \( \downarrow \)
f. \( \uparrow \) \( \downarrow \) \( \downarrow \)
g. \( \uparrow \) \( \downarrow \) \( \downarrow \)
Examples to Practice

2 1 up 2 up
4

4 1 up 2 up 3 up 4 up
4

Exercise 9

Write 10 examples using notes, dots, and rests in the following meters. Be sure the dot is placed under the beat it receives:

A. 4, 3, 2, 4.  B. 2, 3, 3, 2.

4 4 4 8 2 2 8 8
Examples to Practice

d 3 1 up 2 up 3 up 2 1 up 2 up

8 3 1 up 2 up 3 up 2 1 up 2 up

Examples to Practice
Examples to Practice
1. Examples to Practice

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.
Exercise 10

Copy & complete the following measures using notes, dots, and rests.

1. 1 up 2 up 3 up 4 up
   a. joy
   b. joy
   c. joy
   d. joy
   e. joy
   f. joy
   g. joy
   h. joy

2. 1 up 2 up 3 up
   a. joy
   b. joy
   c. joy
   d. joy
   e. joy
   f. joy
   g. joy

3. 1 up 2 up 3 up
   a. joy
   b. joy
   c. joy
   d. joy
   e. joy
   f. joy
   g. joy

4. 1 up 2 up 3 up
   a. joy
   b. joy
   c. joy
   d. joy
   e. joy
   f. joy
   g. joy
Exercise 11

Copy & complete the following measures using notes, dots, and rests.

<table>
<thead>
<tr>
<th>Measures</th>
<th>( \frac{3}{8} )</th>
<th>( \frac{2}{8} )</th>
<th>( \frac{4}{8} )</th>
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<tr>
<td>b.</td>
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<td>c.</td>
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<tr>
<td>d.</td>
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<tr>
<td>e.</td>
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<td>f.</td>
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<tr>
<td>g.</td>
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</table>
Triplets

A triplet is a group of three notes equivalent in time to two ordinary notes of the same value. Examples:

\[ \text{triplet} = \text{eighth notes} \]

\[ \text{triplet} = \text{eighth notes} \]

The three indicates 3 to a beat. Since we do not have 3rd notes in music, we have, by the number 3, lessened the value of the 8th notes to one-third of a beat each. There are several ways which help one learn to count triplets.

Instead of counting down - up, one may count down - middle - up, putting one note between the down and the up, for example:

\[ \text{triplet} \]

or one can say:

\[ \text{triplet} \]

\[ \text{triplet} \]

One might say Dor-o-thy Dor-o-thy Dor-o-thy

Each time the 1st beat is the strong part. In three-four meter, the feeling of beats is "strong" "weak" "weak". Count according to the metric signature.

Practice in the use of Triplets

\[ \text{triplet} \]

\[ \text{triplet} \]

\[ \text{triplet} \]

\[ \text{triplet} \]

\[ \text{triplet} \]

\[ \text{triplet} \]
Practice in the use of Dots and Triplets

1 up 2 up 3 up 4 up
1 up 2 up 3 up 4 up
1 up 2 up 3 up 4 up
1 up 2 up 3 up 4 up
1 up 2 up 3 up 4 up
1 up 2 up 3 up 4 up
Exercise 12

Practice in the use of Dots and Triples

Syncopation is emphasis on the "up-part" or fraction of a beat.

Exercise 13

Complete ten examples in each of the following meters. Demonstrate your knowledge of triplets and syncopation as well as the regular use of notes, dot, and rests: \( \frac{4}{4}, \frac{3}{2}, \frac{3}{4}, \frac{2}{4}, \frac{3}{8} \).
Practise in Syncopated Rhythms
Duple and Triple Pulsation

Until now you have been concerned with learning to count simple meters. There are compound meters as well as simple meters, and both kinds are classified according to pulsation. Either they are in Duple pulsation, such as found in marches, or in triple pulsation, such as found in walzes. For purposes here, we might say that if the top number of common metric signatures can be divided by 2 or 3 they are duple. If the top number can only be divided by 3 it is triple. Such meters as 5 \( \frac{4}{4} \) and 7 \( \frac{4}{4} \) are usually combinations of both triple and duple meters.

The common type metric signatures may be divided accordingly:

<table>
<thead>
<tr>
<th>Simple Meters</th>
<th>Compound Meters</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 3 2 3 2</td>
<td>4 6 9 12 4 4</td>
</tr>
<tr>
<td>8 8 4 4 2</td>
<td>8 8 8 8 4 2</td>
</tr>
</tbody>
</table>

Duple Pulsation                              Triple Pulsation

| 2 4 2 4 2 4 6 12       | 3 9 3 3                   |
| 2 2 4 4 8 8 8 8       | 8 8 4 2                   |

In 6 meter, the eighth notes are grouped in "threes"

\[ \text{Correct } \frac{8}{8} \text{  } \text{Incorrect } \frac{8}{8} \]

so the duple feeling is maintained. If grouped in "twos" \[ \text{Correct } \frac{8}{8} \text{  } \text{Incorrect } \frac{8}{8} \], the rhythm automatically becomes \( \frac{3}{4} \) which is triple. In 6 time, the duple pulsation must be retained.

Notice the similarity of notes but the difference in pulsation.
Practice the following examples in 6 meter.

\[
\begin{array}{cccccc}
\text{a} & 6 & 1 & 2 & 3 & 4 & 5 & 6 \\
\text{b} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{c} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{d} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{e} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{f} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{g} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{h} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{i} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{j} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{k} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{l} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{m} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{n} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{o} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{p} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\text{q} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} & \text{tie} \\
\end{array}
\]
Practice the following examples in 6 meter.

Exercises: 14

- Complete 10 examples in 6 time, and contrast it with 3 meter. Each line must use some notes and rests, but the pulsation must be different.

Examples to Practice
Examples to Practice

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

Examples to Practice

1.
Examples to Practice

2.

3.

4.

5.

6.

Examples to Practice in 6/8

6 1 2 3 4 5 6 8
a. \[ \begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 & 6
\end{array} \]

b. \[ \begin{array}{cccc}
1 & 2 & 3 & 4
\end{array} \]

c. \[ \begin{array}{c}
1 & 2 & 3 & 4
\end{array} \]

d. \[ \begin{array}{cccc}
1 & 2 & 3 & 4
\end{array} \]

e. \[ \begin{array}{c}
1 & 2 & 3 & 4
\end{array} \]

In 12 meter, the duple feeling is retained in the grouping of four pulsations as 1 4 7 10. As according to the metric signature there are 12 beats divided into 4 pulsations.
Examples to Practice in 12/8

12
8

1 4 7 10

Examples to Practice in 9/8

9
8

1 4 7 10
In 9 meter the triple is retained in the grouping of 3 pulsations.

Examples To Practice in 9/8

a. \[ \text{[Illustration of music notation]} \]
b. \[ \text{[Illustration of music notation]} \]
c. \[ \text{[Illustration of music notation]} \]
d. \[ \text{[Illustration of music notation]} \]
e. \[ \text{[Illustration of music notation]} \]
f. \[ \text{[Illustration of music notation]} \]
g. \[ \text{[Illustration of music notation]} \]
h. \[ \text{[Illustration of music notation]} \]
i. \[ \text{[Illustration of music notation]} \]
j. \[ \text{[Illustration of music notation]} \]
k. \[ \text{[Illustration of music notation]} \]
l. \[ \text{[Illustration of music notation]} \]
m. \[ \text{[Illustration of music notation]} \]
n. \[ \text{[Illustration of music notation]} \]
o. \[ \text{[Illustration of music notation]} \]
p. \[ \text{[Illustration of music notation]} \]
Exercise 15. Complete 10 examples in each of the following meters using notes, dots, and rests: $9, 3, 12, 6, 8, 8, 8, 8$

Exercise 16. The following are four measure examples. Copy and identify the meter, and place the bar lines in the proper place.

a. $\frac{d}{d} \frac{d}{d} \frac{d}{d} \frac{d}{d} o. ||$

b. $\frac{\chi}{\chi} d o. \frac{\chi}{\chi} \frac{\chi}{\chi} d \frac{\chi}{\chi} d \frac{\chi}{\chi} d ||$

c. $\frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} d ||$

d. $\frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} d ||$

e. $\frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} d ||$

f. $\frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} d ||$

Exercise 17. The time value of familiar melodies are given. Identify the melody.

a. $\frac{2}{4} \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | d. ||$

b. $\frac{3}{4} \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | d. ||$

c. $\frac{4}{4} \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | d. ||$

d. $\frac{6}{8} \frac{\chi}{\chi} \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | d. ||$

e. $\frac{2}{4} \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} | \frac{\chi}{\chi} | \frac{\chi}{\chi} | \frac{\chi}{\chi} | d. ||$

f. $\frac{3}{4} \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} \frac{\chi}{\chi} | \frac{\chi}{\chi} | \frac{\chi}{\chi} | \frac{\chi}{\chi} | \frac{\chi}{\chi} | d. ||$

(See answers on page 196)
CHAPTER III

Basic Conducting Strokes

There are basic conducting strokes with which everyone should be familiar.

1 is always the down-beat.

In ¾ meter the stroke is:

The wrists should be limber. Practice motions horizontally back and forth, and vertically up and down. Pretend to have a paint brush in the hand as if painting. This will help to free the movement of the wrist and arm.

In 3 meter the stroke is:

In 2 meter the stroke is:

(The stroke bounces on 1 or seems to come about ¼ up again and twists for 2. It is a reflex action. As long as there is sound there should be conducting movement. The minute the conductor's motion stops, sound should cease. As long as there is motion there should be sound. No motion should be made without a purpose.)

In 6 meter the stroke is:
The preparation for the first beat is that of making a U.

\[ \downarrow \text{Preparatory} \downarrow 1 \]

Take a breath as you make this preparatory motion. Imagine that you are making the initial tone.

\[ \downarrow \text{Breathe} \downarrow 1 \]

The group being directed will come in on the first beat exactly if the proper preparatory motion is given.

If a piece begins on a "pick-up" beat, for example:

\[ \text\{ Staff notation image \} \]

the pick-up beat receives the U motion. Therefore, the hand should be drawn back as the motion of a striking snake so there is some preparation for the U \( \quad \downarrow 4 \rightarrow \) hand drawn back to anticipate the motion.

\[ \text\{ Staff notation image \} \]

a quick breathe

\[ \downarrow 1 \]

and make the U.

The preparatory motion should be of the same speed as the first beat.

The symbol \( \overline{\text{\( \circ \) \}}} \) a hold, over a note indicates that the note should be held longer than its metric value and for an indefinite length of time. The conductor is at liberty to sustain this note according to his discretion. The hold is indicated by lengthening slowly the beat-
stroke the hold receives. If, for example, the second beat is held

\[ \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \], the stroke is

reflex action

slowly
moving
2nd beat

When the sound is to stop drop the fingers or hand slightly and then
move ahead to the next beat.

If the hold is to continue into the next beat there is a reflex
action at the end of the hold leading into the next beat. Other motions
for holds on different beats could be:

\[ \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \] or \[ \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \]

reflex action at
the end
of the hold
3rd
beat.

Sometimes several notes in a measure are held, for example,

\[ \frac{3}{4} \frac{3}{4} \frac{3}{4} \frac{3}{4} \]

reflex action

Here each beat is sustained and each has its own reflex action carrying
into the next beat.
Loudness and softness are also determined by conducting motions. Loud qualities are determined by broader strokes. Soft qualities are determined by smaller strokes. A light quality is determined by holding the baton higher than usual. Staccato effects are determined by making the baton have a more detached reflex.

Facial expressions are all important. Look the way you wish the music to sound. Keep erect posture, and eliminate any motions which would detract from personal attractiveness on the podium and in front of an audience.
Haydn - Surprise Symphony - 2nd Movement

Elgar - Pomp and Circumstance - (trio)

Sousa - The Fairest of the Fair March
Grieg - Peer Gynt Suite - Hall of the Mt. King

Grieg - Peer Gynt Suite - Funeral Music of Asa’s Death

Strauss - Tales of the Vienna Woods - Waltz

Grieg - Peer Gynt Suite - Aminta’s Dance

Beethoven - Symphony No. 5 - 2nd Movement
Suggested Music to Sing for Conducting

The Blue Bells of Scotland
Auld Lang Syne
Carry Me Back to Old Virginny
Loch Lomond
Old Folks at Home
Londonderry Air
Red River Valley
Angels We have Heard On High

Adeste Fideles
Hark the Herald Angels Sing

Wait for the Wagon
Billy Boy
The Blue Tail Fly
Dixie
Waltzing Matilda
Joy to the World
Oh! Susanna
De Camptown Races
She'll be Coming Around the Mountain

Lullaby - Brahms
Oh! My Darling Clementine
Flow Gently, Sweet Afton
Star Spangled Banner
The First Noel

Santa Lucia
Sweet Betsy from Pike
Drink to Me Only With Thine Eyes
Green Leaves
Seven Joys of Mary
Wassail Song
Whoopsee Ti Yi Yo
When Johnny Comes Marching Home
Silent Night
Review

1. What do the clef signs mean?
2. Between what white keys do half-steps occur?
3. Draw a keyboard from memory.
4. Locate the following pitches on the keyboard:
   \[ \text{c}^1, \text{C}, \text{c}^2, \text{f}, \text{a}^1, \text{A}, \text{Contra-Great E}. \]
5. What other names are there for the following notes on the keyboard?
   \[ \text{f}^\#, \text{C}^\#, \text{G}^\#, \text{B}^\#, \text{E}. \]
6. Give a general definition that will cover all metric signatures.
7. What is the name of the dividing line on the treble staff for turning the stems up or down when writing a melody?
8. Is your notation limited to a minimum stroke?
9. Notate all the different types of notes and rests.
10. What metric signatures are classified as duple pulsation? What metric signatures have a triple pulsation?
11. Write 5 examples using the notes, dots, and rests in the following meters:
    \[
    \begin{align*}
    \text{2} & \text{ 3} & \text{4} & \text{6} & \text{2} & \text{12} & \text{9} & \text{3} & \text{2} & \text{4} \\
    \text{2} & \text{2} & \text{8} & \text{8} & \text{8} & \text{8} & \text{8} & \text{4} & \text{4} & \text{4} \\
    \end{align*}
    \]
CHAPTER IV
Symbols

Symbols:

- Sharp sign means raise the tone 1/2 step.
- Flat sign means lower the tone 1/2 step.
- Double sharp sign means to raise the tone one whole step.
- Natural sign cancels the preceding # or b.

When sharps or flats are placed directly after the clef sign at the beginning of a piece, they are called key signatures. When any sharp, flat, or natural sign is used on the staff and does not belong to the key signature, it is called an accidental.

All students should learn the correct order of the following symbols, when placed on the staff; from left to right, they are:

Clef Sign

Key Signature

Metric Signature

Identifying Whole-Steps and Half-Steps

1. If notes move consecutively, as in the alphabet, using different letter names, they are said to be either diatonic whole-steps or diatonic half-steps. For example:
2. If two notes have the same letter name but are one-half step apart in sound, by reason of the use of an accidental, the progression is a chromatic half-step. For example:

\[
\begin{array}{c}
\text{\#} \\
\text{\#} \\
\text{\#} \\
\text{\#} \\
\end{array}
\]

The chromatic scale is made up of a combination of chromatic half-steps and diatonic half-steps.

\[
\begin{array}{cccc}
c-\frac{1}{2} & d-\frac{1}{2} & e-\frac{1}{2} & f-\frac{1}{2} \\
\end{array}
\]

3. If two notes, differing in letter name have the same sound, they are said to be enharmonic. For example:

\[
\begin{array}{c}
\text{\#} \\
\text{\#} \\
\text{\#} \\
\text{\#} \\
\text{\#} \\
\text{\#} \\
\text{\#} \\
\end{array}
\]

Ex. 18 Identify the following whole-steps and half-steps according to above example:

Ex. 19. Write 5 examples each of a diatonic half-step, a diatonic whole-step, a chromatic half-step, and an enharmonic change.
A diatonic scale is a series of tones ascending or descending according to a fixed rule. The rule is called a mode. The mode establishes a fixed pattern of diatonic whole-steps and half-steps.

The common modes of major and minor are a series of eight tones arranged in the alphabetical order of the keyboard from any letter to the same letter eight notes above. This letter is called the key note, key or tonal center. Every diatonic scale has 1 2 3 4 5 6 7 8 notes. The beginning note is called one.

These common modes are built by tetrachords. The word tetrachord is derived from the Greek word "tetra" meaning four, and "chord" meaning string. Originally the four strings of the Greek lyre. The word is used today to refer to four notes or four diatonic tones.

Every tetrachord contains the sum of 2 1/2 steps. The half step is moveable and may occur anywhere. In the major tetrachord it occurs at the end, for example: 1-1-%. Two of these tetrachords joined by a whole step produce a major scale. Therefore, the formula for the major mode ascending is 1 1 ½ (1) 1 1 ½. The formula for the major mode descending is ½ 1 1 (1) ½ 1 1 producing ½ steps between the scale numbers 3-4 and 7-8. Between all other number-degrees of the scale appear whole-steps.
If one takes the top tetrachord of each consecutive scale starting with the C scale and builds another tetrachord to it, the natural cycle of the sharp keys evolve.

If one takes the bottom tetrachord of each consecutive scale starting with the C scale and builds another tetrachord below it the natural cycle of flat keys evolve.

* Marks the beginning of the next key in the order of its evolution.
Ex. 20. Write the following scales in the major mode, in both bass and treble clefs: D, C, A, E, B, F#, C#, G, Bb, Ab, Eb;
\[ G^b, F^b, C^b, D^b. \]

Follow these instructions:

1) Write them ascending and descending.
2) Mark in the tetrachords
3) Mark in the half-steps above and whole steps below.
4) Put the whole-step between the two tetrachords in parentheses (1)
5) Place the sharp or flat in front of note that is to be raised or lowered. Make sure the sharp appears on the same line or space as the note and is of the same size.

Each scale should appear as follows:

- G scale in the major mode has 1 sharp.
- The sharp is F#.

The circle of keys arranges the keys in the order of the number of sharps and flats as they appear in each scale of the major mode. Starting with the key of C at the top, the keys having sharps are placed on the right, the keys having flats are placed on the left.

Notice the keys C and D^b; F# and G^b; and C^b and B are enharmonic.
Observe that G is the 5th letter from C in alphabetical order.
Likewise is D from G. This holds true for all sharp keys and we refer to this distance as a fifth. Notice the flat keys appear a 4th apart.
Ex. 21. Draw the key circle and at the side of each key-name list the definite note tones which are sharpened or flattened.

Ex. 22. Draw the circle of keys from memory, Name the keys and the number of sharps and flats in each key.

Ex. 23. Memorize the following table.

C major has no sharps or flats

G major has one sharp. It is $F^\#$.

D major has two sharps. They are $F^\#$, $C^\#$.

A major has three sharps. They are $F^\#$, $C^\#$, and $G^\#$.

E major has four sharps. They are $F^\#$, $C^\#$, $G^\#$, $D^\#$.

B major has five sharps. They are $F^\#$, $C^\#$, $G^\#$, $D^\#$, $A^\#$.

F$^\#$ major has six sharps. They are $F^\#$, $C^\#$, $G^\#$, $D^\#$, $A^\#$, $E^\#$ and $B^\#$.

C$^\#$ major has seven sharps. They are $F^\#$, $C^\#$, $G^\#$, $D^\#$, $A^\#$, $E^\#$, and $B^\#$.

F major has one flat. It is $B^b$.

$B^b$ major has two flats. They are $B^b$, and $E^b$.

$E^b$ major has three flats. They are $B^b$, $E^b$, and $A^b$.

$A^b$ major has four flats. They are $B^b$, $E^b$, $A^b$, and $D^b$.

$D^b$ major has five flats. They are $B^b$, $E^b$, $A^b$, $D^b$, and $G^b$.

$G^b$ major has six flats. They are $B^b$, $E^b$, $A^b$, $D^b$, $G^b$, and $C^b$.

$C^b$ major has seven flats. They are $B^b$, $E^b$, $A^b$, $D^b$, $G^b$, $C^b$, and $F^b$.

Ex. 24. The signatures must appear as follows: (Memorize and practice notating.)

```
G D A E B F$^\#$ C$^\#$
```
Ex. 25. Correct the following signatures:


Ex. 27. Sing all the different scales in the major mode ascending and descending using letter names. They do not have to be on the absolute pitch. For example, sing:

- G A B C D E F♯ G
- B C♯ D♯ E F♯ G♯ A♯ B
- B♭ C D E♭ F G A B♭

Ex. 28. Practice all the major modes at the keyboard thinking of each of them as two tetrachords. Play the lower tetrachord with the left hand and the upper tetrachord with the right hand. Do not use your thumb on a black key.
Notice Both Thumbs are 1

Ex. 29. Now that you are acquainted with the scales as tetrachords, learn to play the whole scale with the right hand separately and then with the left hand separately. The following keys have the same fingering: C, G, D, A, E, B. (The left hand in the key of B is one exception. It is 43214321.)

Ascending

Left Hand: 54321 3rd over 321
Right Hand: 123 thumb under 12345

Descending

123 thumb under 12345
54321 3rd over 321

Memorize and practice the above fingering and scales. When you can play them separately try to play them together.

Ex. 30. Memorize and practice the following fingerings and scales.

C# or Db R.H. 32123412
L.H. 32143213

Db or Eb R.H. 21234123
L.H. 32143213
<table>
<thead>
<tr>
<th>Key</th>
<th>R.H.</th>
<th>L.H.</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>12341234</td>
<td>54321321</td>
</tr>
<tr>
<td>G# or A♭</td>
<td>34123123</td>
<td>32143213</td>
</tr>
<tr>
<td>A# or B♭</td>
<td>21231234</td>
<td>32143213</td>
</tr>
<tr>
<td>F or G</td>
<td>23412312</td>
<td>43213214</td>
</tr>
</tbody>
</table>

Ex. 31. Notice that in most flat fingering the right hand has the fourth finger on B♭. What key is an exception?

Ex. 32. Play the scales in major mode for each of the following signatures:

```
\begin{music}
\f major
\end{music}
```
CHAPTER VI

*Number Degrees in Scales*

In each of the scales we have 1 2 3 4 5 6 7 8 notes. The ratio of the distance between these notes in all major modes is the same. For example between 3 and 4, and 7 and 8, are always half-steps in any major mode. The other degrees are separated by whole-steps. It makes no difference whether the key is B or that of F.

Arabic numerals are used to indicate each degree in the scale.

Ex. 33. Write in both bass and treble 1 3 5 8, 8 5 3 1 in the following scales in the major mode: (Be sure to include the sharps and flats belonging to the various keys) C, B; F, D, E♭, G, E♭, A, D♭, E, A♭, G♭.

Practice singing 1 3 5 8 in all keys using the letter name. Look at the miniature keyboard as you sing. Then practice the 1 3 5 8 at a real keyboard. Sing and play 1 3 5 8 ascending and descending.

Keys of:  

C - 1 3 5 8 - C E G C  
B - 1 3 5 8 - B D♯ F♯ B

* See page §2
Exercise 34. The following keys are named. Place above the number the correct note in each key. Do not use a key signature but place the sharp or flat in front of each note. For example:

1. Key of A.

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 4\ 6\ 6\ 4\ 6\ 2\ 1\ 4\ 3\ 6\ 7\ 5 \]

2. Key of C

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 2\ 6\ 5\ 7\ 4\ 6\ 1\ 4\ 3\ 6\ 5\ 1 \]

3. Key of E\text{\textsuperscript{b}}

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 4\ 6\ 1\ 3\ 5\ 2\ 7\ 5\ 4\ 1\ 6\ 3 \]

4. Key of G

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 5\ 7\ 6\ 1\ 2\ 4\ 5\ 3\ 7\ 1\ 2\ 4 \]

5. Key of F

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 3\ 6\ 7\ 1\ 4\ 2\ 5\ 4\ 7\ 6\ 1\ 3 \]

6. Key of D

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 7\ 1\ 3\ 5\ 4\ 7\ 6\ 2\ 1\ 4\ 3\ 4 \]

7. Key of E\text{\textsuperscript{b}}

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 3\ 5\ 7\ 6\ 4\ 2\ 1\ 3\ 2\ 4\ 6\ 2 \]

8. Key of E

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 5\ 2\ 1\ 3\ 5\ 4\ 7\ 6\ 4\ 3\ 1\ 4 \]

9. Key of A\text{\textsuperscript{b}}

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 1\ 6\ 4\ 3\ 6\ 1\ 2\ 4\ 7\ 3\ 6\ 5 \]

10. Key of B

\[ \text{\textbf{\textbullet}} \]

\[ 1\ 7\ 2\ 5\ 3\ 4\ 1\ 7\ 4\ 5\ 1\ 2\ 5 \]
Exercise 35.

Fill in the notes above the numbers. Observe the key signatures. A number marked - means below one. A number marked 6 means above one.
It will take time and effort to learn to think in all keys; however, once this skill is attained, sight reading vocal music is simplified. If the number 7 is followed by 8 sing 7 up an octave from 1. If it is followed by 1 sing it a half-step below 1.

Practice singing the following numbers:

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>1 2 1, 1 3 1, 1 2 3 2 1, 1 3 2 1,</td>
<td>b</td>
<td>1 3 5 8, 8 5 3 1, 1 3 5 4 5, 1 3 5 4 5 3 1,</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>1 3 1, 1 2 1, 1 2 3 4 5 6 7 8, 1 8 1,</td>
<td>c</td>
<td>1 3 5 6 7 8, 1 6 5 4 5 3, 1 5 6 4, 1 4 1,</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>1 8 5 3 1, 1 6 1, 1 5 1, 1 4 1, 1 2 3 4 5 6, 5 3 1,</td>
<td>f</td>
<td>1 6 5 2 1, 1 2 1, 1 4 2 1, 1 6 4 2 1,</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>1 3 5 8 4 3 1, 1 4 5 3 1, 1 4 5 6 7 8,</td>
<td>h</td>
<td>1 8 1, 1 2 3 1, 1 3 5 6 5 4 3 2 1, 1 6 4 2 1, 1 2 4 6,</td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>5 6 7 8, 1 8 5 6 4 5 3 1, 1 2 4 3 5 4 6 7 8,</td>
<td>j</td>
<td>8 7 6 5 8 5 8, 8 5 3 2 1, 1 7 6 5 1 5 1, 1 2 3 4 5,</td>
<td></td>
</tr>
<tr>
<td>k</td>
<td>5 1, 1 1 2 3 5 6 5 , 1 3 4 5 6 5 4 5, 5 3 2 1, 4 3 2 1,</td>
<td>l</td>
<td>1 8 5 3 2 1, 1 7 1 2 3 2 1, 1 7 8, 1 3 5 8 7 6 5 4 3 2 1.</td>
<td></td>
</tr>
<tr>
<td>m</td>
<td>1 6 5 3 4 1, 8 7 5 6 4 6 8, 1 3 5 4 6 5 4 1 4 6 8, 1 3</td>
<td>n</td>
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<td></td>
</tr>
<tr>
<td>o</td>
<td>5 6 5 6 8, 4 3 6 1, 2 3 4 6 5 7 8, 1 4 5 3 6 8 7 1, 3 5 4</td>
<td>p</td>
<td>5 7 6 8 7 1 6 8, 4 5 3 6 4 2 7 8, 7 6 7 4 5 1 3 5 6 7 8 1</td>
<td></td>
</tr>
<tr>
<td>q</td>
<td>4 6 5 7 6 2 1 3 2 1 4 5 7 6 1 8, 5 6 5 7 8, 1 4 5 3 5 4 6</td>
<td>r</td>
<td>5 6 7 8 1 4 1, 5 3 4 2 6 7 5 1 1, 6 7 1 8 1 6 8 1, 4 3 2 5</td>
<td></td>
</tr>
<tr>
<td>s</td>
<td>6 7 8 5 4 3 2 1 6 7 5 6 4 7 8, 4 7 8, 6 1 8 1 7 6 1, 5 4 2 3</td>
<td>t</td>
<td>6 7 1 8, 4 5 6 7 3 4 1 2 1 3 1 4 1, 5 6 4 5 1 7 8, 5 4 8 2 8</td>
<td></td>
</tr>
</tbody>
</table>

Ex. 36. Choose several popular songs and rotate them by their number degrees instead of by notes.
CHAPTER VII

Exercises in Sight Singing

The only way one becomes adept at sight-singing is first to have all the signatures memorized and then practice in the various keys. All the following examples are sight-singing exercises in all keys of the major mode (Use numbers, then sing the note names.)

1.

2.

3.

4.

5.

6.
CHAPTER VIII

Exercises in Sight-Singing Melodies

A. Ask yourself these questions:

1. What clef is the piece written in?
2. What is the key signature?
3. What is the metric signature?

B. Think 1 3 5 8 in whatever key it happens to be and then you are ready to sing.

C. Count — tap one measure according to the metric signature and begin.
   (Use numbers)

1.

2.

3.

4.

5.
CHAPTER IX

Introduction to the use of Numbers as Applied to Simple Chords,

A *chord, as the term is to be used at the present time, is a triad consisting of a root, a third above the root and a fifth above the root. A chord can be built on any degree of a scale. The numbers used to indicate a chord are identical with the numbers used in a scale. As you already know, in a scale there are 1 2 3 4 5 6 7 8 degrees. If one speaks of a I chord it is a chord built on the 1st degree of the scale. If one speaks of the IV chord it is a chord built on the 4th degree of the scale. If it is the V chord it is a chord built on the fifth degree of the scale.

For Example:

\[ \text{I} \quad \text{IV} \quad \text{V} \]

In four part voice harmony, that is harmony written for Soprano, Alto, tenor and bass, the root which is the bass tone is, also, doubled in one of the other three parts. For example:

\[ \text{I} \quad \text{IV} \quad \text{V} \]

The Roman numeral placed below a tone signifies that a triad is to be sounded above the given root. Using only the I IV V chords establishes certain patterns, for example:

\[ \text{I} \quad \text{V} \quad \text{I} \quad \text{IV} \quad \text{I} \quad \text{IV} \quad \text{V} \quad \text{I} \]
Each group (soprano or alto or tenor or bass) learns to sing its part horizontally according to the number above the bass figure. At the same time the singers learn to hear the vertical parts of the chord.

The first chord establishes tonality. Basses sound I, tenor 3, alto 5, and soprano 8.

One should learn all the parts individually, starting with the bass first. Mastery requires that one learn all the parts. In group singing the parts can be sung within an octave, there will be little difficulty with range.

The basic chords are the I, IV and V. The basses may sing up I IV or I V or I IV V. Then unchanged voices can sing the part, as well as the changing voice. If the basses prefer, they may also sing I IV V down.

After the group has sung all the parts in unison, they can divide into 4 groups. The basses should hear I IV or I V. The tendency is to sing I III because of the natural tendency for tonality. An individual can sing the melody and later a fifth group can do it.

One learns to hear chords by singing, playing and listening to them. The I, IV and V chords will harmonize most folk tunes and simple melodies.

One harmonizes the notes which fall on the strong beats. The notes between the strong beats are probably non-harmonic (out of the Harmony), therefore, taken care of by the notes which fall on the beats. It is important that one use discretion in the use of the I IV and V chords.

Never harmonize such tunes as "America", which by tradition, popular usage and composition use chords other than the I IV and V. The progression V to IV must be used with discretion. This is going from a strong chord to a weak chord so it is not used as commonly as from IV to V. In most folk tunes and simple melodies the progression is IV to V and not V to IV.
To summarize: the use of these chords:

1 can be harmonized with a 1 chord.
2 can be harmonized with a V chord.
3 can be harmonized with a I chord.
4 can be harmonized with a V7 chord, or (IV) chord.
5 can be harmonized with a I or V chord.
6 can be harmonized with a IV chord.
7 can be harmonized with a V chord.

Practice the basic patterns (page 76) before attempting to sing the folk tunes and melodies. The class members may take turns in directing the class by holding up one finger to mean the I chord, four fingers to mean the IV chord, five fingers to mean the V chord. The hand should keep the motion of the beats, giving the chord on the first beat of each measure.

One should hear and sing chords long before one ever writes chords.

The carry-over into chords from the use of numbers can be compared to the child learning to speak English long before he learns English grammar. The purpose at present is to learn to hear the chords in their most basic use.
**SIMPLE CHORD PATTERNS**

in the Major Mode

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 7 8</td>
<td>5 5 5</td>
<td>3 2 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>I V I</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
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<tbody>
<tr>
<td>8 8 8</td>
<td>5 6 5</td>
<td>3 4 3</td>
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<thead>
<tr>
<th>Soprano</th>
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<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 8 7 8</td>
<td>5 6 5 5</td>
<td>3 4 2 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>I IV V I</td>
</tr>
</tbody>
</table>

---

**INTRODUCTION**

*SIMPLE CHORD PATTERNS*

in the Minor Mode

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 8 8</td>
<td>5 6 5</td>
<td>3 4 3</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>I V I</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 8 8</td>
<td>5 6 5 5</td>
<td>3 4 2 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>I IV I</td>
</tr>
</tbody>
</table>

---

**Folk Tunes and Traditional Melodies**

1. *Oh Susanna* (Melody begins on I)

   I | came from Al-a | ba-ma with my | banjo on my | knee, I'm |
   I | I | I | V |

   goin' to Lou-si | an-a, my true | love for to | see. It | rained all |
   I | I | I | V | I | I |

   night the | day I left, the | weather it was | dry, | The | sun | hot |
   I | I | V | I |

   I | froze to death; Su | san-na don't ya | cry: | |
   I | I | I | V | I |

**REFRAIN**

Oh Su | san-na, Oh, | don't you cry for | me, for I'm | Goin' to Lou-si |
IV | IV | I | V | I |

an-a with my | banjo on my | knee. |
I | I | V | I |
2. Brahms' Lullaby (Melody begins on 3)

Lulla by, and good night,
with roses be dight
with lilies o'er spread
is bab-bys wee bed.

Lay thee down now and rest, may thy slumber be blest; Lay thee down now and rest, may thy slumber be blest.

3. Aunt Dinah's Quilting Party. (Melody begins on 3)

I was seeing Nellie home I was
seeing Nellie home; and 'was
from Aunt Dinah's quilting party, I was
Seeing Nellie home.
4. Long, Long Ago (Melody begins on 1)

Tell me the tales that to me were so dear

Long, Long ago Long, long ago.

Sing me the songs I de lighted to hear

Long, long ago long a go

Now you are come, all my grief is re-moved

Let me forget that so long you have roved

Let me believe that you love as you loved

Long, long ago, long a go

5. For He's A Jolly Good Fellow (Melody starts on pick-up 5 to 3)

For he's a jolly good fellow, for

He's a jolly good fellow, for

He's a jolly good fellow which

Nobody can de ny, which

Nobody can de ny, which

Nobody can de ny, for

He's a jolly good fellow for

He's a jolly good fellow for

He's a jolly good fellow which nobody can de ny.
6. **Wait for the Wagon**  (Melody begins \( 5 \ 8 \))

   Will you come with me, my Phyllis dear, to
   I I
   Your blue mountain free? Where blossoms smell so bright
   V I
   Sweet-ist, come rove along with me:
   I IV V I
   Wait for the wagon, wait for the wagon
   I I I IV
   Wait for the wagon, and we'll all take a ride:
   I I IV V I

7. **Old Black Joe**  (Melody begins \( 5 \ 1 \))

   Gone are the days when my heart was young and gay;
   I IV I
   Gone are my friends from the cotton fields a-way;
   I IV V
   Gone from the earth to a better land I know, I
   I IV I
   hear the gentle voices calling, "Old Black Joe."
   V I I V I

   **REFRAIN:**
   I'm coming, I'm coming for my head is bending
   I
   low: I Hear the gentle voices calling, "Old Black Joe."
   I V I V I
8. Camptown Races (Melody begins on 5 3)

De | camptown ladies | sing dis song,
I

Doo-dah! | doo-dah! De | camp-town race-track
V V I

five mile long | oh! | doo-dah | day!
I V

Come down'der wid my | hat caved in,
I I I

Doo-dah! | doo-dah! I | go back home wid a
V V I

pocket full of tin | oh! | doo-dah | day:
I V I

REFRAIN:

Gwine to run all | night | gwine to run all | day
I I IV I

I'll | bet my money on de | bob-tail nag,
I

Somebody bet on de | bay.
IV V I

9. Little Brown Jug (Melody starts on 5 3)

My | wife and I live | all a-lone, in a
I

little log hut we | call our own | she and I
V I I

work | hard all day, and | when we are done
IV V

we both are gay | ha! ha! ha! tis | you and me.
I I IV

little brown jug don't | I love thee, | ha! ha! ha! 'tis
V I

you and me. | Little brown jug don't | I love thee.
IV V I
10. **Auld Lang Syne**  (Melody starts on 5 to 1)

Should auld acquaintance be forgot, and never brought to mind? Should auld acquaintance be forgot, and days of auld lang syne?

REFRAIN  (Melody starts on 5 to 1)

For auld lang syne, my dear, for auld lang syne; We'll tak' a cup of kindness yet for auld lang syne.

11. **Silent Night**  (Melody begins 5 6 5 3)

Silent Night  | Holy night.
All is calm | all is bright
'round yon Virgin | Mother and child
Holy Infant so | tender and mild
Sleep in heavenly peace
Sleep in heavenly peace.

(*weak because of necessity of using other chords)*
12. Annie Laurie  (Melody begins 3 2 1)

Max | wellton's braes are | bonnie,
   V         V

Where | early fa's the | dew,
   V         V

And 'twas | there that Annie | Laurie
   I         V

Gave | me her promise | true;
   I         V         I

Gave | me her promise | true,
   I         V         I

Which | ne'er forget will | be,
   I         V         I

And for | bonnie Annie | Laurie
   I         I

I'd | lay me doon and | dee.
   I         V         I

13. Down in the Valley  (Melody begins 5 1 2 3 1)

Down in the | valley, the valley so | low
   V         V

Hang your head | over, hear the winds | blow.
   V         V         I

Hear the winds | blow dear hear the winds | blow
   V         V         I

Hang your head | over hear the winds | blow.
   V         V         I

Roses are | red dear, violets | blue,
   V         I

Angels on | high, dear, know I love | you.
   V         V         I
14. Loch Lomond (Melody begins 5 1)

By yon bonnie banks, and yon bornie brae;
Where the sun shines bright on Loch Lomon',
Where me and my true love were ever wont to gae:
On the bonnie, bonnie banks of Loch Lomon',
Oh, ye'll take' the high road and I'll tak'
The low road, And I'll be in Scotland a fore ye:
But me and my true love will never meet again:
On the bonnie, bonnie banks of Loch Lomon',

15. My Old Kentucky Home (Melody begins 5 3 1)

The sun shines bright in the old Kentucky home
Tis summer, the darkies are gay;
The corn-top's ripe and the meadow's in bloom
While the birds make music all the day,
The young folks roll on the little cabin floor.
All merry, all happy and bright;
By'n by hard times comes a knocks at the door
Then my old Kentucky home, good night.

CHORUS

Weep no more, my lady,
0 weep no more to day!
We will sing one song for the old Kentucky home,
For the old Kentucky home for a way,
16. Home on the Range (Melody begins 5 5 1 2 3)

Oh, | give me a home where the | buffalo roam, | IV
I
Where the | deer and the antelope | play | V
I
Where | seldom is heard a discouraging word | IV
I
and the | skies are not cloudy all | day. | IV
I

CHORUS

Home, home on the | range, | IV
I
Where the | deer and antelope | play | V
I
Where | seldom is heard a discouraging word | IV
I
And the | skies are not cloudy all | day. | IV
I

2.

How | often at night, when the | heavens are bright | IV
I
With the | light from the glittering | stars; | V
I
Have I | stood there amazed, and | asked, as I gazed, | IV
I
If their | glory exceeds that of | ours. | IV
I

CHORUS

17. Wayfaring Stranger (Minor Key - D Minor) Melody Begins

I'm just a | poor wayfaring | stranger, | I
I
A traveling | through this world of | woe; | IV
I
But there's no | sickness, toil nor | danger | I
I
In the bright | world to which I | go, | IV
I
I'm going | there to see my | father | I
I
I'm going | there to see my | mother | I
I
I'm going | there to see my | sister | I
I
I'm going | there to see my | brother | I
I
I'm just a | going over | Jordan, I'm just a | going | I
I
over | home. | I

18. Old Folks At Home  (Melody begins 3 2 1)

Way down upon de Swanee Ribber, Far far a way
Dere's wha' my heart is turning ebber,
Dere's wha' de old folks stay
All up an' down de whole creation sadly I roam
Still long-in' for de old plantation, an' for de old folks at home.

Chorus
All de world am sad and dreary, Eb'ry where I roam;
Oh! Darkies how my heart grows weary,
Far from de old folks at home.

2. All roun' de little farm I wander'd When I was young,
Den many happy days I squander'd, Many de songs I sung
When I was play-in' Wid my brudder, happy was I
Oh take me to my kind old mudder, Dere let me live and die.

Chorus

3. One little hut a mong de bushes, One dat I love
Still sadly to my memry rushes No matter where I roam
When will I see de bees a hummin', All roun' de comb?
When will I hear de banjo tummin', Down in my good old home?

Chorus
19. Red River Valley (Melody begins 5 1 3)

From this valley they say you are going
We will miss your bright eyes and sweet smile,
For they say you are taking the sunshine
That brightens our pathway a while.

Chorus.

Come and sit by my side if you love me,
Do not hasten to bid me a dieu,
But remember the Red River Valley,
And the girl that has loved you so true.

CHORUS

2. Do you think of the valley you're leaving?
Oh, how lonely, how sad it will be.
Oh, think of the fond heart you're breaking
And the grief you are causing me to see.

CHORUS

3. From this valley they say you are going
When you go, may your darling go, too?
Would you leave her behind unprotected
When she loves no other but you?

CHORUS

4. As you go to your home by the ocean,
May you never forget those sweet hours
That we spent in the Red River Valley,
And the love we exchanged 'mid the flow'rs.

CHORUS
20. Battle Hymn of the Republic (F 5 5 5 4 3 5 8)

Mine eyes have seen the glory of the coming of the Lord;
He is tramping out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:

His truth is marching on.

Chorus

Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.
CHAPTER X

Name of Degrees in the Scale

Each scale degree has a name as well as a number and a letter. For Example: 1st degree is called tonic
2nd degree is called supertonic
3rd degree is called mediant
4th degree is called subdominant
5th degree is called dominant
6th degree is called submediant
7th degree is called leading tone
8th degree is called again the tonic

In order to acquire a workable knowledge of music, it is necessary to be able to think in all keys. The following exercises will help develop this ability.

Exercise 37.

Fill in the correct answers:

<table>
<thead>
<tr>
<th>Key of F</th>
<th>Key of G</th>
<th>Key of Bb</th>
<th>Key of Bb</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. is</td>
<td>1. is</td>
<td>1. is</td>
<td>1. is</td>
</tr>
<tr>
<td>2. is</td>
<td>2. is</td>
<td>2. is</td>
<td>2. is</td>
</tr>
<tr>
<td>3. is</td>
<td>3. is</td>
<td>3. is</td>
<td>3. is</td>
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<tr>
<td>4. is</td>
<td>4. is</td>
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<tr>
<td>5. is</td>
<td>5. is</td>
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<td>5. is</td>
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<tr>
<td>6. is</td>
<td>6. is</td>
<td>6. is</td>
<td>6. is</td>
</tr>
<tr>
<td>7. is</td>
<td>7. is</td>
<td>7. is</td>
<td>7. is</td>
</tr>
</tbody>
</table>
Any note can belong to 7 different keys. For example:

- G is 1 of the key of G
- G is 2 of the key of F
- G is 3 of the key of E^b
- G is 4 of the key of D

Again one must think of numbers as a guide. For example:

to find 4 of the key of G, count G 4 and then think 4321. Then
check by saying, "Does 1 have this particular 4 in its scale?" If it
does, you know that you are correct.

Exercise 38:

Write the seven different keys to which each of the
following notes can belong: D, A, E, B, F, E^b, E^b. Name the
degree each becomes. For Example: D is 1 of the key of______.

D is 2 of the key of______.
Chain Questions

To solve a chain question, notice the wording carefully.

If it reads, e.g.: A is 3 of (F), you count toward the tonic or 1.
If it reads 3 of A is (C#) you count away from the tonic, A is 1.

Exercise 39

1. E♭ is 4 of ___, whose signature is ___.

2. G♯ changed enharmonically is 4 of ___, which is 4 of ___, whose signature is ___.

3. D is 5 of a certain key ___, which is 4 of ___, whose signature is ___.

4. 3 of the key of E is _____, changed enharmonically becomes 2 in the key of _____.

5. G♭ is 4 in the key of ___, whose mediant is ___, changed enharmonically is ___.

6. The submediant of the key of E♭ is ___, which is also the dominant of ___, whose signature is ___.

7. A is the lead tone of a key ___. Changed enharmonically __ becomes the supertonic of ___.

8. A is the submediant of the key of ___, which is the subdominant of ___, which becomes the supertonic of ___.

9. D♯ is the mediant of ___, which is the subdominant of ___, changed enharmonically has a signature of ___.

10. Make up 6 chain questions, each question having six parts.

Answer your own questions.
Exercise 40

Keyboard: Go to the keyboard and play the melody or part melody these numbers represent. Determine the meter. After recognizing the tune, play it using the proper rhythm. Play each in different keys. (The line above the number means to play above eight and the line under the number means play below one.)

1 1 2 7 1 2 3 3 4 3 2 1 3 2 1 3 5 5 5 5 4 3 4 4 4 4 3 2
3 4 3 2 1 3 4 5 6 4 3 2 1

3 2 1 3 2 1 8 6 8 5 3 1 2 3 2 1 3 2 1 8 6 8 5 3 1 2 2 1

1 3 4 5 5 5 5 5 5 5 5 5 5 5 5 5 4 3 2 1 3 4 5 5 5 5 5 5 8 7 8 7 6 5 6 3 2 1

5 5 8 8 1 1 3 5 5 3 5 5 4 4 3 5 5 8 8 1 1 3 5 5 6 6 7 7 8

5 6 5 3 5 6 5 3 2 2 7 8 8 5 6 6 8 7 6 5 6 5 3 6 6 8 7 6 5 6 5 3 2 2 4 2 7 8 3 8 5 3 5 4 2 1

3 3 4 5 5 4 3 2 1 1 2 3 3 2 2 3 3 4 5 5 4 3 2 1 1 2 3 2 1 1 2 3 2 1 1

1 1 2 3 2 1 1 2 2 3 1 2 3 4 3 1 2 3 4 3 2 1 2 5 3 3 4 5 5 4 3 2 1 1 2 3 2 1 1

3 3 5 3 3 5 3 5 8 7 6 6 5 2 3 4 2 2 3 4 2 4 7 6 5 7 8 1 1 8 6 4 5 3 1 4 5 6 3 5 1 1 8 6 4 5 3 1 4 5 4 3 2 1

8 6 4 5 3 1 4 5 4 3 2 1

1 3 4 5 5 5 6 8 7 6 5 1 3 4 5 5 5 6 5 4 3 2 1 3 4 5 5 5 6 8 7 6 5 8 7 8 2 7 8 6 5 6 3 2 1 5 3 5 5 3 5 5 5 6 8 7 6 5 8 7 8 2 7 8 6 5 6 3 2 1 5 3 3 3 2 3 4 3 2 2 2 1 2 3 1 3 3 2 3 4 6 5 6 5 3 3 2 3 5 6 5 4 3 2 1 4 3 2 2 2 1 2 3 1 3 3 2 3 4 6 5 6 5 4 3 2 1
CHAPTER XI
Scales
Minor Mode

The word mode comes from the Latin "modus", meaning manner or method; a method of selecting tones or the relationship of whole-steps and half-steps.

In the major mode we know the selection of whole-steps and half-steps is arranged in two tetrachords each with the $\frac{5}{2}$ step at the end of each tetrachord when ascending, e.g.,

```
\begin{music}
\C3 \D3 \E3 \F3 \G3 \A3 \B3 \C4
\end{music}
```

and with the half-steps at the beginning of each tetrachord when descending, e.g.,

```
\begin{music}
\F3 \G3 \A3 \B3 \C4 \D4 \E4 \F4
\end{music}
```

We have three different minor modes: natural minor, harmonic minor and melodic minor. Each of these different minor modes have differing arrangements of whole and half steps from each other as well as from the major mode.

In comparing these three modes we see how they differ, e.g., the natural minor or pure minor mode is the mode from which all minor scales derive their key signatures. The harmonic minor mode and melodic minor mode have altered tones within their scales which change the position of their whole-steps and half-steps but do not effect their key signatures. All three scales in the minor modes have the same signature.
Examine the following scale in the natural minor mode:

The formula for a natural minor scale is $1 \frac{1}{2} 1 (1) \frac{1}{2} 11$ making the half-steps occur between the 2nd and 3rd degrees and 5th and 6th degrees of the scale. The above scale is A natural minor which has no sharps or flats. Now you have learned two scales which have no sharps or flats; the scale of C in the major mode and the scale of A in the minor mode.

Sing the scale of A in the natural minor mode. Notice the singing of 7 to 8, as a whole-step, is difficult because our ears are conditioned to hearing 7 resolve to 8 by one-half step. Usually we call the 7th degree, when it is $\frac{1}{2}$ step away from 8, the leading-tone, but, we refer to the 7th degree in the natural minor scale as the sub-tonic because of the distance of a whole step. The leading-tone occurs only when the 7th degree is one-half step from 8. Sing the scale of A in the natural minor mode as follows:

loo whole whole half (1) 1oo half whole whole
Exercise 41: Write the scales in the natural minor mode from the following notes: A, E, B, F#, C#, G#, D#, A#. Follow this order:

1. Write them in both bass and treble clefs.
2. Write them ascending and descending.
3. Do not use a key signature but place the sharp in front of the note.
4. Mark the tetrachords above and indicate the whole-steps and half-steps below.
5. Place the key signature at the end of the scale. For example, if there are two sharps they will be placed exactly on the staff as they were placed for the scales in the major mode.
6. Use small letters instead of capital letters to indicate the minor mode.

Exercise 42: Write the following natural minor scales from the following notes: D, G, C, F, B, E, A. Follow the same directions as given in the previous exercise.

Now that you have learned the scales in the natural minor mode, it is very simple to change all of them to scales in the harmonic minor mode by raising the 7th degree of each of these scales one-half step. The seventh degree is raised by the use of an accidental. For example:

Raising the 7th degree satisfies the ear's desire to resolve 7 one-half step away to 6; called the leading-tone resolution. Remember the ♭ sign must be used to raise a flat which is in the signature.

Notice the arrangement of whole-steps and half-steps in the harmonic minor mode is 1½ 1 (1) ½ 1½ ½. The signature remains the same.
as the scale in the natural minor mode beginning on the same tone. The accidental used by the 7th degree must always be written before the note. The 7th degree in the harmonic minor mode is called the leading tone.

Sing the harmonic minor scales as follows:

\[ \text{loit whole half whole(1)loit half step half} \]

Exercise 43: Write the following scales in the harmonic minor mode:


1. Use key signatures.
2. Write in the accidental.
3. Mark the tetrachords and formula.
4. Write the first seven scales in treble clef and the remaining in the bass clef.

A scale in the melodic minor mode has a raised 6th and 7th degree by \( \frac{1}{2} \) steps ascending and a lowered 6th and 7th degrees by \( \frac{1}{2} \) step descending, for example:

The 6th degree is raised to avoid the 1\( \frac{1}{2} \) step interval which appears in the harmonic minor mode between the 6th and 7th scale degrees.

Sing the ascending form of the scale in the melodic minor mode as follows:

Sing the descending form of the scale in the melodic minor mode as
follows:

\[ \text{whole whole half (1) whole whole half} \]

As in the scales in the harmonic minor mode the alterations do not appear in the key signature. Again the signature remains the same as the scale in the natural minor mode beginning on the same tone.

Exercise 44: Write the following scales in the melodic minor mode:

1. Use key signatures.
2. Write in accidentals.
3. Write in both bass and treble clefs, mark the tetrachords and formula.

In comparing these notes we see how they differ:

### Natural Minor

### Harmonic Minor

### Melodic Minor

Play at the keyboard and observe that the lower tetrachord of all minor modes are the same. They all are $1\frac{1}{2}$ ascending and $1\frac{1}{2}$ descending. Each tetrachord consists of $2\frac{1}{2}$ steps.

To summarize, notice that all three upper tetrachords ascending are different. The natural minor has $\frac{1}{2}$ $1$ as its formula. The harmonic minor has a raised 7th degree by the use of an accidental and therefore its formulae is $\frac{3}{2} 1 \frac{1}{2}$ $\frac{1}{2}$. The ascending form of the melodic minor has raised 6th and 7th degrees, by the use of accidentals, and the descend-
ing form has lowered 6th and 7th degrees by the use of accidentals. Recall that accidentals are tone altering symbols which are not included in the key signature and must always be written beside those degrees which are always altered in the harmonic minor or melodic minor modes.

The descending form for the natural minor and harmonic minor modes are in reverse of their ascending forms. However, the melodic minor modes descending form is different. The melodic minor mode has a raised 6th and 7th degree ascending and lowered 6th and 7th degrees descending. All alterations of tones in either the harmonic minor or melodic minor modes never exceed a half-step.

The following chart composes the formulae of the major mode, natural minor mode, harmonic minor mode and the melodic minor mode. Notice similarities and differences.

<table>
<thead>
<tr>
<th></th>
<th>Ascending</th>
<th>Descending</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>1 1 1 1 (1) 1 1 1 1</td>
<td>1 1 1 1 (1) 1 1 1 1</td>
</tr>
<tr>
<td>Natural Minor</td>
<td>1 1 1 1 (1) 1 1 1 1</td>
<td>1 1 1 1 (1) 1 1 1 1</td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>1 1 1 1 (1) 1 1 1 1</td>
<td>1 1 1 1 (1) 1 1 1 1</td>
</tr>
<tr>
<td>Melodic Minor</td>
<td>1 1 1 1 (1) 1 1 1 1</td>
<td>1 1 1 1 (1) 1 1 1 1</td>
</tr>
</tbody>
</table>

These three types of minor modes on one tonic have the same signature. The kind of mode is determined by the use of accidentals. For example, A minor has no sharps or flats in its signature regardless of whether it is harmonic, melodic or natural minor. However if it's A melodic minor the 6th and 7th degrees will be raised ½ degree. If it is A harmonic minor the seventh degree only will be raised by ½ degree. If no alterations appear it could well be A natural minor even though this form of minor is rare. Some theorists refuse to recognize the existence of a natural minor scale.
The lowered 7th degree in the descending form of the melodic minor scale is not the leading tone in function because it does not lead into the tonic. The leading-tone must be a half-step below the tonic and lead into the tonic. The lowered 7th degree of the descending melodic minor wants to go down to the 6th degree of the scale.

Exercise 45: Place the following tetrachords in all possible scales in the major and minor modes, ascending and descending. Put in the sharps and flats as they occur and put the key signature at the end. For example: \( C, D, E, F \) is found in three scales; in the scale of the major mode of the lower note, which is \( C \); in the scale of the major mode of the upper note which is \( F \); and in the ascending form of the scale in the melodic minor mode of the upper note which is \( F \) minor.

The tetrachords to be placed in different scales of the major and minor modes are: \( E, F\#, G\#, A \)

\( C, D, E^b, F \)

\( B^b, C, D, E^b \)

\( E, F, G, A \)

\( B, C, D^b, E \)

These tetrachords will total eleven scales.
Exercise 46: Play the harmonic minor scales in both bass and treble clefs. Sing the scales using note names.

Exercise 47: Contrast the sound of the melodic minor mode and harmonic minor mode at the keyboard. Play as follows:

<table>
<thead>
<tr>
<th>Minor</th>
<th>Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>A harmonic</td>
<td>A melodic</td>
</tr>
<tr>
<td>E harmonic</td>
<td>E melodic</td>
</tr>
<tr>
<td>B harmonic</td>
<td>B melodic</td>
</tr>
<tr>
<td>F# harmonic</td>
<td>F# melodic</td>
</tr>
<tr>
<td>G harmonic</td>
<td>G melodic</td>
</tr>
<tr>
<td>G# harmonic</td>
<td>G# melodic</td>
</tr>
<tr>
<td>D# harmonic</td>
<td>D# melodic</td>
</tr>
<tr>
<td>D harmonic</td>
<td>D melodic</td>
</tr>
<tr>
<td>G harmonic</td>
<td>G melodic</td>
</tr>
<tr>
<td>C harmonic</td>
<td>C melodic</td>
</tr>
<tr>
<td>F harmonic</td>
<td>F melodic</td>
</tr>
<tr>
<td>Bb harmonic</td>
<td>Bb melodic</td>
</tr>
<tr>
<td>Eb harmonic</td>
<td>Eb melodic</td>
</tr>
<tr>
<td>Ab harmonic</td>
<td>Ab melodic</td>
</tr>
</tbody>
</table>

Exercise 48: Sing the melodic minor and harmonic minor modes in all keys. E.g. sing A harmonic minor mode and then A melodic minor mode.

Exercise 49: Look for 3 songs using the harmonic minor mode and 3 songs using the melodic minor mode in the melody.
Exercise 50: Write the notes which correspond to the numbers in each of the following keys. The mode is indicated.

1. (harmonic)
   \[ \begin{align*}
   &5 3 2 4 3 6 7 8 5 4 4 5 6 7 1 3 4 5 1 \\
   \end{align*} \]

2. (harmonic)
   \[ \begin{align*}
   &4 3 6 5 5 1 4 3 6 5 8 8 1 6 5 1 4 3 4 5 3 1 \\
   \end{align*} \]

3. (harmonic)
   \[ \begin{align*}
   &3 4 5 2 3 4 3 2 1 3 5 3 5 1 3 5 6 4 3 1 \\
   \end{align*} \]

4. (harmonic)
   \[ \begin{align*}
   &6 5 8 2 3 4 5 1 8 3 5 3 4 3 2 5 6 7 1 8 \\
   \end{align*} \]

5. (harmonic)
   \[ \begin{align*}
   &3 3 1 6 5 8 4 3 1 7 1 8 3 4 3 5 6 5 3 1 \\
   \end{align*} \]

6. (harmonic)
   \[ \begin{align*}
   &6 1 3 3 2 1 3 5 6 5 3 2 1 7 8 5 3 1 \\
   \end{align*} \]

7. (harmonic)
   \[ \begin{align*}
   &4 3 6 5 5 4 3 2 1 4 3 6 5 6 7 8 1 8 \\
   \end{align*} \]

8. (melodic)
   \[ \begin{align*}
   &1 7 6 8 5 4 3 4 5 1 4 1 6 5 4 3 1 \\
   \end{align*} \]

9. (melodic)
   \[ \begin{align*}
   &6 7 8 5 6 7 8 7 6 5 3 2 1 \\
   \end{align*} \]

10. (melodic)
    \[ \begin{align*}
    &1 7 6 5 6 7 8 5 3 4 5 3 4 2 3 1 \\
    \end{align*} \]

11. (melodic)
    \[ \begin{align*}
    &1 8 1 7 6 1 5 1 4 1 3 1 2 1 3 5 8 \\
    \end{align*} \]

12. (melodic)
    \[ \begin{align*}
    &1 5 2 5 3 5 4 5 6 5 7 6 5 6 7 8 \\
    \end{align*} \]
Degree Names.

The names of the degrees in the minor modes are the same as in the major mode with the exceptions of the descending seventh degree of the melodic minor mode whose function does not lead into the tonic, and the ascending and descending seventh degree of the natural minor mode in which the seventh degree is one whole step away from the tonic. The leading-tone must be one-half step from the tonic, otherwise it is referred to as the 7th degree or the sub-tonic.

Exercise 51. The tonic of D harmonic minor is _________.

The leading-tone of E harmonic minor is _________.

The leading-tone ascending of E melodic minor is _________.

The mediant of B harmonic minor is _________.

The supertonic of F# melodic minor is _________.

The sub-dominant of Bb melodic minor is _________.

The dominant of Bb melodic minor is _________.

The sub-mediant of Ab harmonic minor is _________.

The mediant of F melodic minor is _________.

Relative and Tonic Minor Keys

A minor mode and A major mode have the same tonic but different key signatures therefore A minor is the tonic minor of A major. A minor and C major have the same signature but different tonics therefore we speak of A minor as the relative minor of A major.

Summary:

1. A minor key is the relative minor of a major key when it has same signature as the major key. Its tonic is a different tone.  

   ![G Major Relative Minor]

2. A minor key is the tonic minor of a major key when its tonic is the same as the major key. Its key signature will be different. Ex: C major has no sharps or flats. Its tonic minor, C minor, has three flats.  

   ![G Major G tonic minor]
Exercise 52 A. What is the tonic minor key and its signature of each of the following major keys:

C, G, Ab, Eb, B,

B. What is the relative minor key of each of the following major keys:

G, A, Eb, Ab, E, Db, B, F#, Gb, C#, Cb,

Exercise 53  Play the following at the keyboard:

1. Tonic minor of C major.
2. Relative minor of Bb major.
3. Tonic minor of G major.
4. Tonic minor of F major.
5. Relative minor of Eb major.
6. Tonic minor of D major.
7. Relative minor of A major.
8. Relative minor of E major.
10. Relative minor of Ab major.

Chain Questions

Exercise 54

1. The tonic minor of Eb major is ___ which becomes the dominant of _____ major, which is the mediant of ___ minor, whose signature is _____.

2. Three of the key of Ab major is _____, which is six of the key of _______, changed enharmonically is a diatonic whole-step above _____.

3. The relative minor of G major is ___ minor whose dominant is ___ which is the subdominant of _____ major.

4. Two of the key of D major is 6 of _____ melodic minor ascending which becomes ______ descending.
5. The descending 7th degree of C melodic minor is 4 of ______ major whose signature is ______.

6. A chromatic half-step above E is ______ which is the 6th degree of ______ major whose relative minor key which is the sub-dominant of ______.

7. The mediant of Eb minor is ______ changed enharmonically is ______ which is the sub-dominant of ______ whose signature is ______.

8. A diatonic whole step above B is ______ changed enharmonically ______ is the sub-dominant of ______ changed enharmonically ______ is a chromatic half-step above ______.

9. The relative melodic minor mode of A major is ______ minor whose sub-mediant ascending is ______ and ______ descending.

10. The seventh degree of the natural minor mode in the C minor scale is ______ which is the dominant of ______ major whose signature is ______.

Memorize

The Keys of:

A minor and C major have no sharps and flats.

E minor and G major have 1 # - F#.

B minor and D major have 2# ' s - F# C#.

F# minor and A major have 3# ' s - F# C# G#.

C# minor and E major have 4 # ' s - F# C# G# D#.

G# minor and B major have 5 # ' s - F# C# G# D# A#.

D# minor and F# major have 6 # ' s - F# C# G# D# A# E#.

A# minor and C# major have 7 # ' s - F# C# G# D# A# E# B#.

D minor and F major have 1 b - Bb.
G minor and Bb major have 2 b's - Bb Eb.
C minor and Eb major have 3 b's - Bb Eb Ab.
F minor and Ab major have 4 b's - Bb Eb Ab Db.
Bb minor and Db major have 5 b's - Bb Eb Ab Db Gb.
Eb minor and Gb major have 6 b's - Bb Eb Ab Db Gb Gb.
Ab minor and Gb major have 7 b's - Bb Eb Ab Db Gb Gb Fb.

Memorize the Circle of Keys

Major and Minor

relative minor
tons inside circle

enharmonic minor keys

C
1
7
1
6

enharmonic major keys
CHAPTER XII

Introduction to Phrasing, Analyzing, and Melody Writing

Recognizing phrases and learning to phrase enables one to be conscious of balance in musical composition. When a musician looks at a piece of music he is conscious of rhythmic and tonal balance. The printed music transmits to the musician a satisfying experience similar to the production of the actual sound. The musician hears what he sees in his mind's ear.

The musician is not a technician who only knows how to count time, read music in proper keys and hear the accurate pitch. When he looks at a piece of music, he sees and hears simultaneously the rhythm, the pitch and the grouping of notes so that the parts are conveyed as a unit, even though he may not be producing it vocally or instrumentally.

Beyond this he interprets and puts meaning into the groups of notes. His tonal quality can be brilliant, subtle, pathetic or sorrowful. His tone can be rich, firm, thin or fragile. His interpretation involves the mastery of playing with different effects such as staccato or legato playing and knowing the musical terms which indicate how he is to play. Such words as \underline{andante} indicate the speed, while such words as \underline{andante cantabile} not only indicate the speed but also the mood in which he should play the composition. The knowledge and background the interpreter possesses determine the degree of artistic production. Compare the way Laurence Olivier would read Hamlet with your own reading. What is there about the violin playing of Jascha Heifetz that makes him one of this generation's violin virtuosi?

A musical line cannot be broken at any haphazard point. The violinist
must bow in musical sentences. The vocalist and wind instrumentalist
must breathe after musical sentences and not in the middle of them.
The vocalist must be careful that he does not break the verbal sentence
which goes with the musical sentence. To do either is equally bad.

Regardless of the instrument for which the music is written, the
music must be written in balanced groups which are played as units.
These units are called phrases.

The phrase can be compared to an object in a painting. The object
belongs with the other objects of the painting creating for the in-
dividual an aesthetic experience.

The phrase is one part of a musical composition. It is combined
with one more or several other phrases to create the whole of a musical
composition. A phrase may have an even or odd number of measures but
in either case they must be balanced. An odd or even number of measures
does not create balanced compositions, although it is easier to write in
an even arrangement of measures. One might compare balance in music
with balance in art which is obtained by grouping shapes and colors
around a center in such a way that there are equal attractions on each
side of that center. The even number of measures could be compared to
formal balance in art called symmetrical balance, that is where the
objects on each side of the center are identical and equal in their
power of attraction. For example:
In music an example of formal balance would be:

What measures are alike? What measures are different?

Music written in an odd number of measures demands more skill because the composer must arrange his tones to create the balance in sound.

Music written in an odd number of measures demands more skill because the composer must arrange his tones to create the balance in sound.

Analyze the number of measures in the following music. How is balance attained?

Compare these tunes with informal art which is called asymmetrical balance, that is art in which non-identical figures have been balanced so skillfully that one has the impression of symmetry:

What feeling do you experience in comparing these two illustrations of art and music?
A phrase need not start on the first beat of the measure. It may begin on the up beat, e.g.

However, the phrase members usually remain regular and the total number of beats in each would equal 2 complete measures. Notice that the line of poetry also begins each time on the up beat.

It may begin at any spot in the measure and end usually at the corresponding spot.

If the composition begins with pick up notes the sum of these is subtracted from the total beats in the final measure of the composition, i.e.

\[
\begin{array}{c}
3 \\
4
\end{array}
\]

Compare the above phrases with the next musical examples which begin at the beginning of the measure.
To the beginner this construction is more obvious than the examples which start in the middle of measures, however, the length of phrase members is equal in both cases.

Within a composition’s technical structure must be the meaning or at least an expression of the age in which it is written. This meaning has varied during the ages, mostly ruled by the time in which the composer lived.

Music like the art of writing literature or the art of painting or sculpture has a meaning. According to the composer’s individuality meaning may be as varied as the shapes and forms in nature. The composer may be a realist and compose as he actually sees the world. He may be a man like Cesar Franck who expressed his humility and profound acceptance of the world in which he lived through a sublimely religious expression. He may be an Igor Stravinsky, the primitivist, who has been so intrigued with the life and emotional expression of primitive people that his understanding combined with his thoroughly musical genius makes us realize the psychological and social aspects of primitive ritual. The composer may be a Schönberg who lives in the twentieth century and has experienced a world made chaotic by wars. He has witnessed human beings suffer the worst atrocities and he has seen men, women and children left barren and soul-less who have had to walk the face of the earth in desolation seeking any refuge, not looking for or expecting kindness. In the face of such trials the twentieth century composer cannot express himself in musical mediums of the past. He must know of the past in order to interpret the music of various periods but he can only express himself in the medium of the present.
Picasso's "Guernica", Schönberg's "Pierre Lunaire", or Thomas Mann's "Dr. Faustus" are all masterpieces of great art; art which is balanced in form and which is violent in its message. These artists are the sensitive people who have courage to live in their own time and who reach out to their fellow men to show them that they are responsible for world conditions.

All these mediums of expression have in common the qualities of balance, line, design and depth of message regardless of whether it is subtle, direct, abstract, or realistic.

One's understanding must begin with simple structure and its meaning, gradually growing to encompass abstract and complex compositions. This understanding in music is developed in the beginning by analyzing music, by listening to it, and by learning to create one's own melodies.

This general introduction actually serves three chapters: phrasing, analysis, and melody writing from the simple phrase to simple forms in musical composition.
Phrasing

A phrase in music can be compared to a verbal phrase or a sentence. One speaks effectively by choosing proper words for what one is expressing. These words can be dynamic; for example, murmur is soft, ouch! is loud, or they be combinations of each. A phrase is largely determined by how a thing is stated. For example: "Look out!" or "Won't you look out the window?" Punctuation gives meaning. The meaning of the following sentences: 1. John is singing your favorite pastime. 2. Girls don't take chances. changes with a change in punctuation:

1. John, is singing your favorite pastime.
2. Girls! Don't take chances!

For an example of punctuation in music, look at Beethoven's first melody in the second movement of his first symphony:

These are notes only and could be played in almost an haphazard way if Beethoven had not put in the symbols which "punctuate" the music and specify how it is to be played with meaning. It is written:

---

I For meaning of symbols see Chapter XVII, pg. 181
Like magic the notes properly punctuated become expressive and meaningful music.

In order to understand the musical phrase, one should be first aware of the meter in words. For example: Monkey - the accent falls on monkey; and since there are two syllables, we call the rhythmic design in monkey "one-two." Monkey The bar line should always be drawn in front of the accented syllables. If the accent falls on the last syllable, for example: enjoy, we call it two-one; en | joy. The accent is always "one" regardless of where the accent falls in the word; therefore, we draw a bar line before the accent since "one" is always the beginning of a measure.

The metric design is determined by the number of syllables. For example:

<table>
<thead>
<tr>
<th>1 2 2</th>
<th>1 2 3 2 3</th>
<th>1 3 1 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Lu cille Marilyn Mari anne Maria</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Le nise Dorothy Marie</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4 1 2 3</th>
<th>1 2 3 4</th>
<th>2 3 4 1 3 4 1 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>E lizabeth architecture misunder stand expla nation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vir ginia</td>
<td>Quadalca nal Sacra mento</td>
<td></td>
</tr>
<tr>
<td>0 livia</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Oral Exercise: Each person in the class find the metric design in his own name.

The following melodies are examples in music of the accent 1 2 and 2/1.

\[
\begin{align*}
&\text{Melody 1:} \\
&\text{Melody 2:}
\end{align*}
\]
Exercise 55: List 10 words in each of the following rhythms:

For example:

| 1 2 | or | 2 1 |

Monkey or Tibet
Words with 3 syllables will be either:

one-two-three or three-one-two or two-three-one

For Example: 1 2 3 3 | 1 2 2 3

telephone impeccable understand

Ex. 56. Write 5 examples of each:

1. 1 2 3 3 | 1 2 2 3

2. 3 1 2 2 3 1

3. 1 2 3 3 | 1 2 2 3

4. 3 1 2 2 3 1

5. 1 2 3 3 | 1 2 2 3

This melody is an example of a 1 2 3 rhythmic design:

This melody is an example of a 2 3 1 rhythmic design: Palestrina

This melody is an example of 3 1 2 rhythmic design:

The Ash-Grove - Welsh Folk-Song
Words with four syllables will be | one - two - three - four;  
or two - three - four | one; or three - four | one - two; or four  
| one - two - three. For example:

| 1 2 3 4 | 2 3 4 | 1 3 4 | 1 2 |
| mel o dra ma mis un der| stand com bin| na tion |
| 4 | 1 2 3 |
| for | tu | i tous |

Ex. 57 Write five examples of each: (do not write in book)

A. 1 2 3 4  
1.  
2.  
3.  
4.  
5.  

B. 2 3 4 1  
C. 3 4 1 2  
D. 4 1 2 3  

The following melodies illustrate these rhythm patterns.

1. Onward Christian Soldiers

2. Ring Out Wild Bells - Charles Gounod

3. Mendelssohn

4. Negro Folk Song
As words are grouped together making sentences or lines of poetry, notes are grouped together to form phrases.

In poetry, a foot consists of an accent and an unaccented syllable or syllables. The accent one-two is decided by the kind of feet used in the poem. A trochee (− u), like monkey, would be duple, the accent falling on 1 2. An iambus (u −), like Tibet, would also be duple with the accent falling on the last half of the word. 2 l 1. The music in this case would begin on the up-beat. The word tetrameter means an example in poetry with four feet to the line.

An example of a four-line stanza in trochaic tetrameter, meaning four feet with an accent of 1 2, is:

"Twinkle, twinkle, Little Star,  
How I wonder what you are;  
Up above the world so high,  
Like a diamond in the sky."

A line of four feet with the accent of 2/1 is called iambic tetrameter. An example in poetry is:

"The children sing in far Japan  
The children sing in Spain.  
The organ with the organ man  
Is singing in the rain."

We can express these poems in the note value of their accents. These note values form a unit or sentence which is the phrase. The musical phrase balances the verbal sentence.

Repeat aloud in a "sing-song" fashion the next sentence. Notice the notes equal the words.

\[
\begin{array}{ccccccc}
\text{2} & \dagger & \dagger & \dagger & \dagger & | & \\
4 & \text{Little} & \text{birdie} & \text{in} & \text{a} & \text{tree}. & |
\end{array}
\]

Notice the bar line has been drawn before the accented word so that the accent is the first beat.
Such words as "and", "a", "the", etc., never come on the down beat.

\[
\begin{align*}
2 & \quad \underline{\text{A}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \\
4 & \quad \text{soft air} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}}
\end{align*}
\]

Notice the "pick up" note. It is actually a part of the last measure. Therefore the last measure is left "incomplete" because the pick up note is a part of it. Altogether the measures add up to four.

This sentence could, also, be expressed:

\[
\begin{align*}
3 & \quad \underline{\text{A}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \\
4 & \quad \text{soft air} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}}
\end{align*}
\]

Often a line will be irregular in the number of syllables even though the rhythmic feeling of the line is clear. In such cases the vowel sounds of certain words can be lengthened. This is particularly true when measures come out unevenly, because the normal feeling of a phrase or a line of poetry is usually four measures.

\[
\begin{align*}
2 & \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \\
4 & \quad \text{Mary} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \quad \underline{\text{J}} \\
& \quad \text{had a little lamb its fleece was white as snow}
\end{align*}
\]

and every where that Mary went that lamb was sure to go.

Balance has been established by lengthening "snow" and "go"; the total being eight measures.
Exercise 58: In the following sentences, determine the accents by placing a bar line before the accented syllables and place the proper note values above the syllables.

1. Victory! Victory! On with the dance!
   Back to the jungle the new beasts prance!

2. Oh! Wake me not, thou breathe of spring.

3. Humpty dumpty sat on a wall;
   Humpty dumpty had a great fall.

4. Old King Cole was a merry old soul and a merry old soul was he.

5. Jack, be nimble, Jack, be quick.
   Jack, jump over the candle stick.

6. Little boy blue, come blow your horn, the sheep's in the meadow, the cow's in the corn.

7. Hickory dickory dock, the mouse ran up the clock.

8. Rock a by baby on the tree top. When the wind blows the cradle will rock.

9. Sing a song of six pence a pocket full of rye. Four and twenty blackbirds baked in a pie.

10. Little Miss Muffett, sat on a tuffet. Eating her curds and whey. When along came a spider and sat down beside her and frightened Miss Muffet away.

11. Choose five nursery rhymes of your own choice. Determine the accents and place the proper note value above the words.
Analysis

As stated previously, melody writing demands a personal awareness of the qualities of a good melody. One means of creating this awareness is analyzing music. In analyzing or writing a melody, we become aware of hearing and seeing:

1. Repetition
   a. Sequence

2. Contrast

Repetition is note-for-note repetition. For example:

\[
\text{Figure} \quad \text{Repetition}
\]

Sequence is a form of repetition in that it repeats the figure before, but, on different scale degrees. For example:

\[
\text{Figure} \quad \text{Sequence}
\]

Contrast is that point in the melody which changes in rhythmic structure as well as in direction but is still related in style and general construction. For example:

\[
\text{Sequence} \quad \text{Contrast}
\]

This is progressing away from the tonic.

This is the contrast which leads back to the tonic.

If we were to write the tune Lightly Row as poetry, the parts are: 1, repetition; A, sequence; and 2, contrast would be easily recognized. For example:
In studying the following melodies we will have symbols to represent each part.

The four-measure phrase can be divided into figures of music as is illustrated above. These figures sometimes effect a feeling of a slight pause or cadential feeling. The word cadence means to bring to a pause or end.

Some division of four-measure phrases are:

1. 2 plus 2
   - measures measures, for example, Swanee River

2. 1 plus 1 plus 2
   - measure measure measures, for example, Lightly Row

3. 2 plus 1 plus 1, for example, Ach, Du Lieber

In order to recognize part-cadenses one should look for:

1. longer notes which give a feeling of pause,
2. repetition of figures,
3. rests after figures.
Melodically there are three types of cadence:

1. perfect cadence - ends on 1 or 8 of the scale,
2. imperfect cadence - ends on 3 or 5,
3. semi-cadence - ends on 2-4-6-7.

The sign ∥ will be used to indicate a perfect cadence.
The sign \(\checkmark\) will be used to indicate an imperfect cadence.
The sign \(\wedge\) will be used to indicate a semi-cadence.

The diagram is a way of analysis: for example,

\[
\begin{array}{c}
\frac{1}{a} \frac{1}{b} \frac{2}{c} \parallel \\
\frac{4}{A}
\end{array}
\]

\[
\begin{array}{c}
\frac{1}{a} \frac{1}{b} \frac{2}{d} \parallel \\
\frac{4}{B}
\end{array}
\]

The 1 or 2 means the number of measures. The small letters "a", "b", "c" and "d" mean they are different musical figures. \(\checkmark\) or \(\wedge\) means they ended with an imperfect cadence or semi-cadence.

A repeated letter, for example, "a", would mean a repeated figure, or if any second figures varied slightly, instead of marking a new letter use a little 1 above the letter to indicate variation of likeness.

For example, \(\frac{2}{a} \sqrt{\frac{2}{a}}\parallel\) We would call this a prime.
Example of Analysis:

Notice the first two measures are called "a". The third measure is different, so we call it "b". The fourth measure is still different, so it is "c". The sixth and seventh are exactly like the first two measures (repetition). We indicate this likeness by using the same letter "a" again. The numbers above indicate the number of measures being analyzed. The number of measures is determined by the feeling of figures written in a phrase:
Now, combine these parts together in balanced, complete phrases. Use capital letters to indicate complete phrases.

Example:  \[
\begin{align*}
\frac{4}{2} \quad \frac{1}{a} \quad \frac{1}{b} \quad \frac{1}{c} \quad \frac{4}{2} \quad \frac{1}{a} \quad \frac{1}{b} \quad \frac{1}{c} \quad \frac{4}{2} \quad \frac{1}{a} \quad \frac{1}{b} \quad \frac{1}{c} \quad \frac{4}{2}
\end{align*}
\]

Figures which begin in the middle of a measure usually end in the middle of a measure. The arrangement of notes usually creates a feeling of balanced measures. Often the beats added together equal two measures, for example

1. 

This would be analyzed:

\[
\frac{2}{a} \cdot \frac{2}{b} \cdot \frac{3}{c} \quad \text{Notice the odd number of measures.}
\]

2. 

This would be analyzed:

\[
\frac{4}{2} \quad \frac{1}{a} \quad \frac{2}{b} \quad \frac{1}{c}
\]
Since phrasing is a matter of interpretation, there can be no absolute determination; however, one way may be preferred because of traditional interpretation or because a composer has indicated how he wishes a piece to be phrased or interpreted. A phrase should be played as a whole unit. The present breaking of phrases in their smallest figures is for an analytical purpose only and should be interpreted as a preparatory study to melody writing.

Analyze the following folk melodies as illustrated:

1. [Musical notation image]

2. [Musical notation image]
Exercise 59

1. The Counter-Charm
   Czech Folk Tune

2. Old No John
   Somerset Folk Song

3. Begone Dull Care
   Old English

4. Acouette
   French Canadian Folk Song
   \( \text{fine} \)

D.C. al fine
5. Yankee Doodle

Traditional

5. Old Folks at Home

Stephen Foster

7. My Old Kentucky Home

Stephen Foster
8. *Sweet and Low*

Joseph Barnby

---

In *Susanna*

Stephen Foster
13. Camptown Races

Stephen Foster

14. All Through the Night

Welsh Air

15. Daisy Bell

Harry D'acre
15. *Now the Day is Over*  

Joseph Barnby

17. *Crusaders' Hymn*  

Folk

18. *Over the Meadow*  

Czech

19. *Wee Cooper O'Tife*  

Scottish
Exercise 60

Analyse the following Folk Tunes

1. The Minstrel Boy (Irish)

2. Meadowlands (Russian)

3. The British Grenadiers (English)
4. Hatikvah (Hebrew)

5. Mary Thouzan' Gone (Negro)

6. Green Grow the Lilacs (1. Irish, 2. Cowboy)

7. Blow the Man Down (Shanty)
8. Casey Jones (Railroad)

9. "Robin M'Aime" by Adam de la Hale (Trouvere)

D. C. al Fine means Da Capo al Fine - go back to the beginning and stop at Fine, which means "end."
Analyse the following Melodies.
(The following melodies are taken from Robert Schumann's Op. 68 Album for the Young "together with Op. 15" "Scenes from Childhood", Opus numbers will be given)

Op. 68 no 1.

Op. 68 no 2.

Last phrase not authentic - lead to end piece.
137

No musical notation text is visible in the image provided.
The smallest musical idea is called a figure. It is the smallest part of a musical phrase which suggests the character of the rest of the phrase: For Example:

It's rhythmic and interval character will be found in the complete phrase. For Example:

A phrase is a complete musical statement usually four measures long. For Example:

The simple period form in music consists of two phrases, each of which is usually four measures long. For Example:

It could be compared to the sentence which has two clauses: "Mary has the ball (and) she is going to throw it."

The first phrase of the simple period form is called the antecedent phrase. For example:

In the fourth measure of the antecedent phrase the melody should form a semi-cadence, that is it should end on any degree but one. This gives an incomplete effect which leads to the consequent phrase which should end on one or eight to form a perfect cadence.

Balance should be sought in melody writing, not only in balanced measures, but between notes and rhythmic values. This is done by:
1. Avoiding wide skips between notes.

2. Use of simple rhythmic values.

3. Use of 1. repetition 2. Contrast
   a. sequence

This is the normal period form but there are exceptions in this form which need not be considered here.

Ex. 61. Refer back to chapter on Phrasing. Review what has happened in the melodies you have already analyzed.

Ex. 62. Write 10 examples of four measure phrases:
   a. Make 5 of them antecedent phrases. They will have semi-cadences.
   b. Make 5 of them with perfect cadences. Identify each.

Ex. 63. Write 5 melodies in simple period form.

\[
\begin{align*}
\frac{4}{4} & \rightarrow \frac{4}{4} \quad \text{or} \quad \frac{4}{4} \leftrightarrow \frac{4}{4} \\
\text{Contrast} & \quad \text{Use of repetition with change only in the cadence of the consequent phrase.}
\end{align*}
\]
Various Forms

Creative writing comes when a person begins to write with the purpose of learning. He analyses music and listens to music of all periods. He is critical of what he writes and open to constructive criticism from others. Nor does he expect too much from his first efforts. At first he is imitative; and in time, if he has serious purpose in composition, seeks his own means of expression.

The forms listed below are given in their skeleton structure and are intended as an introduction to musical form.

1. Period Form:

\[
\begin{array}{c}
\frac{4}{a} \quad \frac{4}{b} \\
\frac{4}{a} \quad \frac{4}{a^1}
\end{array}
\]

2. The Double Period - a combination of two periods:

\[
\begin{array}{c}
\frac{4}{a} \quad \frac{4}{a^1} \quad \frac{4}{b} \quad \frac{4}{b^1} \\
\frac{4}{a} \quad \frac{4}{a} \quad \frac{4}{b} \quad \frac{4}{a^1} \\
\frac{4}{a} \quad \frac{4}{a} \quad \frac{4}{b} \quad \frac{4}{c} \\
\frac{4}{a} \quad \frac{4}{b} \quad \frac{4}{a} \quad \frac{4}{c} \\
\frac{4}{a} \quad \frac{4}{b} \quad \frac{4}{c} \quad \frac{4}{b^1} \\
\frac{4}{a} \quad \frac{4}{b} \quad \frac{4}{c} \quad \frac{4}{d}
\end{array}
\]
3. Two-Part Song Form

1. \[ \begin{array}{c}
        \hline
        \text{A} \\
        \hline
        a & b \\
        \hline
    \end{array} \]

The \( \frac{8}{A} \) is felt as a whole \( \frac{8}{A} \) measure rather than as a combination antecedent as a consequent phrase. It may or may not be repeated. It may be joined to the consequent phrase through a modulation. However, it is possible to keep the whole of the two-part song form in one key.

The double period differs in that no one section or part of it is repeated. Furthermore, there is a definite feeling of an antecedent and a consequent phrase in each part. It is thought of as \( \frac{\frac{8}{A} \text{ with } \frac{8}{B}}{a} \) or other accepted letters of the double period form and not as \( \frac{\frac{8}{A} \text{ with } \frac{8}{B}}{a} \). Exampl of these two forms are:

**Double Period:**

\[ \text{[Illustration of musical notation]} \]
Note the contrast between the double period form and the two part song form.

Two Part Song Form: Death And The Maiden - Schubert

Another Two-Part song form is Brahms' Lullaby.
Ex. 64  Write 5 examples in the double period form.

4. Three Part Song Form

I 1. \[\begin{array}{c}
4 \\
a
\end{array}\] 2. \[\begin{array}{c}
4 \\
b
\end{array}\] 3. \[\begin{array}{c}
4 \\
a
\end{array}\]

Different key.  Original key
Melodic could appear in the bass for contrast.

OR

II. 1. \[\begin{array}{c}
4 \\
a
\end{array}\] 2. \[\begin{array}{c}
4 \\
b
\end{array}\] 3. \[\begin{array}{c}
4 \\
a
\end{array}\]

Change in cadence only.  Cadential change

Example of three part song form:  The Ash-Grove - Welsh
5. March Form

A. The below diagram is one suggested form for writing a march.

There are many varied ways of balancing the number of measures as well as many varied ways of using themes.

1. 1st Section: 2. 2nd Section 3. Trio

\[
\begin{array}{l}
\text{16} \\
\text{16} \\
\text{32} \\
\text{8} \\
\text{8} \\
\text{8} \\
\text{8} \\
\text{1st & 2nd} \\
\text{1st & 2nd} \\
\text{1st & 2nd} \\
\text{1st & 2nd} \\
\text{endings} \\
\text{endings} \\
\text{endings} \\
\text{endings} \\
\text{a} \\
\text{b} \\
\text{c} \\
\text{d} \\
\text{e} \\
\text{f} \\
\text{Introduction} \\
\text{Introduction} \\
\text{Introduction} \\
\text{Introduction} \\
\end{array}
\]

In the 2nd ending of the second section end on one of the key. Think of it as 5 in the key of the trio. In this manner it may be used as a pick-up note leading to the trio. All first endings want to lead smoothly back to the beginning of the section. All second endings want to connect one section to the next section.

The trio is usually in the key of the subdominant. For example, if the introduction, first and second sections are in the key of C, the trio will be in the key of F.

B. Analyze some marches that you know. Note their differences.
These forms are explained in a very general, simplified way. The student interested in musical form for other purposes than demonstrated here should seek knowledge in regular text books on musical form. For example: The Homophonic Forms in Musical Composition by Percy Goetschius, Pub. G. Schirmer, Inc., N.Y.


If one writes a song then one must determine into which form the meter of the words will best fit. In other words adopt the musical text to the verbal text.

Review:

1. What is a figure in music?

2. What is a phrase?

3. What are the two phrases in a single period form called?

4. What is the simple period form?

5. How is balance maintained in good melody writing?

6. How does the double period form and the two part song form differ?


8. Write a double period form. Analyze what you write.


10. Write a simple march. Analyze what you write.
Chapter XIV

INTERVALLS

An interval is the distance between two notes when arranged vertically on the staff in either a melodic or harmonic construction.

\[ \begin{align*}
\text{harmonic interval} & : \quad \text{\includegraphics{harmonic.png}} \\
\text{melodic interval} & : \quad \text{\includegraphics{melodic.png}}
\end{align*} \]

The lower tone is always called 1. Counting the intervening lines and spaces from 1 to the line or space on which the upper note appears determines the interval. For example:

\[ \text{\includegraphics{interval.png}} \]

This interval is a fifth.

If the upper tone lies in the scale of the lower tone it can only be a major interval or a perfect interval. The names applied to intervals describe their quality. The prime or unison, fourth, fifth, and octave which lie in the scale of the lower tone are perfect intervals. The second, third, sixth, and seventh, which lie in the scale of the lower tone are major intervals. For example:

\[ \begin{align*}
\text{\includegraphics{perfect.png}} & : \quad \text{\includegraphics{major.png}}
\end{align*} \]

Ex. 65. Write all the perfect intervals possible from each of the following notes. Each note is the lower tone.

\[ A, B, D, G^b, B^b, C^#, F, G, A^b, E^b \]

Ex. 66: Identify the following intervals. Use the symbols P to mean perfect and M to mean major. For example:

\[ \begin{align*}
\text{\includegraphics{perfect.png}} & : \quad \text{\includegraphics{major.png}}
\end{align*} \]
Ex. 67. Play at the keyboard all the major and perfect intervals from each of the following keys. Practice hearing the quality of the interval.

C, G, B♭, D, A♭, E♭, A, E, D♭, B, G♭, F♯, C♯

If the upper note of the interval does not belong to the scale of the lower tone the name changes as follows:

If what is ordinarily a major interval is made smaller by ½ degree it is called a minor interval. If it is made smaller by 1 full degree it is called a diminished interval, e.g.;

\[
\begin{align*}
\text{M3} & \quad \text{m3} & \quad \text{M6} & \quad \text{m6} & \quad \text{M2} & \quad \text{m2} & \quad \text{M6} & \quad \text{m6} & \quad \text{d6} \\
\text{M3} & \quad \text{m3} & \quad \text{d3} & \quad \text{M7} & \quad \text{m7} & \quad \text{D7}
\end{align*}
\]

If what is ordinarily a major interval is made larger by ½ degree it becomes an augmented interval, e.g.;

\[
\begin{align*}
\text{M3} & \quad \text{A3} & \quad \text{M3} & \quad \text{A3}
\end{align*}
\]

If what is ordinarily a major interval is made larger by 1 full degree, it is a doubly-augmented interval.

\[
\begin{align*}
\text{M3} & \quad \text{A3} & \quad \text{DA3} & \quad \text{M6} & \quad \text{A6} & \quad \text{DA6}
\end{align*}
\]

A major interval can be altered to be minor, diminished, augmented or doubly-augmented.

Ex. 68. Identify the following intervals:

Ex. 69. Play at the piano the above intervals. Practice hearing
intervals in many different octaves. Be able to write them from dictation.

Ex. 70 Write five different examples of each of the following intervals in bass clef:

m 6th, D 5th, D 4th, A 3rd, M 2nd

If what is ordinarily a perfect interval is made larger by 1/2 degree it is called an augmented interval.

If what is ordinarily a perfect interval is made larger by 1 full degree it is called a doubly augmented interval, e.g.:

If what is ordinarily a perfect interval is made smaller by 1/2 degree it is a diminished interval.

If what is ordinarily a perfect interval is made smaller by 1 full degree it is a doubly diminished interval.

Ex. 71 Write all the perfect intervals in the keys of B♭ and E.

Then make them augmented, diminished, doubly augmented and doubly diminished.
The following chart summarizes the classification of the quality of intervals.

AUGMENTED

\[ \begin{align*}
1 & \rightarrow 4 \\
2 & \rightarrow 3 \\
3 & \rightarrow 6 \\
4 & \rightarrow 5
\end{align*} \]

PERFECT

\[ \begin{align*}
1 & \rightarrow 4 \\
2 & \rightarrow 3 \\
3 & \rightarrow 6 \\
4 & \rightarrow 5
\end{align*} \]

MAJOR

MINOR

DIMINISHED

Ex. 72 Apply the following directions to the intervals on the next page. Changing the clef signs and key signatures will change the interval names.

1. First in treble clef and in the keys of:
   A. 1#
   B. 3#
   C. 1b
   D. 5#

2. Secondly in Bass clef and in the keys of:
   A. 4#
   B. 2b
   C. 6b
   D. 4b
Imagine that these 20 examples are in the treble clef in the key of G. Then in the key of A, etc. You will figure all 20 examples in 8 different keys.

Intervals are named as they appear on the printed staff and not necessarily for how they sound. If one merely hears an interval, for example, and calls it an augmented fourth and another person calls it a diminished fifth, both are correct. By sound an interval may have several names but when it appears written it can only have one, e.g.;

Both sound the same but written on the staff are different intervals.
Practice for Dictation

The following chart will assist one to hear intervals. Practice singing intervals by the use of the given numbers.

<table>
<thead>
<tr>
<th>To hear a:</th>
<th>Think the numbers:</th>
<th>Familiar tunes which sound these intervals in their beginning:</th>
</tr>
</thead>
<tbody>
<tr>
<td>m 2</td>
<td>7 - 8</td>
<td>Chorus of &quot;Old Folks at Home&quot; &quot;All de world, etc.&quot;</td>
</tr>
<tr>
<td>M 2</td>
<td>1 - 2</td>
<td>Oh, How Lovely is the Evening</td>
</tr>
<tr>
<td>m 3</td>
<td>3 - 5 (think 1)</td>
<td>Brahms Lullaby</td>
</tr>
<tr>
<td>M 3</td>
<td>1 - 3</td>
<td>Marines Hymn</td>
</tr>
<tr>
<td>a 4</td>
<td>5 - 8</td>
<td>Oh, I Was Working on the Railroad</td>
</tr>
<tr>
<td>D 5 or A 4</td>
<td>4 - 7</td>
<td>Dance Macabre (Saint Saens)</td>
</tr>
<tr>
<td>P 5</td>
<td>1 - 5</td>
<td>The Harp That Once Through Tara's Hall</td>
</tr>
<tr>
<td>m 6</td>
<td>3 - 8 (think 3 (1) 8)</td>
<td>Bei Mir Bist Du Schen</td>
</tr>
<tr>
<td>M 6</td>
<td>5 - 3 (think 1)</td>
<td>The Old Oaken Bucket</td>
</tr>
<tr>
<td>m 7</td>
<td>5 - 4 (think 3)</td>
<td>Beloved</td>
</tr>
<tr>
<td>M 7</td>
<td>1 - 7 (think 1 8 7)</td>
<td></td>
</tr>
</tbody>
</table>

The line above a number means below 1.
Inversion of Intervals

To invert an interval is to place the lower tone in its next octave above the upper tone, e.g.:

\[ \text{P5 becomes P4} \]

When you invert an interval the quality changes with the exception of a perfect interval. A perfect interval inverted remains perfect.

To always be sure of correctly inverting an interval subtract the interval from 9 to get its inversion.

For example:

\[ \text{A M 2 inverted becomes a m 7 = 9} \]
\[ \text{A M 3 inverted becomes a m 6 = 9} \]
\[ \text{A P 4 inverted becomes a P 5 = 9} \]
\[ \text{A P 5 inverted becomes a P 4 = 9} \]

The following charts describe the quality of intervals upon becoming inverted:

\[ \text{AUGMENTED} \]

\begin{align*}
\text{Perfect} & \quad \text{Major} \\
\text{inverted} & \quad \text{inverted} \\
\text{perfect} & \quad \text{minor} \\
\text{DIMINISHED} &
\end{align*}
B. AUGMENTED

Perfect

- becomes

Minor

(inverted)

Perfect

(inverted)

DIMINISHED

(inverted)

One cannot invert a 9th and have it follow the rule of subtracting; therefore, one must transpose up an octave and think of the 9th as a 2nd.

If intervals extend over an octave, e.g., 9th, 10th or 11th, they are named as though they were within the compass of one octave.

e.g. both are 3rds.

Ex. 73 Invert each of the following intervals by replacing the lower tone an octave higher. Name the interval and its inversion.
Ex. 74. Play the following at the keyboard.

1. P 4 from C
2. d 5 from B♭
3. A 2 from E
4. M 3 from G
5. m 6 from E♭
6. P 8ve from G♭
7. d 7 from D
8. A 4 from A♭
9. A 8ve from A
10. M 7 from D♭

Resolution of Intervals

The resolution of intervals is largely determined by whether or not an interval is consonant or dissonant. It is also determined by the fact whether or not the interval is composed of rest tones or active tones.

Rest tones are 1, 3, 5, 8.

Active tones are 2 which moves to 1 or 3
4 which moves to 3
6 which moves to 5
7 which moves to 8

Altered tones are classified as active tones. All chromatic altered tones will resolve in the direction of their alteration. The resolution is one-half step away, e.g.;
Any double sharp or flat is not necessarily a doubly altered tone. e.g.;

D# is a theoretical key so you have to think whole step, whole step, half step.

In terms of practice all perfect intervals are consonant except the perfect fourth which is regarded as dissonant. The ear tends to embrace more dissonance as consonance; therefore, what is consonant or dissonant is not absolute but rather a matter of definition and through evolution, chords, which in their origin were called dissonances, have come to be accepted as consonances. This is especially true in 20th century harmony. It is an individual matter. However, as a matter of practice intervals are classified as below:

<table>
<thead>
<tr>
<th>Consonant Intervals</th>
<th>Dissonant Intervals</th>
</tr>
</thead>
<tbody>
<tr>
<td>P Prime</td>
<td>M 2</td>
</tr>
<tr>
<td>P 5</td>
<td>m 2</td>
</tr>
<tr>
<td>P 8ve (most consonant)</td>
<td>M 7</td>
</tr>
<tr>
<td>M 3</td>
<td>m 7</td>
</tr>
<tr>
<td>m 3</td>
<td>M 9</td>
</tr>
<tr>
<td>M 6</td>
<td>m 9</td>
</tr>
<tr>
<td>m 6</td>
<td>P 4 when there is no tone below its lower tone,</td>
</tr>
</tbody>
</table>

All augmented and diminished intervals.
All dissonances require resolution. In most intervals one note only will move except in the following:

Augmented Fourth \) are resolved by both tones moving one-half step in contrary motion. Expansion involves two directions. An interval which has expanded will continue to expand, e.g.:

\[ \text{An interval which tends to contract tends to get smaller. e.g.:} \]

This general rule applies to common type intervals; however, there is an exception in resolving the augmented third, diminished fourth, doubly augmented fourths and fifths and doubly diminished fourth and fifth. These intervals are theoretical intervals and do not demand any standard resolution.

Summary: Consonances are in repose and do not need resolution. Dissonances furnish a need for resolution and with the exception of augmented and diminished intervals only one tone moves to resolve the interval. The active tone moves to its rest tone. Augmented and diminished intervals resolve in the direction of their accidentals.
Resolution of Intervals Within a Key

Suggestions for ear-training. The active tones are resolved.

Intervals on 1st Degree

Intervals on 2nd Degree

Intervals on 3rd Degree

Intervals on 4th Degree

Intervals on 5th Degree

Intervals on 6th Degree
Ex. 75  Resolve and name the following intervals from the following notes if they need resolution.

Ex. 76  Practice playing the following intervals and their resolutions at the keyboard. Ask yourself these questions:

1. What is the upper tone?
2. If this is a diminished interval which way does it resolve?
3. If this is an augmented interval which way does it resolve?
4. What are the note names of its resolution?

P 4 from C#  A 5 from Bb
A 4 from B  D 4 from Cb
P 5 from F#  D 5 from E
P 4 from F  A 4 from D#
P 5 from A#  A 5 from B
P 4 from E#  A 5 from D
D 5 from D#  D 4 from E#
P 5 from A#  A 5 from F#
D 4 from G  D 4 from A#
D 4 from A  A 4 from C#

Ex. 77  Name the following intervals:
Ex. 78  With $g^b$ as the lower tone construct the following intervals and resolve those which need resolution:

d 7th, d 5th A 4th, m 3rd, A 2nd, m 9th, d 2nd, M 7th, A 5th, d 3rd.

Following are charts showing intervals built on every degree of a scale and their classification. Naturally the same relationship holds true in any scale in the major mode. For example:

**Primes**

<table>
<thead>
<tr>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

All primes are perfect.

**Seconds**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>23</td>
<td>34</td>
<td>45</td>
<td>56</td>
<td>67</td>
<td>78</td>
</tr>
</tbody>
</table>

Major seconds come between 1-2, 2-3, 4-5, 5-6, 6-7.

Minor seconds come between 3-4, and 7-1.

**Thirds**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>24</td>
<td>35</td>
<td>46</td>
<td>57</td>
<td>68</td>
<td>72</td>
</tr>
</tbody>
</table>

Major thirds come between 1-3, 4-6, and 5-7.

Minor thirds come between 2-4, 3-5, 6-1, and 7-2.

**Fifths**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>25</td>
<td>36</td>
<td>47</td>
<td>58</td>
<td>69</td>
<td>73</td>
</tr>
</tbody>
</table>

All fourths are perfect except the one which comes between 4-7 and is an augmented fourth.
All fifths are perfect, except the one which comes between 7-4. It is a diminished 5th.

Major sixths come between 1-6, 2-7, 4-2 and 5-3.
Minor sixths come between 3-1, 6-4 and 7-5.

Major sevenths come between 1-7 and 4-3.
Minor sevenths come between 2-1, 3-2, 5-4, 6-5, and 7-6.

All octaves are perfect.

Ex. 79 Write all the minor 3rds in the key of A.
Ex. 80 Write all the major 7ths in the key of F#.
Ex. 81 Write all the major 2nds in the key of Bb.
Ex. 82 Write all the perfect 4ths and perfect 5ths in the key of Gb.
Ex. 83 Make up seven minor seconds and tell to which two keys each can belong, e.g.

7-8-F
3-4-C
Ex. 84  Make up seven major seconds and tell to which 5 keys each can belong.

Key
1 - 2 -  C
2 - 3 -  Bb
4 - 5 -  G
5 - 6 -  F
6 - 7 -  Eb

Ex. 85  Make up seven major thirds and tell to which three keys each can belong.

Key
1 - 3 -  C
4 - 6 -  G
5 - 7 -  F

Ex. 86  Make up seven major sevenths and tell to which two keys each can belong.

Key
1 - 7 -  C
4 - 3 -  G
Ex. 87 Copy the following intervals.

The lower note and name of the interval is given. Fill in the top note.
CHAPTER XV

Rounds

Rounds are circular cannons. The word cannon means "according to rule".

The performers of a cannon begin the melody at regular rhythmic periods. At the conclusion of the melody they begin again at the beginning, thus round and round.

The leading back to the beginning gives the round the name of circular cannon.

Rounds are one form of polyphony which was the type of music used before homophony which refers to one melody harmonized by chords. Polyphony is the harmonious combination of two or more melodies considered horizontally, each part moving as an equal against one another. It differs from harmony, in which one voice usually predominates while the others take accompanying roles. Harmony is the vertical construction of chords. Polyphony is the horizontal combination of several melodies.

The following are Traditional Rounds:

1. Three Blind Mice
2. Row Row Row Your Boat
3. Scotland's Burning
4. Brother John
5. Oh, How Lovely is the Evening
6. Robin, Lend To Me Thy Bow
7. The Bell Doth Toll
8. Ah, Poor Bird
9. Christmas is Coming

1. Polyphony - From the Greek term "many voiced" interwoven melodies such as found in the music of Palestrina and Bach.
10. For Health and Strength
11. Ho, Ev'ry Sleeper Waken
12. O My Love
13. Hark the Bell Is Ringing
14. Early to Bed and Early to Rise
15. Good Night to You All
16. Hunting Morning
17. Merrily, Merrily
18. Mules
19. Going to Church
20. Summer Is i-cumen in - Old English
Three blind mice
Three blind mice See how they run,

See how they run
They all ran after the farmer's wife
She cut off their tails with a carving knife
Did you ever see such a thing in your life, as three blind mice.

Row, row, row your boat gently down the stream Merrily,
merri-ly merr -i-ly, merr-i-ly, Life is but a dream.

Scotland's burning, Scotland's burning Look out, Look out, Fire, Fire, Fire, Fire
Four on wa- ter, pour on wa- ter.

Are you sleeping are you sleeping broth-er John
broth-er John. Morning bells are ringing morning bells
III

are ringing ding, ding, dong, ding ding dong.

Oh, how love-ly is the evening, is the evening, When

the Bells are sweetly ring-ing sweetly ring-ing, Ding,

sing, ding, ding, ding, dong.

A-dieu, sweet A-ma ryl-lis, For since to part your will is,

A-dieu, sweet A-ma ryl-lis woe-ful - ti

--ding! There is for me no bi - ding, Yet once a - gain ere

that I part from thee, A - ma-ryl-lis sweet, A-dieu.

The bell-doth toll, its echoes roll; I know the sound full well;

I love its ringing, for it calls to singing with its bim,bim,

bim, bom, bell, bim, bim, bim, bom, bell.
Ah, poor bird, take your flight Far above the sorrows of
this sad night.

Christmas is coming, the goose is getting fat; Please to put a penny in the old man's hat. Please to put a
penny in the old man's hat.

For health and strength and daily food, We praise Thy
name, O Lord.

Ho! ev'ry sleeper waken! The sun is in the
sky, Come rise, come, rise, and hear the cuckoo cry.

Cuckoo! Cuck-oo! Wake up! Be spry!

O my love. Lov'st thou me? Then quickly come and
save him that dies for me,
Hark! the bell is ringing, calling us to singing,

Hear the cheerful lay, come, come, come away;

Hark! the bell is ringing, calling us to singing,

cheerful lay, come, come, come away:

Hark! Hark! the bell is ringing, calling us to singing,

come away.

Early to bed and early to rise, Makes a man healthy and wealthy and wise, wise, healthy and wealthy --.

Good-night to you all, and sweet by the sleep; may angels

and round you their silent watch keep, Good-night, good-night, good -- night.
A south-er-ly wind and a cloudy sky pro-claim it a
hunt-ing morning; To horse my brave boys and a-way ---;

Bright Phoebus the hiss is adorn-ing; Hark! hark!

for-ward tan-ta-ra, tan ta ra, tan ta ra.

Merri-ly merri-ly greet the morn; cheeri-ly, cheeri-ly,
sound the horn. Hark! to the echoes hear them play o'er
hill and dale far far a-way.

On mules we find two legs behind, and two we find be-
fore. We stand behind before we find what the two be
hind be for. When we're behind the two behind, we find
what these before. So stand before the two behind and
be-hind the two be-fore.
19. Going to Church - Old English

All into ser-vice Let us sing merri-ly to-geth-er: Ding-
dong, ding-dong bell.

20. Summer is i-cumen in - Ancient English

Grow-eth seed and blow-eth mead, and spring-eth wood a-new

Sing cuck-oo, Ewes are bleat-ing af-ter lambs and low-eth
calf and cow. Bul-lock start-eth, buck, to vert-eth, Mer-ry

sing cuck-oo. Cuck-oo cuck-oo, . Well now singst thou
cuck-oo, O cease thee never now.

* verteth, an old English word meaning, "seeks the green fern."
A triad is a series of three notes arranged vertically on the staff a third apart or on successive lines or spaces, e.g.

A triad always has three notes while the term chord differs in structure and number of notes according to different periods in musical history. A chord does not necessarily have to have three notes, e.g., E to G could be a chord with G implied, or a chord could have many more notes than three, e.g.;

From the fifteenth century through the nineteenth century chords were built in tiers of thirds. From the late nineteenth century and in the twentieth century chords have been built on fourths, fifths or without recognising intervals of thirds, e.g.;

For purposes here the chord of the triad will be studied.

Triads are built on each degree of the diatonic scale in both major and minor modes and are named for the scale degree on which they are built. The notes used in the building of a triad must be taken from the scale to which the triad belongs. Notice that if the bottom note of the triad appears on a line, the upper two notes also appear on lines. If the bottom note appears on a space the upper two notes appear on space.
The bottom note of the triad is called the root, with the other two notes referred to as the third and the fifth of the triad.

The following triads are built on the C diatonic scales in the major and harmonic minor modes.

C major mode

\[ \begin{array}{c}
  \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} & \text{VII} & \text{I} \\
  \end{array} \]

C harmonic minor mode

\[ \begin{array}{c}
  \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} & \text{VII} & \text{I} \\
  \end{array} \]

The quality of each of these triads is named. To determine the quality it is necessary to know what kinds of intervals make up a triad. To do this count from the root of the triad to the third and from the root to the fifth, e.g.,

\[ \begin{array}{c}
  \text{I} \quad \text{III} \quad \text{V} \\
  \end{array} \]

A common way is to count from the root to the third, e.g.,

\[ \begin{array}{c}
  \text{I} \quad \text{III} \\
  \end{array} \]

and from the third to the fifth

\[ \begin{array}{c}
  \text{III} \quad \text{V} \\
  \end{array} \]

Here we have a major interval of a third plus a minor interval of a third which gives the triad a major quality.

1. If the triad consists of a major 3rd and a perfect 5th the quality is major. e.g.,

\[ \begin{array}{c}
  \text{I} \quad \text{III} \quad \text{V} \\
  \end{array} \]

or

\[ \begin{array}{c}
  \text{I} \quad \text{III} \quad \text{V} \\
  \end{array} \]

If the triad is composed of an interval of a major third plus
an interval of a minor third the quality is major, e.g.

\[ \text{I - M} \]

2. If the triad consists of a minor third and a perfect fifth, the quality is minor, e.g.;

Key of C: \[ \text{II m} \]

or

if the triad is composed of an interval of a minor third

\[ \text{II - m} \]

plus another interval of a major third

the quality is minor \[ \text{II - m} \]

3. If the triad consist of a minor third and a diminished fifth the quality is diminished, e.g.

Key of C: \[ \text{VII-D} \]

or

If the triad consists of two minor thirds

the quality is diminished. \[ \text{VII-D} \]

In the diatonic scales of the major mode there are three kinds of triads, major, minor and diminished. e.g.;

\[ \text{I M} \quad \text{II m} \quad \text{III M} \quad \text{IV M} \quad \text{V M} \quad \text{VI m} \quad \text{VII M} \]

Ex. 88: Write the triads from each scale degree in the following keys in major mode. G, B, F#, Bb, D, A, C, E, C#, F.
4. If the triad consists of a major third and an augmented fifth
the quality is augmented, e.g.;

\[ \text{A harmonic minor} \]

or

If the triad consists of two major thirds the quality is
augmented.

\[ \text{A melodic minor (ascending form)} \]

5. If the triads consist of a minor interval and a diminished inter-
val the quality is diminished, e.g.;

\[ \text{A harmonic minor} \]

If the triad consists of two minor thirds the quality is
diminished, e.g.

\[ \text{A melodic minor} \]

In the diatonic scales of the harmonic minor and melodic minor
modes all four kinds of triads appear. They are major, minor, augmented,
and diminished.

\[ \text{A harmonic minor} \]
the seventh degree in its scale one-half step. Wherever the seventh
degree is used, in any triad, it must be raised $\frac{1}{2}$-step. The accidental
must always be used. Likewise, in the melodic minor mode, which has a
raised sixth and seventh degree ascending and a lowered sixth
and seventh degree by $\frac{1}{2}$-step descending, the accidentals are de-
determined according to the direction in which the triad progresses.

Exercise. Write the triads from each of the following keys in both
harmonic and melodic minor modes. Use the bass clef,

C, B, F, A, G, C#, F#, Bb, D, D#.

The following chart summarizes the quality of triads:

\[
\begin{align*}
M\,3 & \neq P\,5 = & \text{major quality or } M\,3 & \neq m\,3 = & M \\
m\,3 & \neq P\,5 = & \text{minor quality or } m\,3 & \neq M\,3 = & m \\
m\,3 & \neq D\,5 = & \text{diminished quality or } m\,3 & \neq m\,3 = & D \\
M\,3 & \neq A\,5 = & \text{augmented quality or } M\,3 & \neq M\,3 = & A
\end{align*}
\]

While the scales that are used most frequently are those scales in
the major and harmonic minor modes, everyone should be aware that triads
can be built in any scale.

The triads are called number names, for example II, or by the name
given to the scale degree such as super-tonic. To call the II chord
in C major the D minor chord is incorrect even though it is often used.
This terminology, correctly used, belongs to only the tonic triad. If
one speaks of a G major triad he is referring to the tonic triad and
the key of G major.
Exercise 89
1. Recite the I IV V triads in all keys in the major and harmonic minor modes.
2. Why is the V chord in any harmonic minor mode major in quality?
3. Practice finding the triads at the keyboard on every scale degree of the following scales:
   - C harmonic minor
   - G major
   - C major
   - E harmonic minor
   - G harmonic minor
   - B major
   - F harmonic minor
   - A major
   - E♭ major
   - F♯ harmonic minor

Exercise 90 Write the triads on every scale degree of the first five sharp keys and their relative minor keys. (Some answers will be in major keys; others in minor keys.)

Completion
1. The I triad in the key of C becomes _____ in the key of F or _____ in the key of G.
2. The II triad in the key of G becomes _____ in the key of D minor.
3. The IV triad in the key of D becomes III in the key of _____.
4. The VI triad in the key of E♭ becomes IV in the key of _____.
5. The II triad in the key of B♭ becomes VI in the key of _____.
6. The VI triad in the key of F becomes II in the key of ___.

7. The ii chord in the key of A becomes IV in the key of ___.

8. The IV triad in the key of B is III in the key of ___.

9. The II triad in the key of Bb is VI in the key of ___.

10. The VI chord in the key of F# is II in the key of ___.

Exercise 91:

Complete the following triads:

Copy the following triads and change the mode of each, e.g., if it is minor change it to major or if it is major change it to minor. If it is diminished change it to augmented.
Inversion of Triads

The triad can appear in three arrangements of its tones. So far we have studied it in root position. 

Place the C an octave above and the triad appears in its first inversion. The lowest tone is the 3rd of the chord.

Place the C and the e an octave above and the triad appears in its second inversion. The triad may appear in three different arrangements.

Play the following triads at the keyboard in all different positions, e.g.;
Complete the following triads and give their inversions.

If we speak of the tone of the triad being in the position of the 3rd it means that the tone is in the soprano. Likewise, if it is in the position of the fifth or the root. e.g.

Position of:

- 5th
- root
- 3rd
- root
- 1st
- inversion
- 2nd
- inversion

When the triad is spoken of in its inversions the lowest tone is the most important. It determines how the triad is named.
CHAPTER XVII

TERMS

I. **Speed or Tempo**

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCEDERANDO (accel.)</td>
<td>A gradual quickening of time.</td>
</tr>
<tr>
<td>ADAGIETTO</td>
<td>A tempo slightly faster than adagio.</td>
</tr>
<tr>
<td>ADAGIO</td>
<td>A very slow tempo</td>
</tr>
<tr>
<td>ALLARGANDO</td>
<td>A term indicating a gradual broadening and retard in tempo with breadth and dignity of style.</td>
</tr>
<tr>
<td>ALLEGRETTO</td>
<td>A tempo somewhat slower than allegro.</td>
</tr>
<tr>
<td>ALLEGRO</td>
<td>A lively quick tempo.</td>
</tr>
<tr>
<td>ANDANTE</td>
<td>Means slowly but not as slowly as adagio or larghetto.</td>
</tr>
<tr>
<td>AD LIBITUM (ad lib)</td>
<td>At liberty, freedom of tempo and expression.</td>
</tr>
<tr>
<td>A TEMPO</td>
<td>&quot;In time&quot; at the rate of speed used at the beginning of a composition or movement.</td>
</tr>
<tr>
<td>LARGO</td>
<td>Slow, dignified style.</td>
</tr>
<tr>
<td>L'ISTESSO TEMPO</td>
<td>An indication that a new time-unit, entered upon during the course of a piece, is equivalent to the preceding tempo.</td>
</tr>
<tr>
<td>PRESTISSIMO</td>
<td>&quot;Very quickly&quot; the highest rate of speed used in music.</td>
</tr>
<tr>
<td>PRESTO</td>
<td>&quot;Fast&quot; indicates a rate of speed quicker than allegro.</td>
</tr>
<tr>
<td>VIVACE</td>
<td>&quot;Lively&quot; a direction indicating a rate of speed between allegro and presto.</td>
</tr>
<tr>
<td>M-M</td>
<td>Stands for Maelzel Metronome. The number after the letter indicates the number of beats per minute, e.g. J 120 means there would be 120 quarter notes per minute.</td>
</tr>
</tbody>
</table>
"Pace is a relative matter. To the musician it is not the number of minutes it takes to play the pages which contain the notation, but the amount of experience he can cram into the music."

II. Musical Adjectives Which Modify Speeds

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AFFECTTUOSO</td>
<td>A</td>
</tr>
<tr>
<td>Tenderness</td>
<td></td>
</tr>
<tr>
<td>AGITATO</td>
<td>Agitated</td>
</tr>
<tr>
<td>ANIMATO</td>
<td>With life or spirit.</td>
</tr>
<tr>
<td>A POCO A POCO</td>
<td>Little by little.</td>
</tr>
<tr>
<td>A POCO PIU</td>
<td>A little</td>
</tr>
<tr>
<td>BRIOS</td>
<td>B</td>
</tr>
<tr>
<td>Vivacity, spirit, fire.</td>
<td></td>
</tr>
<tr>
<td>CANTABILE</td>
<td>In a singing style.</td>
</tr>
<tr>
<td>CON MOTO</td>
<td>With little motion.</td>
</tr>
<tr>
<td>CON OTTAVA (con 8ve)</td>
<td>With octave.</td>
</tr>
<tr>
<td>GIOIOSO</td>
<td>Humorously, sportively.</td>
</tr>
<tr>
<td>GIUSTO</td>
<td>Strict</td>
</tr>
<tr>
<td>GRANDIOSO</td>
<td>Majestically, broadly.</td>
</tr>
<tr>
<td>GRAZIOSO</td>
<td>Graceful manner.</td>
</tr>
<tr>
<td>LEGBIERRO</td>
<td>Lightly, usually applied to a rapid passage for piano.</td>
</tr>
<tr>
<td>LUSTIG</td>
<td>Merrily, cheerfully, gay.</td>
</tr>
<tr>
<td>MAESTOSO</td>
<td>With a majestic style.</td>
</tr>
<tr>
<td>MARCATO</td>
<td>Well marked; in a decisive manner.</td>
</tr>
<tr>
<td>MENO MOSSO</td>
<td>With less motion; not so fast.</td>
</tr>
<tr>
<td>MOTTO</td>
<td>Much; very much; used in combination with musical directions.</td>
</tr>
<tr>
<td>MOSSO</td>
<td>Moved, movement, motion; &quot;Meno Mosso&quot; means slower; &quot;Piu Mosso&quot; means faster.</td>
</tr>
<tr>
<td>Musical Term</td>
<td>Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>NON TROPPO</strong></td>
<td>Not too.</td>
</tr>
<tr>
<td><strong>POMPOSO</strong></td>
<td>&quot;Pompously&quot; in a stately manner.</td>
</tr>
<tr>
<td><strong>RUBATO</strong></td>
<td>Stolen</td>
</tr>
<tr>
<td><strong>SERIO</strong></td>
<td>Serious</td>
</tr>
<tr>
<td><strong>SOSTENUTO</strong></td>
<td>Smoothly and sustained.</td>
</tr>
</tbody>
</table>

### III. Volume

<table>
<thead>
<tr>
<th>Musical Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CRESCENDO</strong></td>
<td>Gradually increasing in volume of sound.</td>
</tr>
<tr>
<td><strong>DECRRESCENDO</strong></td>
<td>Gradually diminishing in volume of sound.</td>
</tr>
<tr>
<td><strong>DIMINUENDO</strong> (dim.)</td>
<td>Gradually softer.</td>
</tr>
<tr>
<td><strong>FORTE (f)</strong></td>
<td>Means loud.</td>
</tr>
<tr>
<td><strong>(mf)</strong></td>
<td>Mezzo-forte -- medium loud</td>
</tr>
<tr>
<td><strong>(ff)</strong></td>
<td>Fortissimo -- very loud</td>
</tr>
<tr>
<td><strong>MORENDO</strong></td>
<td>Means dying and is used to indicate a gradual decrescendo at the end of a cadence.</td>
</tr>
<tr>
<td><strong>PIANO (P)</strong> (Pianissimo)</td>
<td>Soft</td>
</tr>
<tr>
<td><strong>(PP)</strong></td>
<td>Very soft</td>
</tr>
<tr>
<td><strong>SMORZANDO (Smorz)</strong></td>
<td>Fading away - like Morendo.</td>
</tr>
</tbody>
</table>

### IV. Effects in Music

<table>
<thead>
<tr>
<th>Musical Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARCO</strong></td>
<td>Bow; indicating that the bow is to be used after a pizzicato passage.</td>
</tr>
<tr>
<td><strong>ARPEGGIO</strong></td>
<td>The effect produced by playing the tones of a chord in broken succession.</td>
</tr>
<tr>
<td><strong>ATTACK</strong></td>
<td>Precise united beginning of a piece of music by an ensemble or an individual performer.</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>COL LEGNO</td>
<td>The strings of the violin are to be played with the wooden part of the bow.</td>
</tr>
<tr>
<td>DOUBLE STOPS</td>
<td>Two tones produced simultaneously on a string instrument.</td>
</tr>
<tr>
<td>GLISSANDO</td>
<td>Sliding from one tone to another.</td>
</tr>
<tr>
<td>HARMONICS</td>
<td>The overtones of stringed and wind instruments.</td>
</tr>
<tr>
<td>LEGATO</td>
<td>&quot;Tied together&quot; in such a manner that there is no perceptible pause between notes.</td>
</tr>
<tr>
<td>MUTE</td>
<td>Or Damper. A mechanical device restricting the tone of instruments.</td>
</tr>
<tr>
<td>SALTANDO</td>
<td>A string player is to execute a certain type of bouncing bow.</td>
</tr>
<tr>
<td>SLUR</td>
<td>A slightly curved line under or over two or more notes of different pitch to designate legato playing.</td>
</tr>
<tr>
<td>SPICCATO</td>
<td>Detached; separated; applied to a type of staccato playing on the string instruments.</td>
</tr>
<tr>
<td>STACCATO (Stacc.)</td>
<td>Detached ; often indicated by dots; abrupt, disconnected manner. The degree of staccato employed is dependent upon the style of the composition.</td>
</tr>
<tr>
<td>TIE</td>
<td>A slightly curved line placed under two or more notes of the same pitch to be sustained to the value of both notes.</td>
</tr>
<tr>
<td>TREMOLLO</td>
<td>Rapid reiteration of a single note or chord. Produced by a rapid up and down movement on string instrument. Produced by a shake between two or more notes on the piano.</td>
</tr>
<tr>
<td><strong>TRILL</strong> (tr)</td>
<td>The rapid alteration of a note with its upper neighbor. Also known as a shake.</td>
</tr>
<tr>
<td><strong>TONGUING, Triple</strong></td>
<td>An articulation on brass instruments applied to fast triple figures.</td>
</tr>
<tr>
<td><strong>TONGUING, Double</strong></td>
<td>An articulation on brass instruments applied to fast duple figures.</td>
</tr>
<tr>
<td><strong>VIBRATO</strong></td>
<td>&quot;Vibrating&quot;. The artificial trembling of a note, consisting of very slight variations of pitch, which is used in the tone of the human voice and many instruments.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>---------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>AUGMENTED INTERVAL</td>
<td>An interval that is one-half tone larger than a perfect or major interval.</td>
</tr>
<tr>
<td>AUTHENTIC CADENCE</td>
<td>A cadence in which the tonic chord is preceded by the dominant.</td>
</tr>
<tr>
<td>BAR</td>
<td>The line which crosses a staff to mark the point of metrical division.</td>
</tr>
<tr>
<td>BATON</td>
<td>The stick used by a conductor to beat time.</td>
</tr>
<tr>
<td>BEAT</td>
<td>1. The movement of a conductor's arm which indicates the time of a piece of music.</td>
</tr>
<tr>
<td></td>
<td>2. A unit of measurement, usually as indicated in the metric signature.</td>
</tr>
<tr>
<td>CADENCE</td>
<td>A melodic or harmonic point which achieves momentary or permanent repose.</td>
</tr>
<tr>
<td>CLEF</td>
<td>Symbol placed at the beginning of every staff of music to indicate the exact pitch of the notes on a staff.</td>
</tr>
<tr>
<td>CONTRARY MOTION</td>
<td>The movement in opposite directions of simultaneously sounding parts.</td>
</tr>
<tr>
<td>COUNTERPOINT</td>
<td>The science and art of combining two or more melodies.</td>
</tr>
<tr>
<td>DA CAPO or D.C.</td>
<td>Back to the beginning, in order to repeat the initial section.</td>
</tr>
<tr>
<td>DAL SEGNO (-Bold Style-)</td>
<td>Indicates a return to the sign for purposes of repetition. The conclusion is usually marked &quot;fine.&quot;</td>
</tr>
<tr>
<td>DIATONIC</td>
<td>Notes of the scale which proceed alphabetically.</td>
</tr>
<tr>
<td>DIMINISHED</td>
<td>Intervals which are one-half step less in time than minor or perfect intervals.</td>
</tr>
<tr>
<td><strong>EMBOUCHURE</strong></td>
<td>The part of a musical instrument applied to the mouth.</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------------------------------</td>
</tr>
<tr>
<td><strong>FINE</strong></td>
<td>&quot;The end&quot; usually to be found after a da capo or dal segno repetitions.</td>
</tr>
<tr>
<td><strong>FORM</strong></td>
<td>The structural design of a musical composition.</td>
</tr>
<tr>
<td><strong>GREAT STAFF</strong></td>
<td>An eleven line staff.</td>
</tr>
<tr>
<td><strong>HALF-STEP</strong></td>
<td>The smallest interval on the normal keyboard instrument.</td>
</tr>
<tr>
<td><strong>HARMONIC FIGURATION</strong></td>
<td>Broken chords</td>
</tr>
<tr>
<td><strong>HARMONIC MINOR</strong></td>
<td>A scale in the minor mode in which the 7th degree is raised one-half step by the use of an accidental.</td>
</tr>
<tr>
<td><strong>INTERVAL</strong></td>
<td>The distance from one pitch to another.</td>
</tr>
<tr>
<td><strong>INVERSION</strong></td>
<td>To turn upside down.</td>
</tr>
<tr>
<td><strong>KEYNOTE</strong></td>
<td>The tone by which a certain key is named; the tonic.</td>
</tr>
<tr>
<td><strong>KEYSIGNATURE</strong></td>
<td>The sign or groups of signs, appearing at the beginning of each staff, which indicates the key of the composition.</td>
</tr>
<tr>
<td><strong>LEGER LINES</strong></td>
<td>Short lines above or below the staff to accommodate notes which exceed its limits.</td>
</tr>
<tr>
<td><strong>LIBRETTO</strong></td>
<td>The text of a dramatic vocal work.</td>
</tr>
<tr>
<td><strong>LIED</strong></td>
<td>The German word for song.</td>
</tr>
<tr>
<td><strong>LOCO</strong></td>
<td>&quot;In the original place&quot; to indicate a return to the normal register after a sign Alla 8 va.</td>
</tr>
<tr>
<td><strong>LUNGA PAUSA</strong></td>
<td>A long pause or rest.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Measure</td>
<td>The interval of time between two bar lines.</td>
</tr>
<tr>
<td>Meter</td>
<td>The arrangement of music or poetry in a regular succession of rhythmic impulses.</td>
</tr>
<tr>
<td>Mode</td>
<td>From the Latin &quot;Modus&quot; meaning manner or method; hence, a method of tone selection for melodic or harmonic purposes.</td>
</tr>
<tr>
<td>Modulation</td>
<td>The process of changing from one key or tonality to another.</td>
</tr>
<tr>
<td>Motif</td>
<td>Originally meant a short group of notes forming a distinct pattern or impression.</td>
</tr>
<tr>
<td>Natural</td>
<td>A sign (♮) which is used to cancel a sharp or flat sign.</td>
</tr>
<tr>
<td>Natural Minor Scale</td>
<td>A scale in the minor mode which does not use accidentals.</td>
</tr>
<tr>
<td>Notation</td>
<td>A system of writing music.</td>
</tr>
<tr>
<td>Note</td>
<td>A sign used in music to indicate the time value and pitch of a sound.</td>
</tr>
<tr>
<td>Oblique Motion</td>
<td>When one part is held stationary while the other progresses up or down.</td>
</tr>
<tr>
<td>Octave</td>
<td>An interval between the first and eight tones of a series of eight consecutive diatonic tones.</td>
</tr>
<tr>
<td>Orchestrate</td>
<td>To arrange music for an instrumental group.</td>
</tr>
<tr>
<td>Plagal Cadence</td>
<td>The final tonic chord is preceded by the subdominant chord.</td>
</tr>
<tr>
<td>Progression</td>
<td>Motion from note to note or from chord to chord.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>SEMITONE</td>
<td>An interval of half a whole-tone.</td>
</tr>
<tr>
<td>SKIP</td>
<td>Melodic progression by an interval greater than a second.</td>
</tr>
<tr>
<td>STAFF</td>
<td>The five parallel horizontal lines used in musical notation; four lines in Gregorian chant.</td>
</tr>
<tr>
<td>SUBJECT</td>
<td>The melodic figure or theme.</td>
</tr>
<tr>
<td>SUBMEDIAN</td>
<td>The sixth degree of the scale.</td>
</tr>
<tr>
<td>SUPERTONIC</td>
<td>The second degree of the scale.</td>
</tr>
<tr>
<td>TACET</td>
<td>An indication signifying that the instrument or voice is to stop playing or singing during a part or all of a composition.</td>
</tr>
<tr>
<td>TENUTO</td>
<td>Held; sustained tone to its full value.</td>
</tr>
<tr>
<td>TERCET</td>
<td>A triplet.</td>
</tr>
<tr>
<td>TETRACHORD</td>
<td>A group of four notes considered as a unit.</td>
</tr>
<tr>
<td>TREBLE</td>
<td>The name applied generally to soprano voices.</td>
</tr>
<tr>
<td>TREBLE SIGN</td>
<td>The sign ( \text{\textgreek{g}} ) derived from the old Gothic letter G, indicates that the line upon which it is placed is G, a fourth above middle C.</td>
</tr>
<tr>
<td>TREBLE STAFF</td>
<td>The staff upon which the treble clef is placed.</td>
</tr>
<tr>
<td>TRIPLET</td>
<td>A group of three notes which are equal to two notes of the same value.</td>
</tr>
</tbody>
</table>

VI. Forms in Music

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARIA</td>
<td>A lyrical part in operas, oratorios, and catatas, as contrasted to the recitative.</td>
</tr>
<tr>
<td>Musical Term</td>
<td>Definition</td>
</tr>
<tr>
<td>--------------</td>
<td>------------</td>
</tr>
<tr>
<td>BAGATELLE</td>
<td>A triple; a short, light piece of piano music.</td>
</tr>
<tr>
<td>BALLADE</td>
<td>An instrumental composition which has the effect of a narrative.</td>
</tr>
<tr>
<td>CADENZA</td>
<td>An opportunity given to the performer to exercise his virtuosity and extemporize at will.</td>
</tr>
<tr>
<td>CANNON</td>
<td>&quot;According to rule&quot;; a cantus firmus or subject imitated strictly throughout in another voice.</td>
</tr>
<tr>
<td>CANTATA</td>
<td>To be sung. Large choral composition divided into arias, recitatives and choruses. Instrumentally accompanied.</td>
</tr>
<tr>
<td>CHACONNE</td>
<td>Formerly dance form; (3/4) meter; found in suites, now a variation form based on an harmonic fundament, similar to the passacaglia.</td>
</tr>
<tr>
<td>CODA</td>
<td>(Italian for &quot;tail&quot;) a distinct closing section in musical forms.</td>
</tr>
<tr>
<td>CONCERTO</td>
<td>A sonata for solo instrument with orchestral accompaniment. Usually divided into three movements.</td>
</tr>
<tr>
<td>COURANTE</td>
<td>An old French dance; literally &quot;running.&quot;</td>
</tr>
<tr>
<td>ELEGY</td>
<td>A piece of music set to a poem of melancholy content, usually in commemoration of a deceased person.</td>
</tr>
<tr>
<td>ETUDES</td>
<td>Studies, practical exercises, lessons to increase an instrumentalist's technical ability.</td>
</tr>
<tr>
<td>FUGUE</td>
<td>The contrapuntal development of a single subject in three part or ternary form, i.e., exposition (statement), development, recapitulation (re-statement).</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>GAVOTTE</td>
<td>An old French dance form; begins on the second half of the measure; is strongly marked and is in simple two-part form.</td>
</tr>
<tr>
<td>NOCTURNE</td>
<td>Originally meant a kind of serenade. Means &quot;night.&quot;</td>
</tr>
<tr>
<td>ORATORIO</td>
<td>A sacred music drama without the aid of scenery, costumes or action.</td>
</tr>
<tr>
<td>PASSACAGLIA</td>
<td>A variation form based on an eight measure bass melody in minor, similar to the chaconne.</td>
</tr>
<tr>
<td>PHANTASY</td>
<td>An instrumental composition written intentionally without regard to formal structure.</td>
</tr>
<tr>
<td>PLAINSONG</td>
<td>Gregorian chant. An ecclesiastical art in which music is sung in unison. Antedates the development of harmony.</td>
</tr>
<tr>
<td>QUARTET</td>
<td>A sonata for two violins, viola and cello.</td>
</tr>
<tr>
<td>QUINTET</td>
<td>A sonata for string quartet and one other instrument.</td>
</tr>
<tr>
<td>SCHERZO</td>
<td>An independent piece or a movement of a symphony or sonata. Usually the third movement. Light, playful or humorous in character.</td>
</tr>
<tr>
<td>SONATA</td>
<td>The largest form in musical composition divided into movements. These movements are named for their speed. They usually are 1. Allegro (fast), 2. Adagio (slow), 3. Minuet or Scherzo, 4. Allegro (fast). The form for each movement is: 1st Movement - Sonata Allegro Form</td>
</tr>
<tr>
<td>Introduction</td>
<td>Exposition or Development Recapitulation or Restatement</td>
</tr>
</tbody>
</table>
2nd Movement - 1st Rondo or Variation Form

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>Transition</th>
<th>B</th>
<th>A</th>
<th>Transition Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original</td>
<td></td>
<td>New</td>
<td></td>
<td></td>
<td>Key</td>
</tr>
<tr>
<td>Key</td>
<td></td>
<td>Key</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3rd Movement - Song Form with Trio or Third Rondo

<table>
<thead>
<tr>
<th>A</th>
<th>Fine Trio</th>
<th>d.c. al Fine</th>
</tr>
</thead>
</table>

Song Form: a b or a b a | c d or c d c

4th Movement - Sonata Allegro Form or Third Rondo

<table>
<thead>
<tr>
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</tr>
</thead>
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<td>Key</td>
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SUITE

A group of dances which originated in the 16th century. Predecessor of the sonata. The four most commonly used were Allemande, Courante, Sarabande, Gigue.

SYMPHONY

A sonata for orchestra.

TRIO (Piano Trio)

A sonata for violin, cello and piano.
CHAPTER XVIII

SUGGESTED OUTLINE IN USE OF BOOK

The following outline may assist any instructor in using this book daily in classroom procedure.

First week: Practice in notation of clef signs, the great staff and the different kinds of notes and rests. Daily written assignments are essential.

<table>
<thead>
<tr>
<th>Daily in Class</th>
<th>First week commitments</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Writing of numbers as notes dictated from the piano.</td>
<td>b. Writing of numbers as notes dictated from the piano.</td>
</tr>
<tr>
<td>c. Singing of chord patterns (Page 76)</td>
<td>c. Singing of chord patterns (Page 76)</td>
</tr>
<tr>
<td>e. Writing the notes of the great staff by dictation.</td>
<td>e. Writing the notes of the great staff by dictation.</td>
</tr>
</tbody>
</table>

Second, Third, and Fourth Weeks

<table>
<thead>
<tr>
<th>Note</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Explanation and drill in the meaning of metric signatures;</td>
</tr>
<tr>
<td>b.</td>
<td>Application of the metric signature to the drilling of rhythms of various note values.</td>
</tr>
<tr>
<td>c.</td>
<td>Writing of rhythms daily.</td>
</tr>
<tr>
<td>d.</td>
<td>Dictation of rhythms ; Combination should not be attempted until the fifth week.</td>
</tr>
<tr>
<td>e.</td>
<td>Dictation of notes ; attempted until the fifth week.</td>
</tr>
<tr>
<td>f.</td>
<td>Keyboard playing of rhythmic patterns applied to various number patterns.</td>
</tr>
<tr>
<td>g.</td>
<td>Sightsinging notes by the use of numbers combined with counting proper note value.</td>
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</tbody>
</table>

When practical

<table>
<thead>
<tr>
<th>Note</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>h.</td>
<td>Listening to records and learning the musical terms and their meanings (ref. page 181).</td>
</tr>
<tr>
<td>i.</td>
<td>Class conducting to familiar tunes and also to records.</td>
</tr>
<tr>
<td>j.</td>
<td>Continued practice in singing chords and folk tunes.</td>
</tr>
</tbody>
</table>

Fifth and Sixth Weeks

<table>
<thead>
<tr>
<th>Note</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>Explanation of scales in the major mode.</td>
</tr>
<tr>
<td>b.</td>
<td>The writing of scales in bass and treble clefs, ascending and descending.</td>
</tr>
<tr>
<td>c.</td>
<td>Drill in the memorizing of keys and signatures.</td>
</tr>
<tr>
<td>d.</td>
<td>Applying numbers to scales by singing and playing.</td>
</tr>
<tr>
<td>e.</td>
<td>Continued practice in counting rhythms.</td>
</tr>
<tr>
<td>f.</td>
<td>Continued practice in singing chords and folk tunes.</td>
</tr>
<tr>
<td>g.</td>
<td>Chain questions, oral and written, for training the student to think in all keys.</td>
</tr>
<tr>
<td>h.</td>
<td>Combination of rhythmic and melodic dictation.</td>
</tr>
<tr>
<td>i.</td>
<td>Playing of scales at the keyboard.</td>
</tr>
<tr>
<td>j.</td>
<td>Review of musical terms.</td>
</tr>
<tr>
<td>Week</td>
<td>Activities</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Seventh and Eighth</td>
<td>a. Explanation of scales in the minor mode.</td>
</tr>
<tr>
<td>Weeks</td>
<td>1. the natural minor.</td>
</tr>
<tr>
<td></td>
<td>2. the harmonic minor.</td>
</tr>
<tr>
<td></td>
<td>3. the melodic minor.</td>
</tr>
<tr>
<td></td>
<td>b. Drill in the memorizing of signatures and keys.</td>
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<tr>
<td></td>
<td>c. Contrast with the scales in the major mode.</td>
</tr>
<tr>
<td></td>
<td>d. Singing I, IV, V chords major and minor modes.</td>
</tr>
<tr>
<td></td>
<td>e. Playing of scales at the keyboard.</td>
</tr>
<tr>
<td></td>
<td>f. Giving melodic and rhythmic dictation in major and minor modes.</td>
</tr>
<tr>
<td></td>
<td>g. Tapping rhythms.</td>
</tr>
<tr>
<td></td>
<td>h. Singing easy tunes, reading correct notes and rhythms simultaneously.</td>
</tr>
<tr>
<td>Ninth Week</td>
<td>a. Explanation of phrasing, starting with words, then poetry.</td>
</tr>
<tr>
<td></td>
<td>b. Written assignments.</td>
</tr>
<tr>
<td></td>
<td>c. Usual singing, playing and dictation.</td>
</tr>
<tr>
<td>Tenth Week</td>
<td>a. Analysis of simple melodies.</td>
</tr>
<tr>
<td></td>
<td>b. Playing and singing of melodies.</td>
</tr>
<tr>
<td></td>
<td>c. Dictation.</td>
</tr>
<tr>
<td></td>
<td>d. Playing at the keyboard.</td>
</tr>
<tr>
<td></td>
<td>e. Singing melodies with the use of chord patterns.</td>
</tr>
<tr>
<td>Eleventh Week</td>
<td>a. Melody writing (the culmination of the last 11 weeks.)</td>
</tr>
<tr>
<td></td>
<td>b. Original melody writing of a 4-measure length</td>
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<tr>
<td></td>
<td>(antecedent and consequent phrases).</td>
</tr>
<tr>
<td></td>
<td>c. Original melody writing in the period form.</td>
</tr>
<tr>
<td></td>
<td>d. Original melody writing in the double period form.</td>
</tr>
<tr>
<td></td>
<td>e. Continued practice in analysis, keyboard, sightsinging, dictation,</td>
</tr>
<tr>
<td></td>
<td>discussion of melodies.</td>
</tr>
<tr>
<td>Twelfth, Thirteenth</td>
<td>a. Explanation of intervals.</td>
</tr>
<tr>
<td>and Fourteenth</td>
<td>b. Written daily assignments.</td>
</tr>
<tr>
<td>Weeks</td>
<td>c. The playing of intervals at the keyboard.</td>
</tr>
<tr>
<td></td>
<td>d. Dictation of intervals.</td>
</tr>
<tr>
<td></td>
<td>e. Dictation of melodies.</td>
</tr>
<tr>
<td></td>
<td>f. Division of class in singing harmonic intervals.</td>
</tr>
<tr>
<td></td>
<td>g. An original melody due once a week.</td>
</tr>
<tr>
<td></td>
<td>h. The continued singing of chords.</td>
</tr>
<tr>
<td>Fifteenth and</td>
<td>a. Explanation of triads.</td>
</tr>
<tr>
<td>Sixteenth Weeks</td>
<td>b. Explanation of the relationship of intervals and triads.</td>
</tr>
<tr>
<td></td>
<td>c. Dictation of intervals, melodies triads, and rhythmic patterns.</td>
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<tr>
<td></td>
<td>d. Continued practice in sightsinging.</td>
</tr>
<tr>
<td></td>
<td>e. Original melody writing due once a week.</td>
</tr>
</tbody>
</table>
Answers to Page 37

A. Caissons Go Marching Along
B. America
C. Old Black Joe
D. Campbells are Coming
E. Marine Hymn
F. National Anthem
Books


Music


Dykema, Peter W., Osbourne, McConathy; Earhart, Will; Hollis, Dan; Twice 55 Community Songs. Boston: C. C. Birchard & Company, n.d.


