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A handbook of fundamentals of music

Jane Claire Scott
University of the Pacific

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College of the Pacific
Stockton, Calif.

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.¹

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.

1

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.

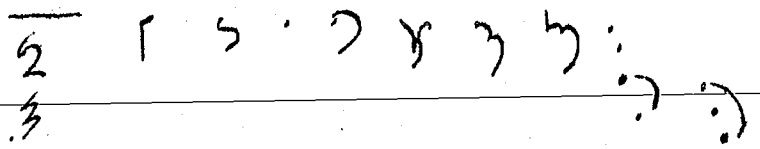
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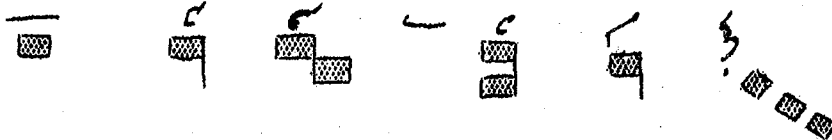
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PART I
CHAPTER I
Notation.





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



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



Today we know these symbols as Roman Chorale Notation.

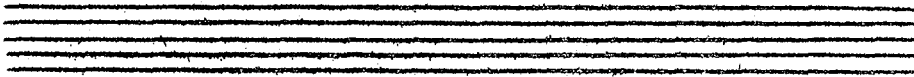
Our notes eventually evolved from these characters. In the eleventh century, a theorist drew a red line across the page and marked it F. The neumes were written on the line, and higher or lower pitch was indicated above or below the line. This clef sign today is our bass clef sign  or baritone clef sign 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:  G or treble clef,  or C clef,  F or bass clef. It is also used as the baritone clef sign.

¹ See, Primitive Notation, p. 204 in The Notation of Polyphonic Music 900-1600 by Apel.

² Ibid. p. 217

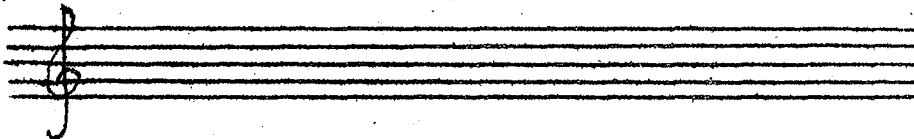
The number of lines in a staff varied in different parts of Europe. Guido d'Arezzo (995-1050) perfected the four line staff. However, in Germany, as late as the fourteenth century neumes were written without a staff; while staves of one, two, and three lines frequently occur in the twelfth and thirteenth 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:

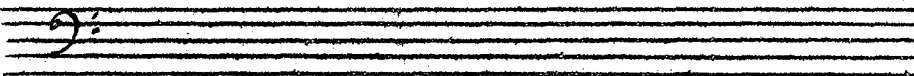


It can be a treble clef, bass clef, baritone clef or C clef staff according to the sign and where it is placed.

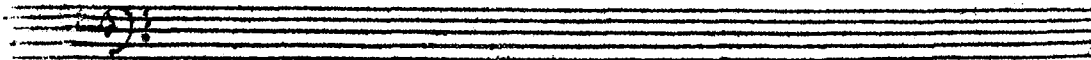
The G clef or treble clef is derived from a Gothic G. The G clef or treble clef must cross the fourth line and encircle the second line. Encircling this second line marks G.



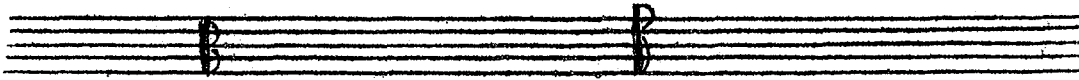
The F clef or bass clef is derived from a Gothic F. The bass clef sign must start on the fourth line and circle to the second line. A dot must be placed on each side of the fourth line. Placing the dot on either side of this line marks F.



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.



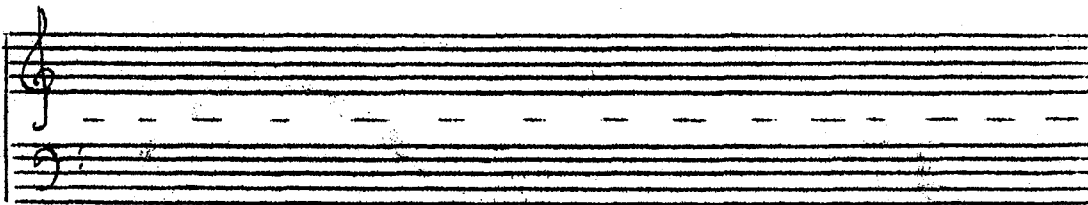
The C clef is derived from a Gothic C. This clef is called the C clef; also alto clef and tenor clef. Whatever line or space it is placed on becomes C' or middle C.



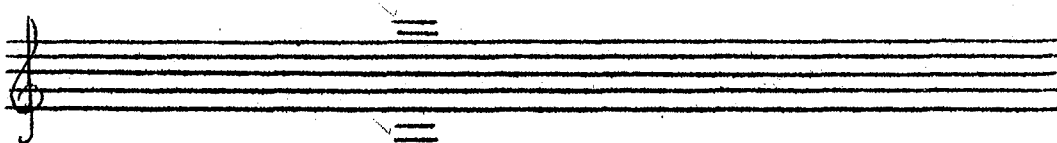
Alto

Tenor

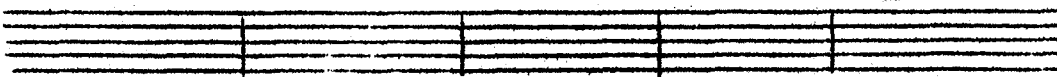
When the G clef, or treble clef, and the F clef, or bass clef are used together, as in piano music, they produce really one large staff or eleven lines with the middle line omitted. The eleven line staff is known as the Great Staff. Since eleven lines are difficult to read, the middle C line is omitted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

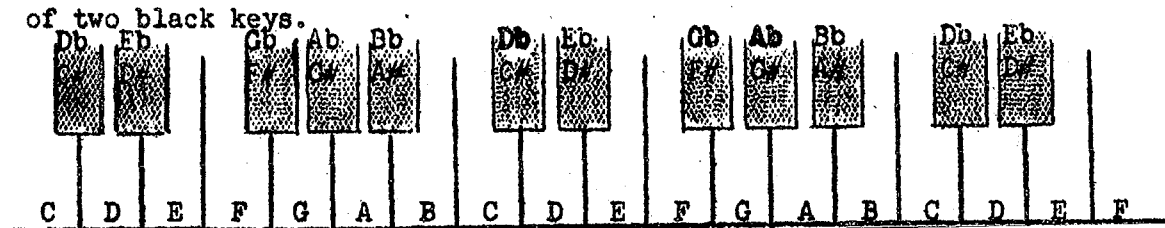


The vertical lines crossing the staff are called bar lines.



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.

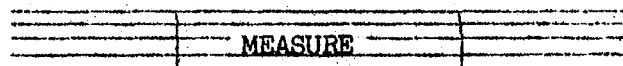
If a half-step is formed by raising the tone one-half step, it is said to be sharped (\sharp). If a half-step is formed by lowering the tone by one-half step, it is said to be flatted, (b). See page 50.

If C is raised to C^\sharp and D is lowered to D^b , 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.



The lines and spaces are designated as follows:

Treble clef

E G B D F F A C E

Bass clef

G B D F A A C E G

C clef

F A C E G G B D F

Tenor clef

D F A C E E G B D

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

C D E F G A B c d e f g a b
 Great Octave Small Octave

c^1 d^1 e^1 f^1 g^1 a^1 b^1 c^2 d^2 e^2 f^2 g^2 a^2 b^2 c^3
 One-line Octave Two-line Octave

Exercise s 2 through 6.

2. Draw a great staff and place the following pitches:

C, c, C^1 , c^2 , g, g^2 , G, g^1 , d, d^1 , d^2 , D, F, f^1 , f^2 , f, a^1 , A, a, e, e^2 , e^1 , E, b^1 , b^2 , b, B.

3. Make up ten words on the great staff. Use a different octave for each letter. For example: f^1 , a, C, e^2 .

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, c^1 , c^2 .

5. Play on the piano the following black keys. As you play, tell what other name it has. For example: C^\sharp can, also, be called D^b .
Play: C^\sharp , E^b , F^\sharp , G^\sharp , B^b .

6. Play the following in the different Octaves:




C^\sharp^1 , d^b , D^b , d^b1 , F^\sharp , f^\sharp , $f^\sharp1$, e^b , e^b2 , E^b , B^b , B^b1 , b^b , $d^\sharp1$, D^\sharp , $a^\sharp2$, $d^\sharp3$, g^b1 , g^b , g^b2 , G^b , A^b , G^\sharp , $g^\sharp1$, a^b , A^\sharp , $a^\sharp1$, a.





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.

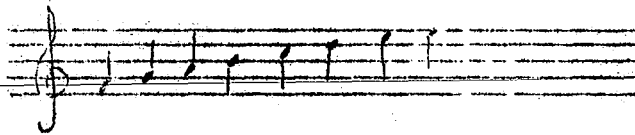
Such notes as the quarter note , the eighth note , and the sixteenth note , are made in about four strokes. The body of the note is made in about three strokes using a back and forth motion on the same spot ●, with the fourth stroke being the stem . Never draw a round circle and fill it in. It slows 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

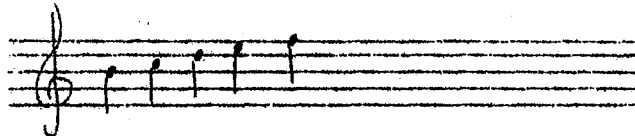
practiced by themselves | | | | , Then eventually added to the notes as they appear on the staff.



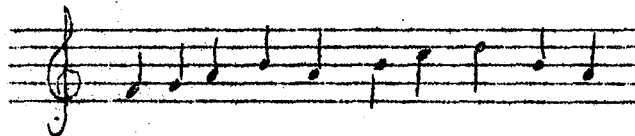
The third line is always the turning point for stems, particularly when one is writing a melody or solo part. The stems go up until they reach the third line.





Then the stems go down as the notes proceed up.

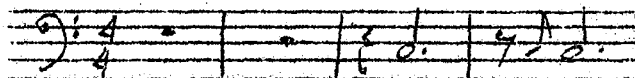





On the third line the stems may go either up or down according to the direction of the melody.



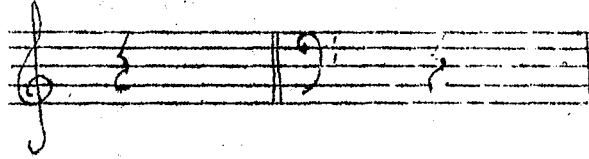
The eighth note is made like a quarter note with the addition of a flag on the stem  . Likewise, is a sixteenth note made with the addition of two flags,  . .

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:








The Whole-rest hangs beneath the fourth line



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



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  . These rests usually look like this on the staff:



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

○	Whole note	—	Whole rest
♩	Half note	—	Half rest
♪	Quarter note	∟	Quarter rest
♫	8th note	∟	8th rest
♫	16th note	∟	16th rest

Metric Signature or Time Signatures

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

²
₄ The bottom number tells what kind of a note shall receive one beat.

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

⁴ 1	⁴ 2	⁴ 4	⁴ 8	⁴ 16
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

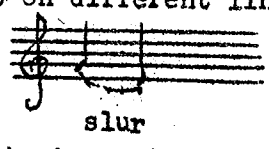


the value is equal to a dotted quarter. A tie joins two or more notes together on the same line or space making one continuous sound

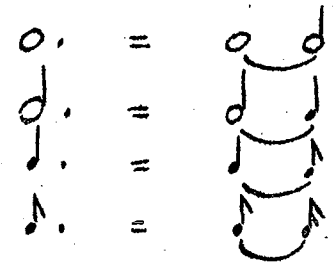


. A slur is a joining of two

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. (1/4, 1/2)

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:

2	3	2	3	4	6	2	3	4	6	12
2	2	4	4	4	4	8	8	8	8	8

- 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

4 1 up 2 up 3 up 4 up

4

4


Examples to Practice


4 4	1 up	2 up	3 up	4 up	3 4	1 up	2 up	3 up
a								
b								
c								
d								
e								
f								
g								
h								
i								
j								


2 4	1 up	2 up	4 4	1 up	2 up	3 up	4 up
a							
b							
c							
d							

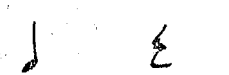
Examples to Practice

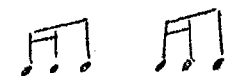
2 1 up 2 up

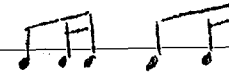
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a. 

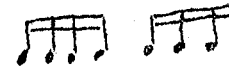
b. 

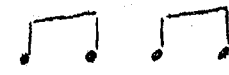
c. 


d. 

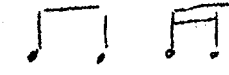
e. 


f. 

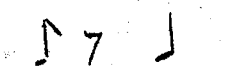
g. 

h. 

i. 

j. 

k. 

l. 

2 1 up 2 up

2
a. 

b. 

c. 

d. 


e. 


f. 

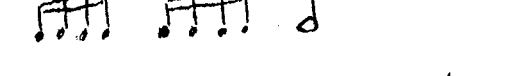
g. 


h. 


4 1 up 2 up 3 up 4 up

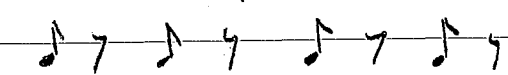
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a. 

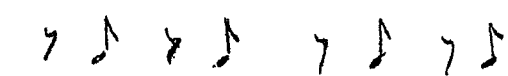
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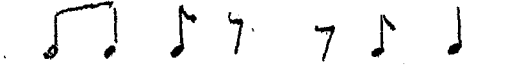
d. 


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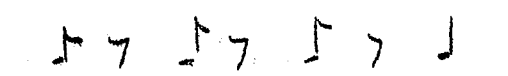
g. 

h. 


i. 


j. 


k. 


l. 


3 1 up 2 up 3 up


2
a. 


b. 


c. 

d. 

e. 

f. 

g. 

h. 

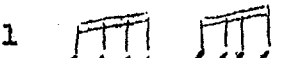
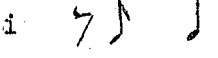
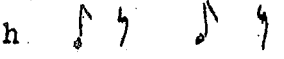
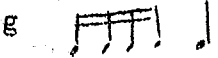
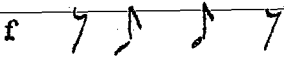
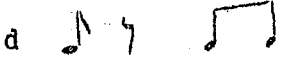
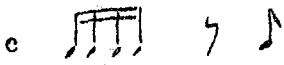
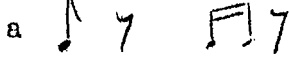
Examples to Practice

4/4				3/4		
1 up	2 up	3 up	4 up	1 up	2 up	3 up
a.				a.		
b.				b.		
c.				c.		
d.				d.		
e.				e.		
f.				f.		
g.				g.		
h.				h.		
i.				i.		
j.				j.		
k.				k.		
l.				l.		

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

Examples to Practice

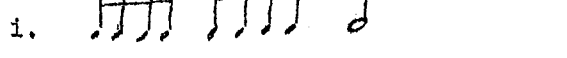
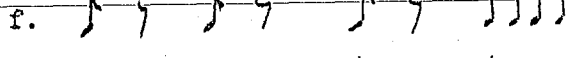
2 1 up 2 up
4



2 1 up 2 up
2



4 1 up 2 up 3 up 4 up
4



3 1 up 2 up 3 up
2



Examples to Practice

2 4	1 up	2 up	4 4	1 up	2 up	3 up	4 up
a.			a.				
b.			b.				
c.			c.				
d.			d.				
e.			e.				
f.			f.				
g.			g.				
h.			h.				
i.			i.				
j.			j.				
k.			k.				
l.			l.				
m.			m.				
n.			n.				
o.			o.				
p.			p.				

Exercise 9

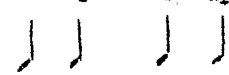
Write 10 examples using notes, dots, and rests in the following meters. Be sure the dot is placed under the beat it receives:


A. 4, 3, 2, 4.
4 4 4 8


B. 2, 3, 3, 2.
2 2 8 8

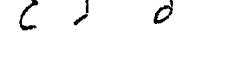
Examples to Practice

2 1 up 2 up

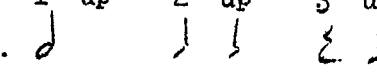
2 a. 


b. 


c. 

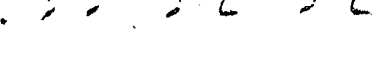
d. 

3 1 up 2 up 3 up

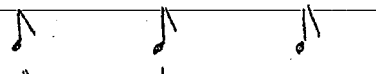
2 a. 


b. 

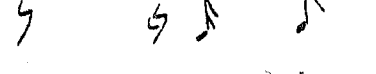
c. 

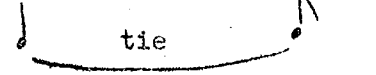
d. 


3 1 up 2 up 3 up


a. 


b. 

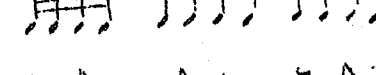
c. 

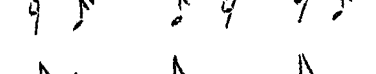
d. 

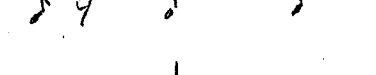
e. 


f. 


g. 

h. 

i. 

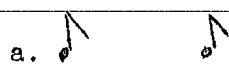
j. 


k. 


l. 


tie


2 1 up 2 up


a. 


b. 


c. 


d. 


e. 


f. 

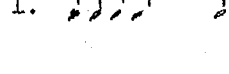
g. 

h. 

i. 

j. 

k. 

l. 

Examples to Practice

1.

2.

3.

4.

Examples to Practice

1.

2.

3.

Musical notation for Example 4, measures 1-4, treble clef, 3/4 time.

Musical notation for Example 6, measures 1-4, treble clef, 4/8 time.

Musical notation for Example 8, measures 1-4, treble clef, 4/8 time.

Musical notation for Example 9, measures 1-4, treble clef, 4/8 time.

Musical notation for Example 10, measures 1-4, treble clef, 4/8 time.

Musical notation for Example 11, measures 1-4, treble clef, 4/8 time.

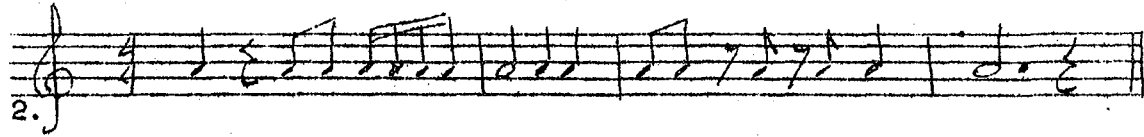
Musical notation for Example 12, measures 1-4, treble clef, 4/8 time.

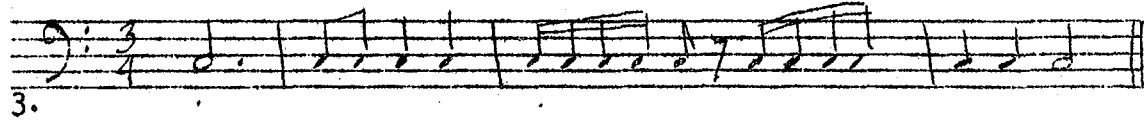
Musical notation for Example 13, measures 1-4, treble clef, 4/8 time.

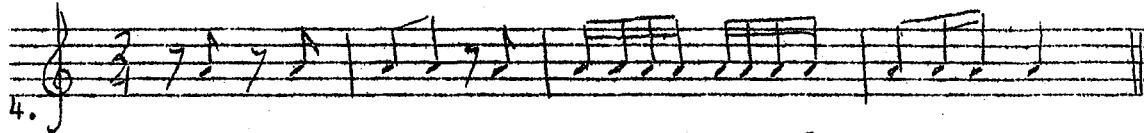
Musical notation for Example 14, measures 1-4, treble clef, 4/8 time.

Musical notation for Example 15, measures 1-4, treble clef, 4/8 time.

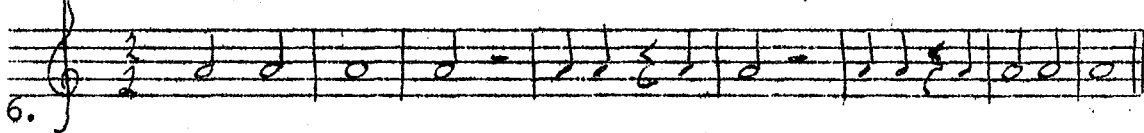
1. Examples to Practice

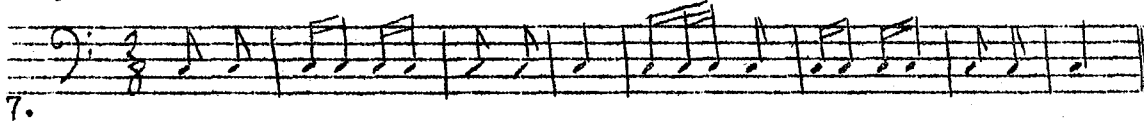
1. 

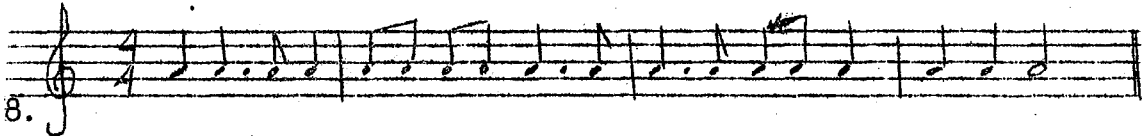
2. 

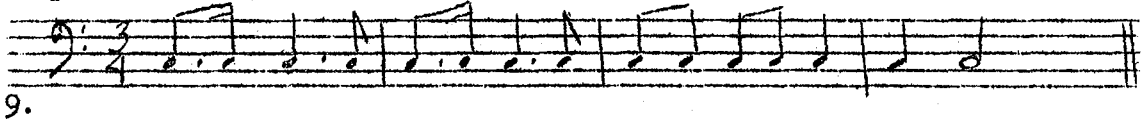
3. 

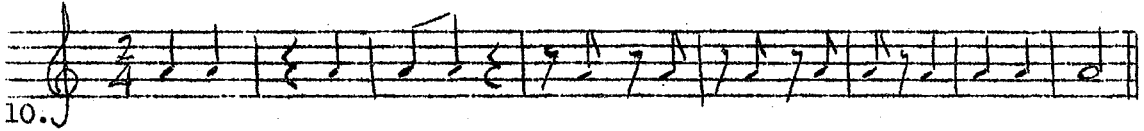
4. 

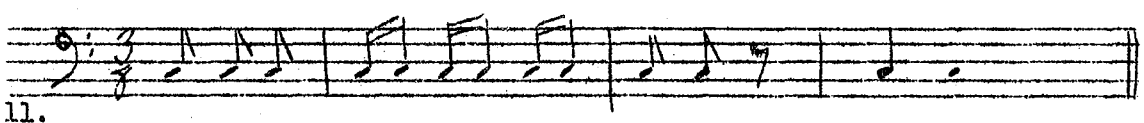
5. 

6. 

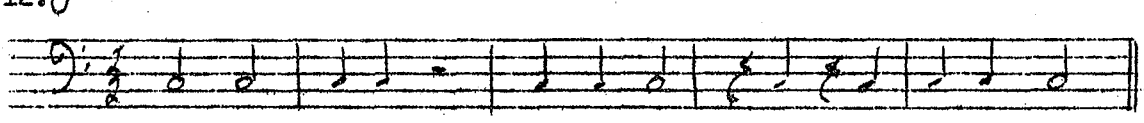
7. 

8. 

9. 

10. 

11. 

12. 

Exercise 10

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

4	1 up	2 up	3 up	4 up	3	1 up	2 up	3 up
$\frac{4}{4}$					$\frac{3}{4}$			
a.		7			a.			
b.					b.		7	
c.					c.			
d.	7				d.			
e.					e.			
f.					f.			
g.					g.			
h.					h.			

3	1 up	2 up	3 up	2	1 up	2 up	2	1 up	2 up
$\frac{3}{4}$				$\frac{2}{4}$			$\frac{2}{2}$		
a.				a.			a.		
b.				b.		7	b.		
c.	7			c.	7	7	c.		
d.				d.			d.		
e.				e.			e.		
f.	7			f.			f.		
g.				g.	7		g.		

Exercise 11

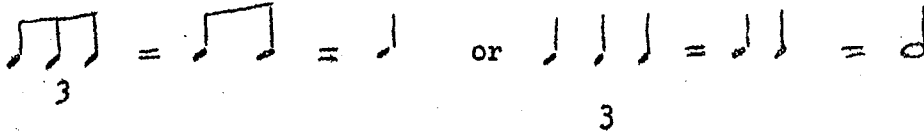
Copy & complete the following measures using notes, dots, and rests.

3 8	1 up	2 up	3 up	3 2	1 up	2 up	3 up
a.	7			a.	d		
b.				b.			
c.				c.			
d.				d.			
e.				e.			
f.				f.			


2 8	1 up	2 up	4 4	1 up	2 up	3 up	4 up
a.			a.				
b.			b.				
c.			c.				
d.			d.				
e.			e.				
f.			f.				
g.			g.				

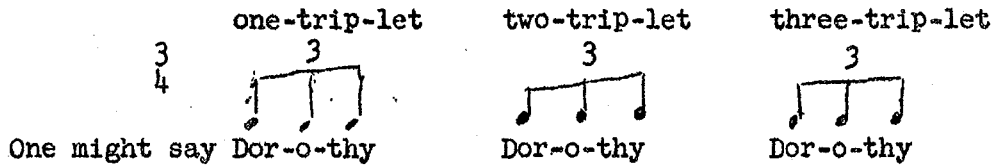
Triplets

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



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  or one can say:



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

3 4	1 trip-let	2 trip-let	3 trip-let	2 4	1 trip-let	2 trip-let
a						
b						
c						
d						
e						

Practice in the use of Dots and Triplets

4	1 up	2 up	3 up	4 up	4	1 up	2 up	3 up	4 up
4	a	b	c	d	4	a	b	c	d
2	1 up	2 up	3	1 up	2 up	3 up	2	1 up	2 up
4	a	b	c	d	4	a	b	c	d
2	a	b	c	d	2	a	b	c	d
4	a	b	c	d	4	a	b	c	d
2	a	b	c	d	2	a	b	c	d
4	a	b	c	d	4	a	b	c	d
2	a	b	c	d	2	a	b	c	d
4	a	b	c	d	4	a	b	c	d

Detailed description of the musical notation: The page contains ten rows of musical exercises, labeled 'a' through 'j'. Each row is divided into two main sections by a vertical double bar line. The first section of each row contains four measures, and the second section contains four measures. Above the first measure of each section, there are labels: '1 up', '2 up', '3 up', and '4 up'. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often grouped with beams. Triplet markings (a '3' above a group of notes) are used in several exercises. Some measures contain rests, indicated by a vertical line with a flag. The time signatures are indicated by the numbers '2', '3', and '4' at the beginning of the rows.

Exercise 12

Practice in the use of Dots and Triplets

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

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

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

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: 4, 3, 2, 3.
4 4 4 8

Practise in Syncopated Rhythms

Handwritten musical notation for rhythmic exercises in 2/4 and 4/4 time. The exercises are organized into three systems, each with a double bar line at the end.

System 1 (2/4 time): Labeled "1 up 2 up". It consists of two measures. The first measure contains a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note.

System 2 (4/4 time): Labeled "3 1 up 2 up 3 up". It consists of four measures. The first measure contains a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note.

System 3 (2/4 time): Labeled "1 up 2 up". It consists of two measures. The first measure contains a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note.

Handwritten musical notation for rhythmic exercises in 4/4 time. The exercises are organized into two systems, each with a double bar line at the end.

System 1 (4/4 time): Labeled "1 up 2 up 3 up 4 up". It consists of four measures. The first measure contains a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note.

System 2 (4/4 time): Labeled "4 up". It consists of four measures. The first measure contains a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note.

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 waltzes. 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 $\frac{5}{4}$ and $\frac{7}{4}$ are usually combinations of both triple and duple meters.

The common type metric signatures may be divided accordingly:

Simple Meters

2 3 2 3 2
8 8 4 4 2

Compound Meters

4 6 9 12 4 4
8 8 8 8 4 2

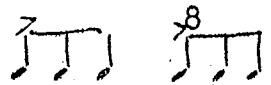
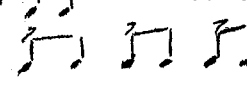
Duple Pulsation

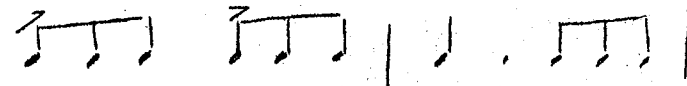
2 4 2 4 2 4 6 12
2 2 4 4 8 8 8 8

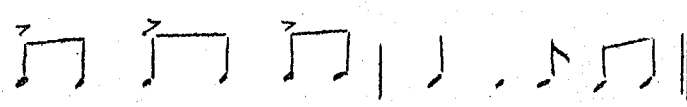
Triple Pulsation

3 9 3 3
8 8 4 2


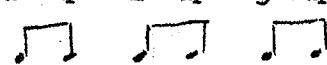
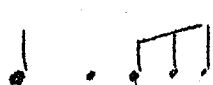

In 6 meter, the eighth notes are grouped in "threes"

 so the duple feeling is maintained. If grouped in "twos" , the rhythm automatically becomes $\frac{3}{4}$ which is triple. In 6 time, the duple pulsation must be retained.

Correct $\frac{6}{8}$ 

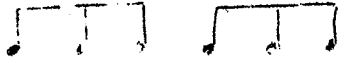
Incorrect $\frac{6}{8}$ 

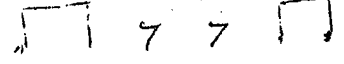
Notice the similarity of notes but the difference in pulsation.


6 8	1 2 3 4 5 6	3 4	1 up 2 up 3 up
a			
b			


Practice the following examples in $\frac{6}{8}$ meter.


6/8 1 2 3 4 5 6


a. 

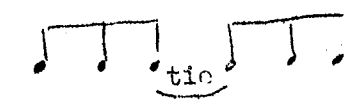
b. 

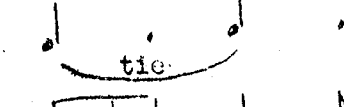
c. 


d. 


e. 


f. 


g. 


h. 

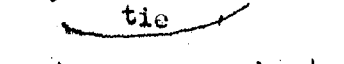
i. 


j. 


k. 


l. 

m. 


n. 


o. 


p. 


q. 

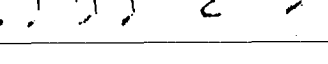
6/8 1 2 3 4 5 6


a. 

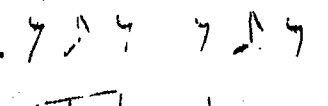
b. 


c. 

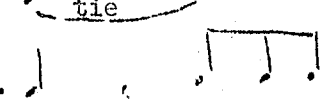
d. 

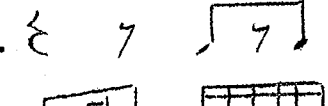
e. 


f. 


g. 


h. 


i. 

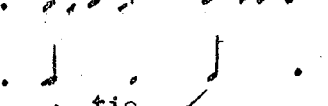
j. 


k. 


l. 

m. 

n. 

o. 

p. 

q. 

Practice the following examples in 6 meter.

6	1	2	3	4	5	6
8						
a.						
b.						
c.						
d.						
e.						
f.						
g.						
h.						
i.						
j.						
k.						

6	1	2	3	4	5	6
8						
a.						
b.						
c.						
d.						
e.						
f.						
g.						
h.						
i.						
j.						
k.						

Exercise 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.¹

6	E.G.			3	E.G.		
8				4			

Examples to Practice

1.

Examples to Practice

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

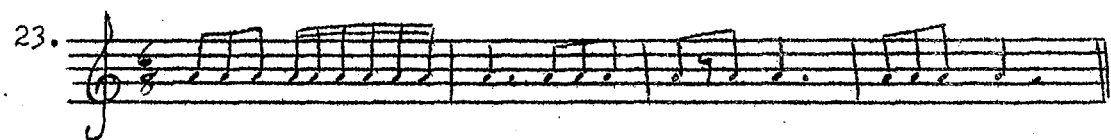
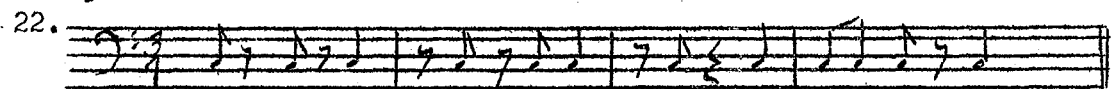
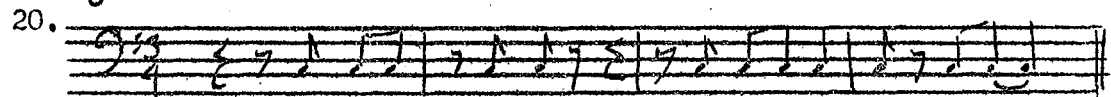
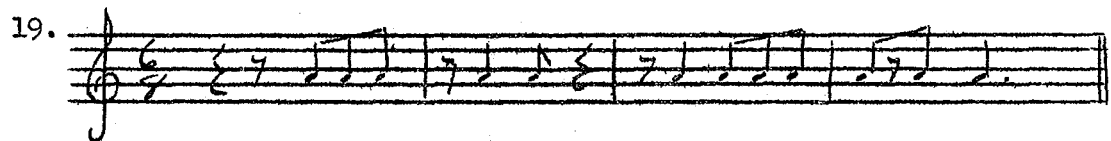
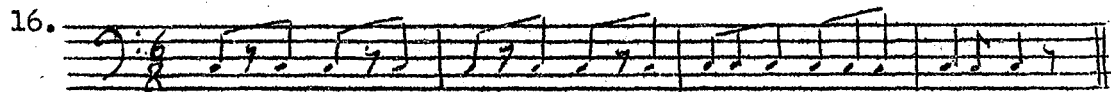
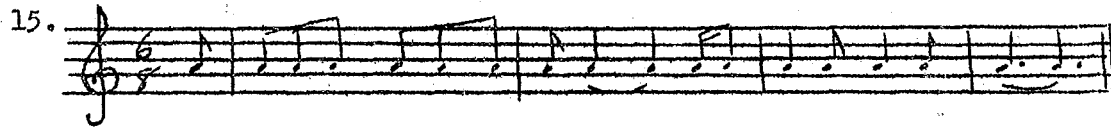
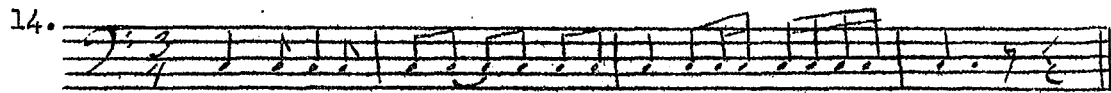
10. 

11. 

12. 

13. 

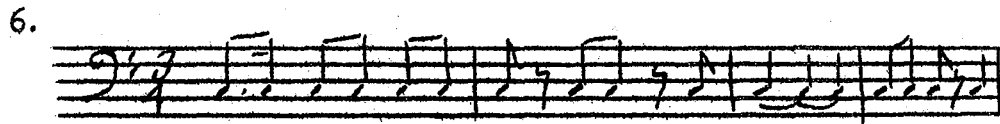
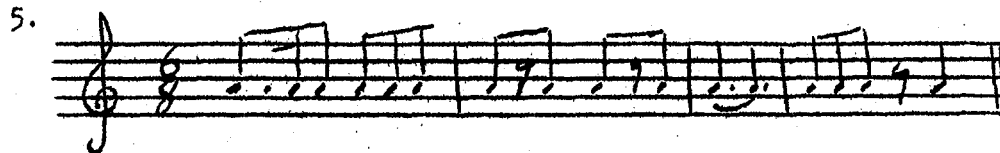
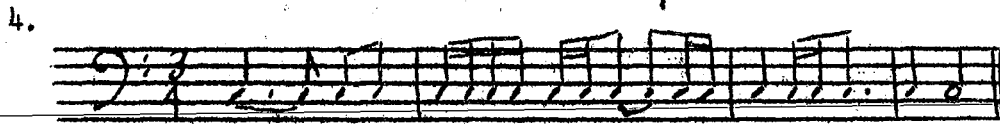
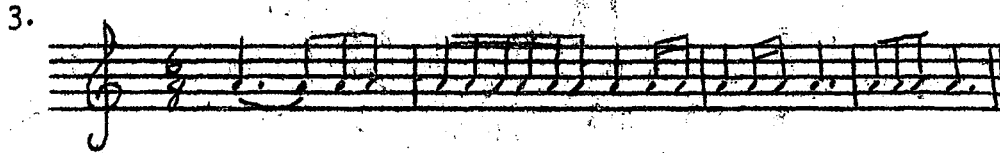
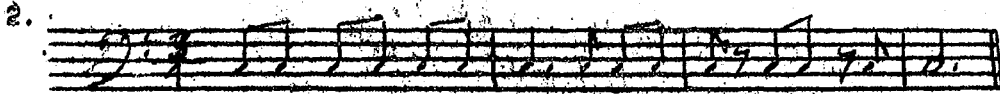
Examples to Practice



Examples to Practice



Examples to Practice



Examples to Practice in 6/8

<p>6 1 2 3 4 5 6</p> <p>8</p> <p>a. </p> <p>b. </p> <p>c. </p> <p>d. </p> <p>e. </p>	<p>6 1 2 3 4 5 6</p> <p>8</p> <p></p> <p></p> <p></p> <p></p> <p></p>
--	---

In 12 meter, the duple feeling is retained in the grouping of four pulsations As according to the metric signature there are 12 beats divided into 4 pulsations.

signature there are 12 beats divided into 4 pulsations.

Examples to Practice in 12
8

12 1 - - 4 - - 7 - - 10 - -
8
a.

b.

c.

d.

e.

f.

g.

h.

i.

j.

12 1 - - 4 - - 7 - - 10 - -
8
a.

b.

c.

d.

e.

f.

g.

h.

i.

j.

Examples to Practice in 8
9

9 1 - - 4 - - 7 - -
8
a.

b.

c.

d.

e.

f.

g.

h.

i.

9 1 - - 4 - - 7 - -
8
a.

b.

c.

d.

e.

f.


g.

h.

i.


In $\frac{9}{8}$ meter the triple is retained in the grouping of 3 pulsations.


$\frac{9}{8}$ 1 - - 4 - - 7 - -

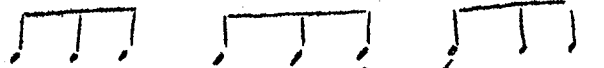
a. 


b. 

c. 

d. 

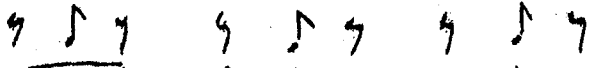
e. 

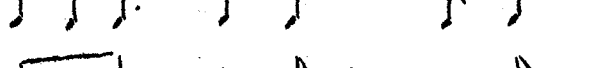
f. 

g. 

h. 

i. 

j. 


k. 

l. 

m. 

n. 

o. 

p. 

Exercise 15. Complete 10 examples in each of the following meters

using notes, dots, and rests: $\frac{9}{8}, \frac{3}{8}, \frac{12}{8}, \frac{6}{8}$

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

a.

b.

c.

d.

e.

f.

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

a. $\frac{2}{4}$

b. $\frac{3}{4}$

c. $\frac{4}{4}$

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

e. $\frac{2}{4}$

f. $\frac{3}{4}$

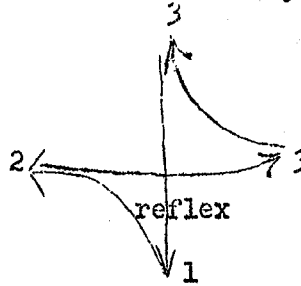
CHAPTER III

Basic Conducting Strokes

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

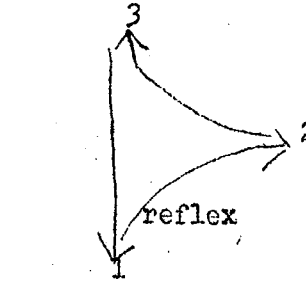
1 is always the down-beat.

In 4 meter the stroke is:
4

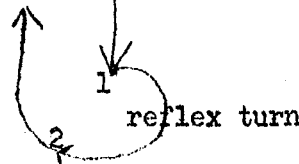


The wrists should be limber. Practice motions horizontally back and forth, and vertically up and down. Pretend to have a paint brush in the hand as if painting. This will help to free the movement of the wrist and arm.

In 3 meter the stroke is:
4

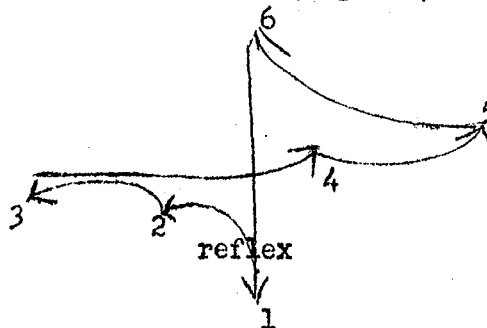


In 2 meter the stroke is:
4

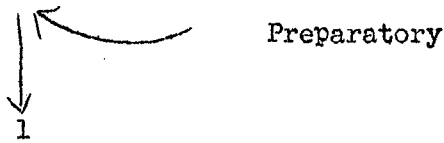


(The stroke bounces on 1 or seems to come about 1 up again and twists for 2. It is a reflex action. As long as there is sound there should be conducting movement. The minute the conductor's motion stops, sound should cease. As long as there is motion there should be sound. No motion should be made without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

In 6 meter the stroke is:
8



The preparation for the first beat is that of making a U.

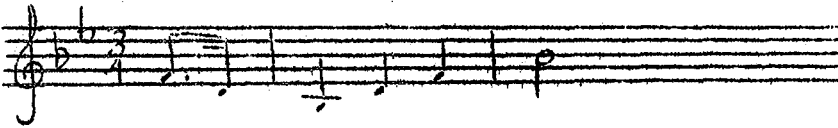


Take a breath as you make this preparatory motion. Imagine that you are making the initial tone.

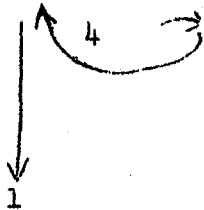


The group being directed will come in on the first beat exactly if the proper preparatory motion is given.

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




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
 a quick breathe
 and make the U.

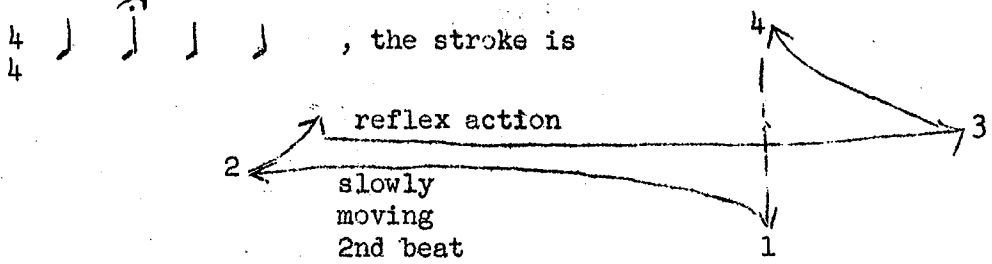


hand drawn back to anticipate the motion.

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

The symbol  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-

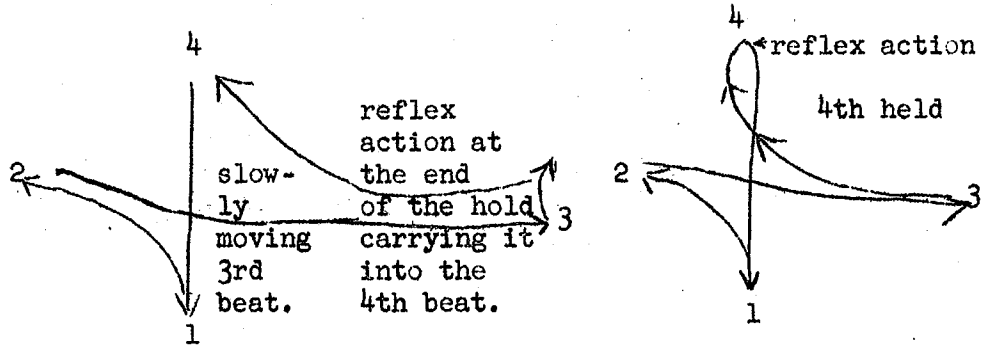
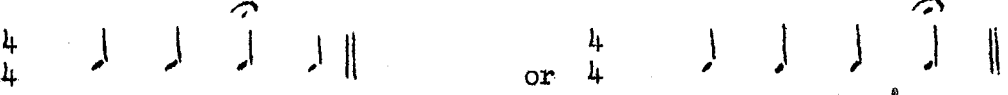
stroke the hold receives. If, for example, the second beat is held



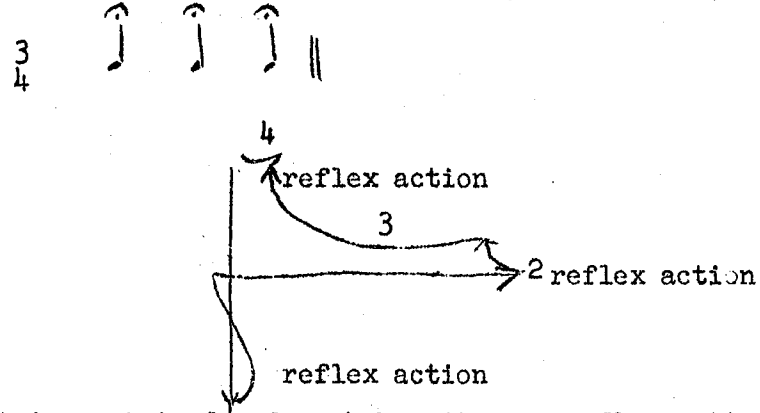
When the sound is to stop drop the fingers or hand slightly and then move ahead to the next beat.

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:



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



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

2
4

Elgar - Pomp and Circumstance - (trio)

Sousa - The Fairest of the Fair March

Mendelssohn - Italian Symphony - 2nd Movement

Musical score for Mendelssohn - Italian Symphony - 2nd Movement. The score is written in 4/4 time and B-flat major. It consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music features a melodic line with eighth and sixteenth notes, including a prominent eighth-note triplet. The second and third staves continue the melodic development with various rhythmic patterns and phrasing. The fourth staff concludes the section with a double bar line.

Brahms - Symphony No. 1 - 4th Movement

Musical score for Brahms - Symphony No. 1 - 4th Movement. The score is written in common time (C) and D major. It consists of seven staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music features a melodic line with dotted rhythms and eighth-note patterns. The second and third staves continue the melodic development with various rhythmic patterns and phrasing. The fourth, fifth, and sixth staves show further melodic and harmonic progression. The seventh staff concludes the section with a double bar line.

Grieg - Peer Gynt Suite - Hall of the Mt. King

Two staves of musical notation in bass clef, key of D major (one sharp), and common time (C). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth notes and rests.

Grieg - Perr Gynt Suite - Funeral Music of Ase's Death

One staff of musical notation in treble clef, key of D major (one sharp), and common time (C). The melody consists of a series of eighth notes with a final double bar line.

3.
4. Strauss - Tales of the Vienna Woods - Waltz

Three staves of musical notation in treble clef, key of D major (one sharp), and 3/4 time. The first staff begins with a '3.' above the staff and a '4.' below it. The music features a waltz rhythm with eighth and sixteenth notes.

Grieg - Peer Gynt Suite - Anitra's Dance

One staff of musical notation in treble clef, key of D major (one sharp), and 3/4 time. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes.

8. 1st part
2nd part Beethoven - Symphony No. 5 - 2nd Movement

Two staves of musical notation in treble clef, key of D minor (two flats), and 3/4 time. The first staff is labeled '1st part' and the second '2nd part'. The music features a rhythmic pattern of eighth and sixteenth notes.

One staff of musical notation in treble clef, key of D minor (two flats), and 3/4 time. The first few notes are labeled '2nd part'.

3 Beethoven - Symphony No. 1 - 2nd Movement

1st tune

2nd tune

6 Grieg - Peer Gynt Suite - Morning

Gruber - Silent Night

Beethoven - Symphony No. 6 - Finale

Handwritten musical notation for the first piece, consisting of two staves. The notation is in treble clef with a key signature of one flat and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes.

Brahms - Symphony No. 4 - 2nd Movement

Handwritten musical notation for the second piece, consisting of four staves. The notation is in treble clef with a key signature of three sharps and a 5/8 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes.

Rimsky-Korsakoff - Scheherazade - 3rd Movement

Handwritten musical notation for the third piece, consisting of four staves. The notation is in treble clef with a key signature of one sharp and a 5/8 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. The first staff is labeled "1st theme" and the third staff is labeled "3rd theme".

Suggested Music to Sing for Conducting

4 The Blue Bells of Scotland

4 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

2

4 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

3

4 Lullaby - Brahms

Santa Lucia

Oh! My Darling Clementine

Sweet Betsy from Pike

Flow Gently, Sweet Afton

Star Spangled Banner

The First Noel

6
8 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:
 c^1 , C, c^2 , f, a^1 , A, Contra-Great B.
5. What other names are there for the following notes on the keyboard? F^\sharp , C^\sharp , G^\sharp , D^\sharp , B^b .
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:

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

CHAPTER IV

Symbols

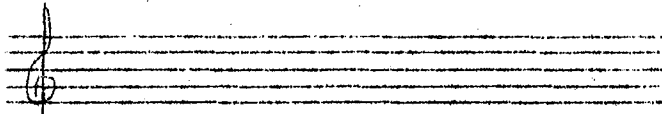
Symbols:

- # Sharp sign means raise the tone 1/2 step
- b 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.

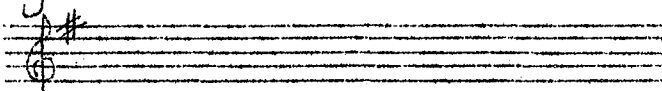
When sharps or flats are placed directly after the clef sign at the beginning of a piece, they are called key signatures. When any sharp, flat, or natural sign is used on the staff and does not belong to the key signature, it is called an accidental.

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

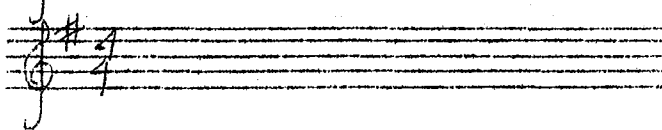
Clef Sign



Key Signature

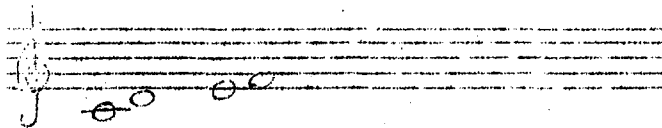


Metric Signature

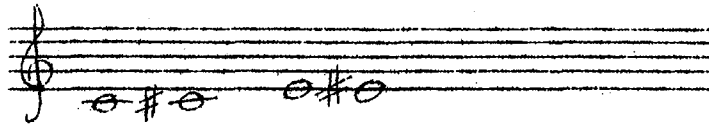


Identifying Whole-Steps and Half-Steps

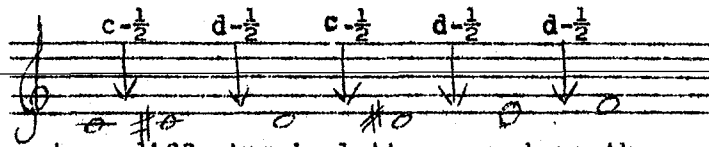
1. If notes move consecutively, as in the alphabet, using different letter names, they are said to be either diatonic whole-steps or diatonic half-steps. For example:



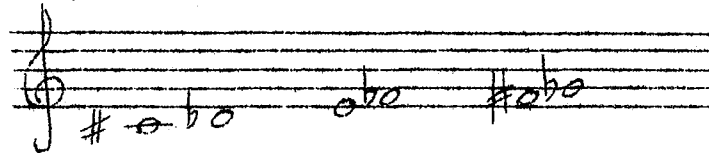
2. If two notes have the same letter name but are one-half step apart in sound, by reason of the use of an accidental, the progression is a chromatic half-step. For example:



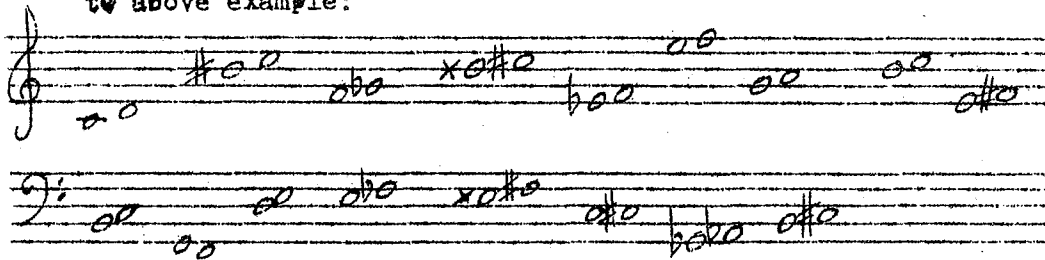
The chromatic scale is made up of a combination of chromatic half-steps and diatonic half-steps.



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



- 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.

CHAPTER V

Scales Major Mode

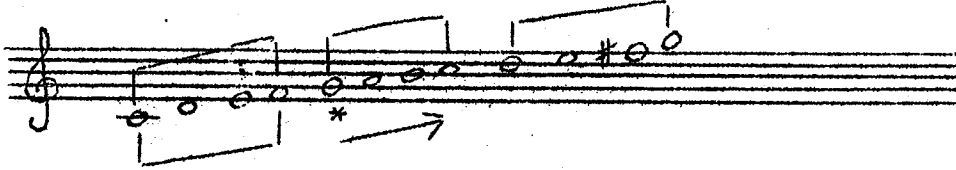
A diatonic scale is a series of tones ascending or descending according to a fixed rule. The rule is called a mode. The mode establishes a fixed pattern of diatonic whole-steps and half-steps.

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.

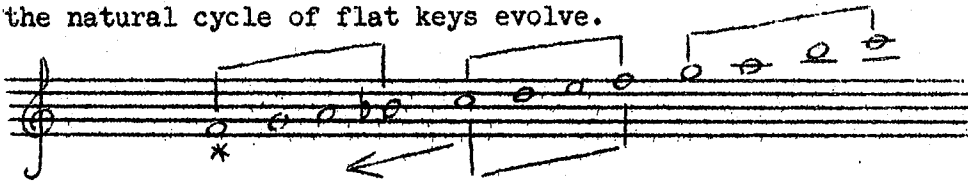
These common modes are built by tetrachords, The word tetrachord is derived from the Greek word "tetra" meaning four, and "chord" meaning string. Originally the four strings of the Greek lyre. The word is used today to refer to four notes or four diatonic tones.

Every tetrachord contains the sum of $2\frac{1}{2}$ steps. The half step is moveable and may occur anywhere. In the major tetrachord it occurs at the end, for example: 1-1- $\frac{1}{2}$. Two of these tetrachords joined by a whole step produce a major scale. Therefore, the formula for the major mode ascending is 1 1 $\frac{1}{2}$ (1) 1 1 $\frac{1}{2}$. The formula for the major mode descending is $\frac{1}{2}$ 1 1 (1) $\frac{1}{2}$ 1 1 producing $\frac{1}{2}$ 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.



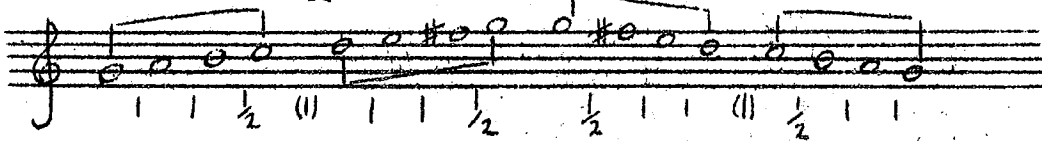
* Marks the beginning of the next key in the order of its evolution.

Ex. 20. Write the following scales in the major mode, in both bass and treble clefs: D, C, A, E, B, F#, C#, G, B^b, A^b, E^b, 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:

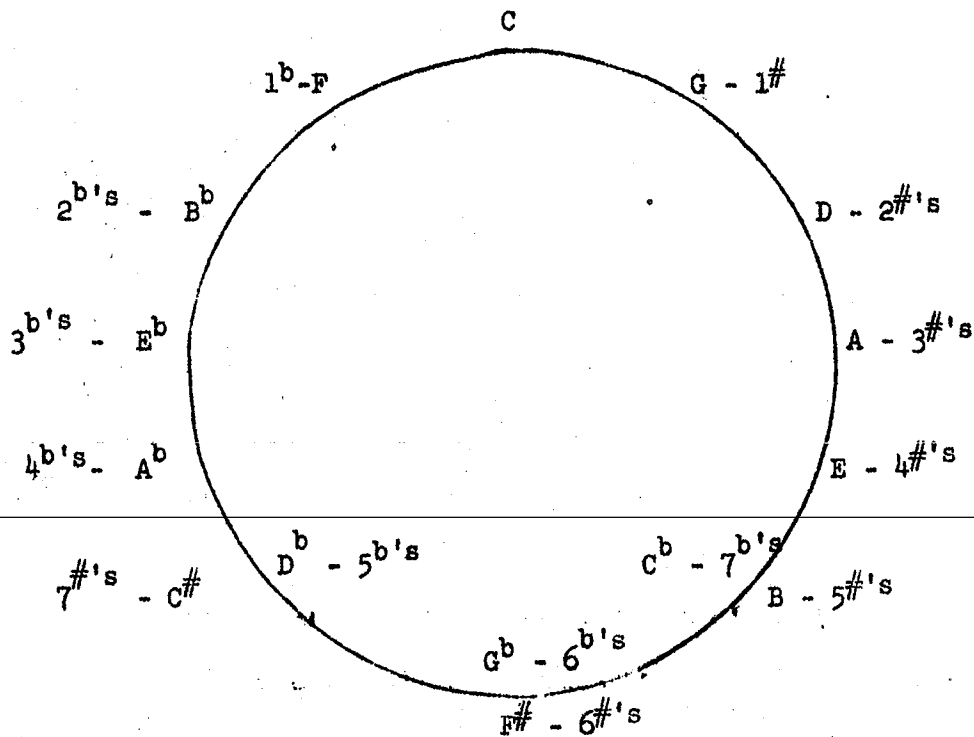


G scale in the major mode has 1 sharp.

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 sharped or flatted.

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[#].

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.

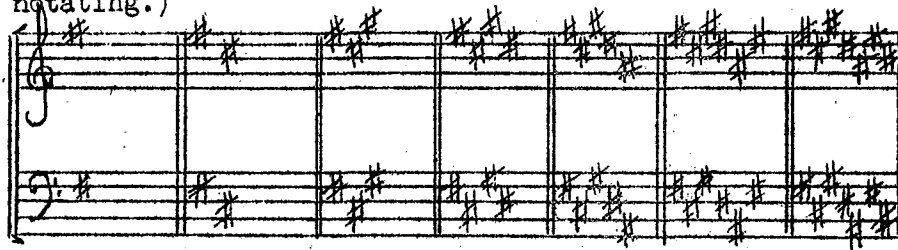
A^b major has four flats. They are B^b, E^b, A^b, and D^b.

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[#]

F B^b E^b A^b D^b G^b C^b

Ex. 25. Correct the following signatures:

Ex. 26. Place the correct signature for the following keys in both treble and bass clefs: G, B^b, A, E^b, B, E, F[#], G^b, C[#], C^b,

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^b C D E^b F G A B^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.

Left Hand Right Hand

5 4 3 2 2 3 4 5

5 4 3 2 2 3 4 5

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 4321 4321.)

<u>Ascending</u>	<u>Ascending</u>
<u>Left Hand:</u> 54321 3rd over 321	<u>Right Hand:</u> 123 thumb under 12345
<u>Descending</u>	<u>Descending</u>
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.

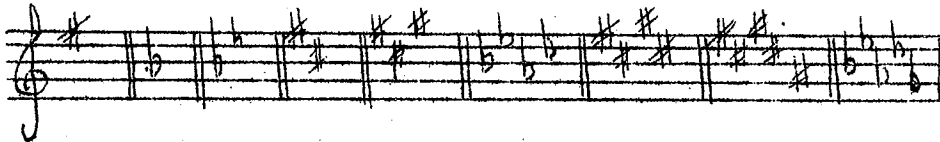
Ex. 30. Memorize and practice the following fingerings and scales.

C [#] or D ^b	R.H.	32123412
	L.H.	32143213
D [#] or E ^b	R.H.	21234123
	L.H.	32143213

F	R.H.	12341234
	L.H.	54321321
G [#] or A ^b	R.H.	34123123
	L.H.	32143213
A [#] or B ^b	R.H.	21231234
	L.H.	32143213
F or G	R.H.	23412312
	L.H.	43213214

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

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

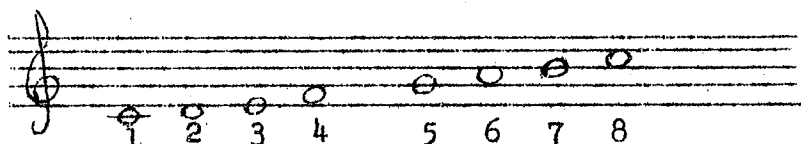


CHAPTER VI

*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, B^b, G, E^b, A, D^b, E, A^b, G^b.

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

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.

A musical staff with a treble clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 1, 4, 6, 6, 4, 6, 2, 1, 4, 3, 6, 7, 5. The second '6' is underlined.

2. Key of C

A musical staff with a bass clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 1, 2, 6, 5, 7, 4, 6, 1, 4, 3, 6, 5, 1.

3. Key of B^b

A musical staff with a treble clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 1, 4, 6, 1, 3, 5, 2, 7, 5, 4, 1, 6, 3.

4. Key of G

A musical staff with a bass clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 1, 5, 7, 6, 1, 2, 4, 5, 3, 7, 1, 2, 4.

5. Key of F

A musical staff with a bass clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 1, 3, 6, 7, 1, 4, 2, 5, 4, 7, 6, 1, 3.

6. Key of D

A musical staff with a treble clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 1, 7, 1, 3, 5, 4, 7, 6, 2, 1, 4, 3, 4.

7. Key of E^b

A musical staff with a bass clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 1, 3, 5, 7, 6, 4, 2, 1, 3, 2, 4, 6, 2.

8. Key of E

A musical staff with a treble clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 1, 5, 2, 1, 3, 5, 4, 7, 6, 4, 3, 1, 4.

9. Key of A^b

A musical staff with a bass clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 1, 1, 6, 4, 3, 6, 1, 2, 4, 7, 3, 6, 5.

10. Key of B

A musical staff with a treble clef. Handwritten notes are placed on the lines and spaces. Below the staff are the numbers 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 $\underset{\sim}{6}$ means above one

1. 1 6 5 3 1 4 3 6 7 8 5 1 4 $\underset{\sim}{4}$ $\underset{\sim}{5}$ $\underset{\sim}{6}$ 7 1 3 4 5

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

3. 1 6 3 4 5 2 3 4 3 2 1 3 5 1 3 5 1 3 5 6 4 3

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

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

6. 3 5 6 1 3 $\underset{\sim}{3}$ $\underset{\sim}{5}$ 1 3 5 6 5 3 2 1

7. 5 1 1 4 $\underset{\sim}{3}$ $\underset{\sim}{2}$ 6 5 4 3 2 1 4 3 6 5 6 7 8 1 8

8. 1 1 4 3 1 $\underset{\sim}{7}$ 1 8 5 4 3 4 5 1 4 1 6 5 4 3 1

9. 1 1 6 5 4 3 2 1 3 5 8 5 6 4 5 3 4 3 1

10. 1 6 4 2 1 $\underset{\sim}{7}$ $\underset{\sim}{6}$ $\underset{\sim}{5}$ 6 7 8 5 3 4 5 3 4 2 3 1

11. 1 3 5 3 2 1 8 1 7 1 6 1 5 1 4 1 3 1 2 1 $\underset{\sim}{7}$ $\underset{\sim}{6}$

12. 1 4 3 2 4 1 5 2 5 3 4 5 6 5 7 5 8 8 5 3

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:

- a. 1 2 1, 1 3 1, 1 2 3 2 1, 1 3 2 1,
- b. 1 3 5 8, 8 5 3 1, 1 3 5 4 5, 1 3 5 4 5 3 1,
- c. 1 3 5 6 7 8, 1 6 5 4 5 3, 1 5 6 4, 1 4 1,
- d. 1 3 1, 1 2 1, 1 2 3 4 5 6 7 8, 1 8 1,
- e. 1 8 5 3 1, 1 6 1, 1 5 1, 1 4 1, 1 2 3 4 5 6, 5 3 1,
- f. 1 6 5 2 1, 1 2 1, 1 4 2 1, 1 6 4 2 1,
- g. 1 3 5 8 4 3 1, 1 4 5 3 1, 1 4 5 6 7 8,
- h. 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,
- i. 5 6 7 8, 1 8 5 6 4 5 3 1, 1 2 4 3 5 4 6 7 8,
- j. 8 7 6 5 8 5 8, 8 5 3 2 1, 1 7 6 5 1 5 1, 1 2 3 4 5,
- k. 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,
- l. 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.
- m. 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
- n. 5 4 6 7 5 8 1 4 3 7 6 5 8 6 7 1 1 4 5 2 3 5 3 7 6 8 1 4
- o. 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
- p. 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
- q. 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
- r. 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
- s. 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
- t. 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,

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

CHAPTER VII

Exercises in Sight Singing

The only way one becomes adapt 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

1. (Use numbers, then sing the note names.)

Exercise 1 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are written as half notes with stems pointing down.

Exercise 2 is a single bass clef staff containing a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The notes are written as half notes with stems pointing down.

Exercise 3 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are written as half notes with stems pointing down.

Exercise 4 is a single bass clef staff with a key signature of one sharp (F#). It contains a sequence of notes: C3, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The notes are written as half notes with stems pointing down.

Exercise 5 is a single bass clef staff with a key signature of two sharps (F# and C#). It contains a sequence of notes: C3, D3, E3, F#3, G3, A3, B3, C#4, B3, A3, G3, F#3, E3, D3, C3. The notes are written as half notes with stems pointing down.

Exercise 6 is a single treble clef staff with a key signature of one sharp (F#). It contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are written as half notes with stems pointing down.

Exercise 7 is a single treble clef staff with a key signature of two sharps (F# and C#). It contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C4. The notes are written as half notes with stems pointing down.

Exercise 8 is a single bass clef staff with a key signature of two sharps (F# and C#). It contains a sequence of notes: C3, D3, E3, F#3, G3, A3, B3, C#4, B3, A3, G3, F#3, E3, D3, C3. The notes are written as half notes with stems pointing down.

7.

8.

8.

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10.

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12.

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13.

Exercise 13, measures 1-2. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one flat (B-flat). Both staves contain a sequence of eighth notes.

14.

Exercise 14, measures 1-2. The first staff is in bass clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one flat (B-flat). Both staves contain a sequence of eighth notes.

15.

Exercise 15, measures 1-2. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in treble clef with a key signature of two sharps (F# and C#). Both staves contain a sequence of eighth notes.

16.

Exercise 16, measures 1-2. The first staff is in bass clef with a key signature of two sharps (F# and C#). The second staff is in bass clef with a key signature of two sharps (F# and C#). Both staves contain a sequence of eighth notes.

17.

Exercise 17, measures 1-2. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat). The second staff is in treble clef with a key signature of two flats (B-flat and E-flat). Both staves contain a sequence of eighth notes.

18.

Exercise 18, measures 1-2. The first staff is in bass clef with a key signature of two flats (B-flat and E-flat). The second staff is in bass clef with a key signature of two flats (B-flat and E-flat). Both staves contain a sequence of eighth notes.

19.

20.

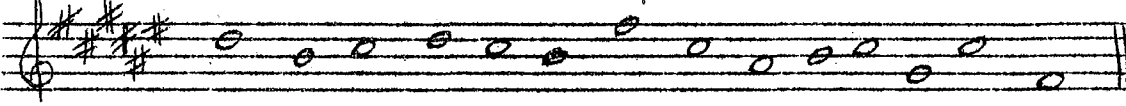
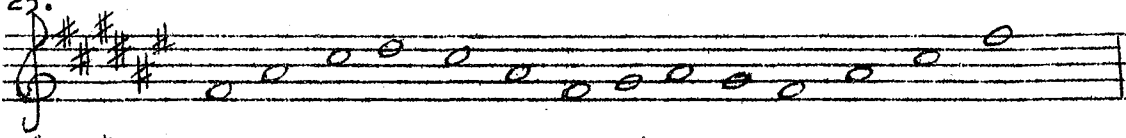
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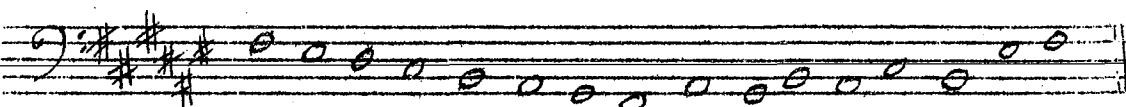
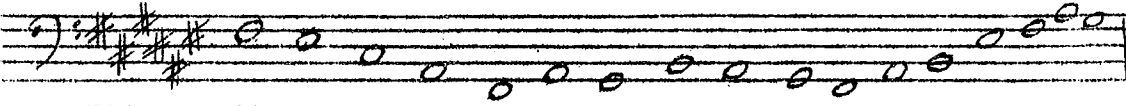
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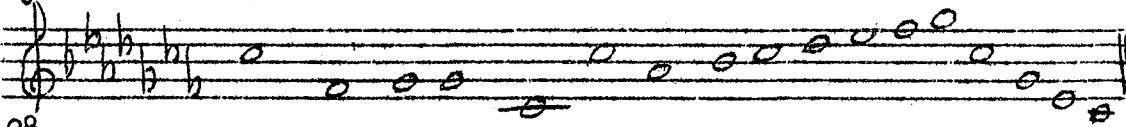
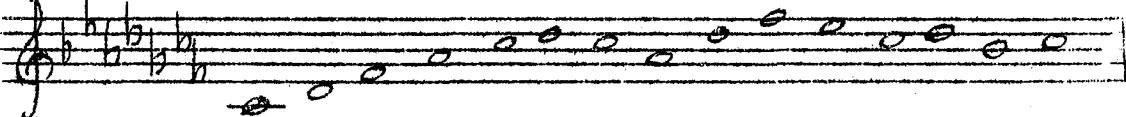
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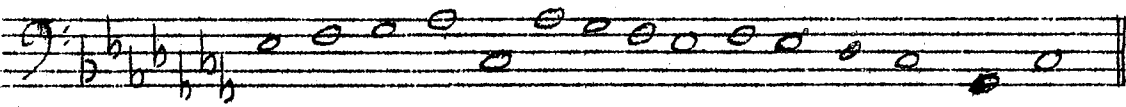
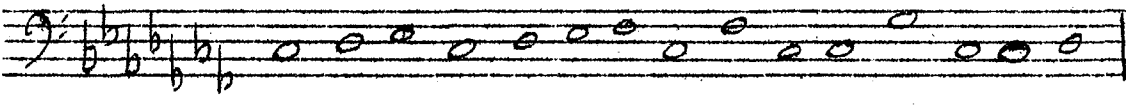
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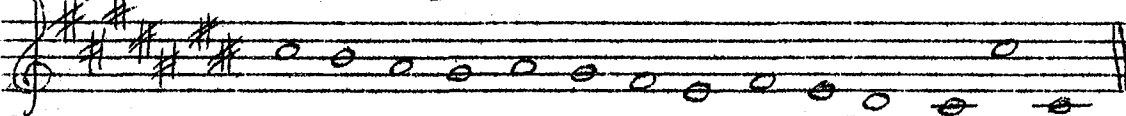
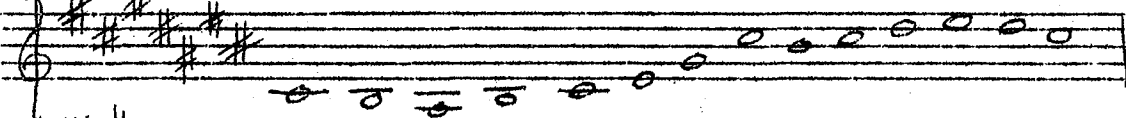
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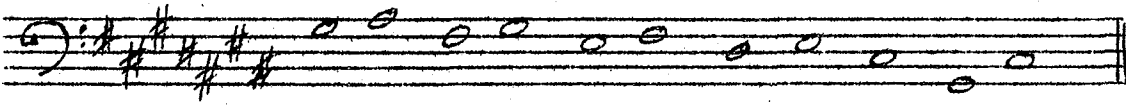
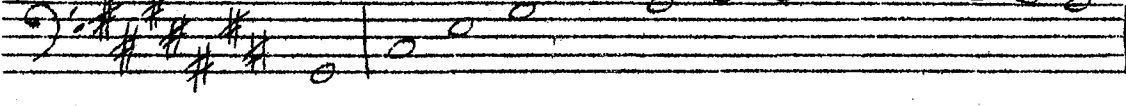
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29.



30.



CHAPTER VIII

Exercises in Sight-Singing Meoldies

A. Ask yourself these questions:

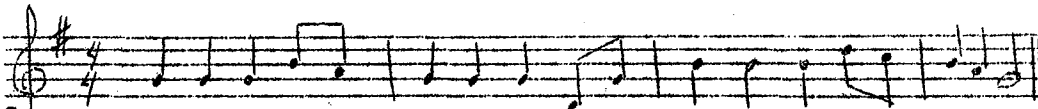
1. What clef is the piece written in?
2. What is the key signature?
3. What is the metric signature?

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

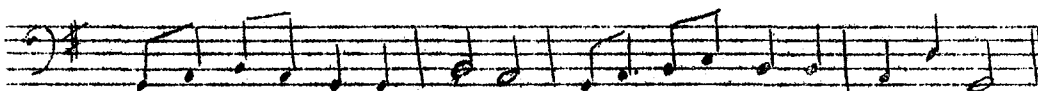
C. Count - tap one measure according to the metric signature and begin.

(Use numbers)

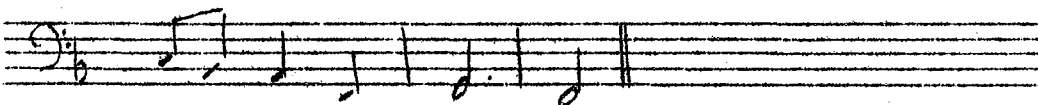
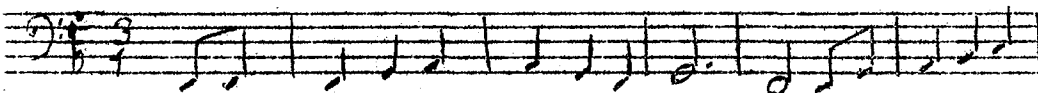
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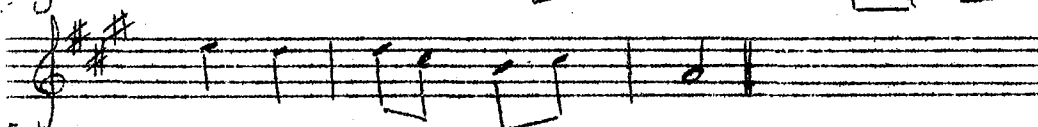
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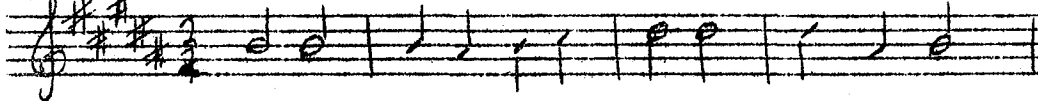
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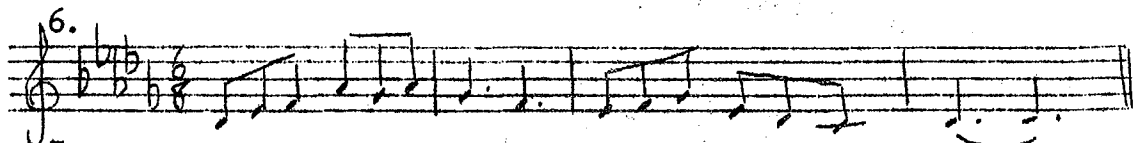


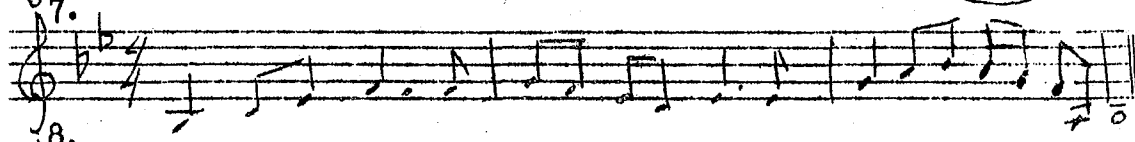
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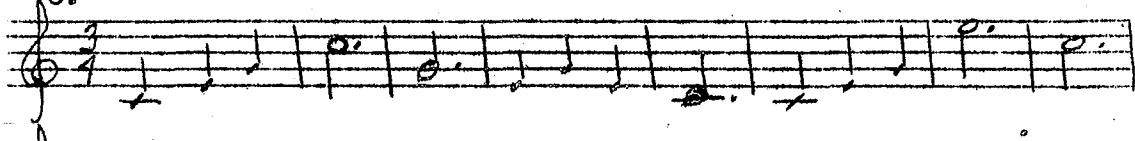


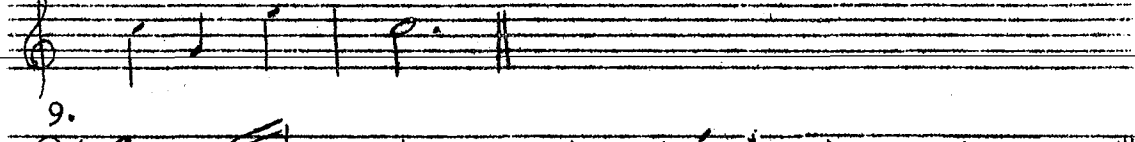
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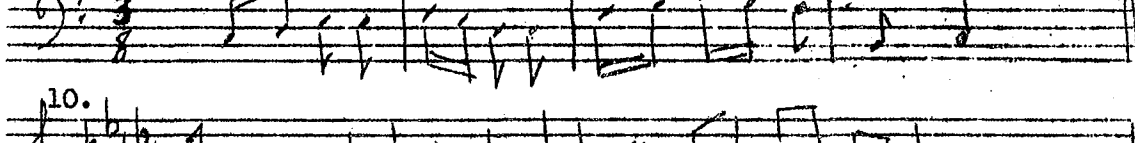


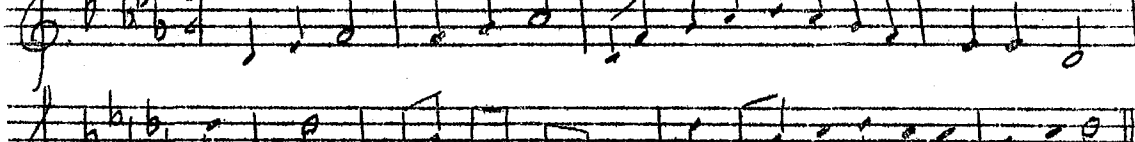
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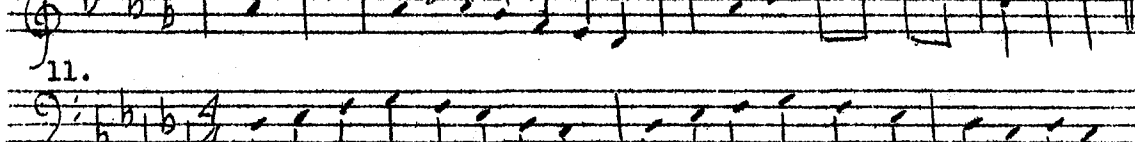
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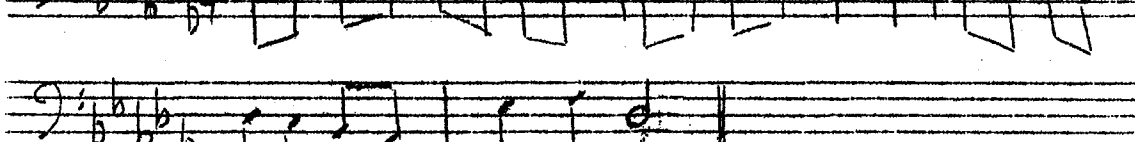
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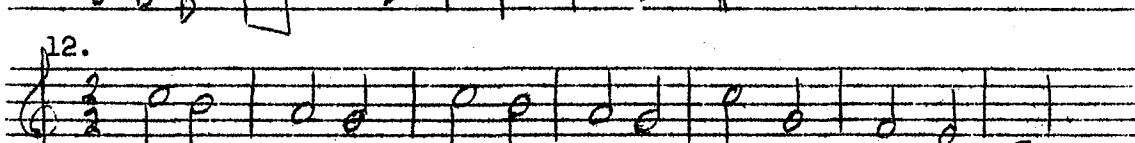
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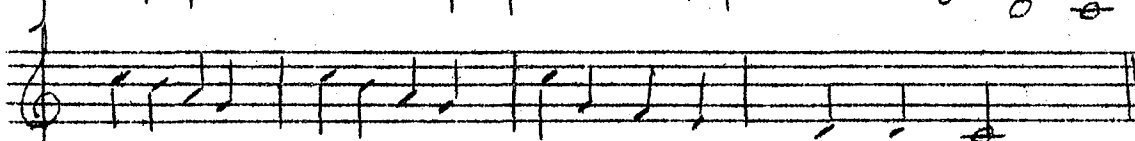
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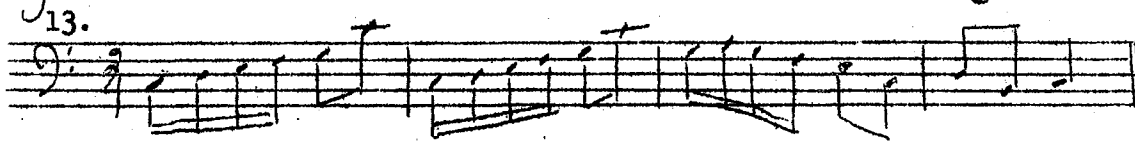
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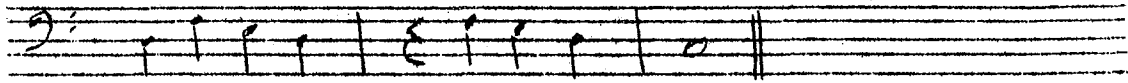
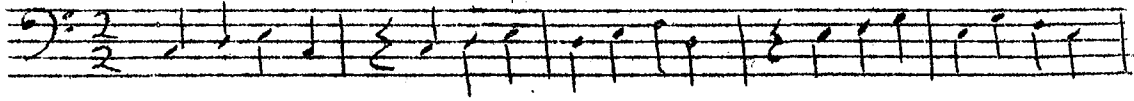
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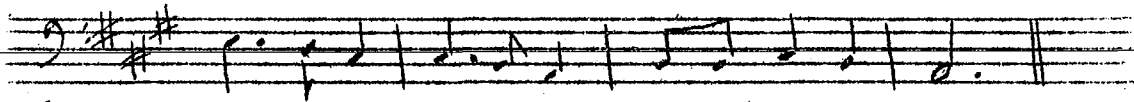
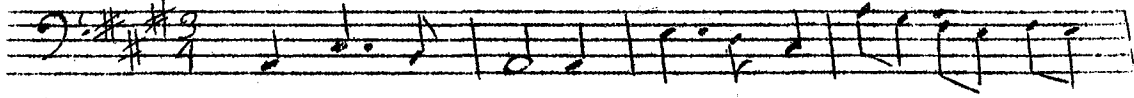
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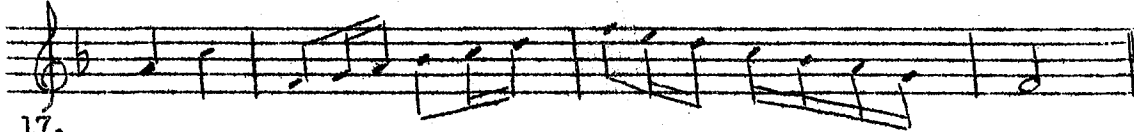
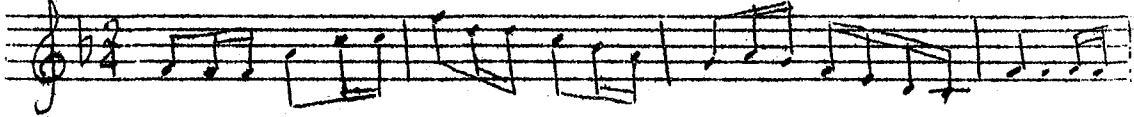
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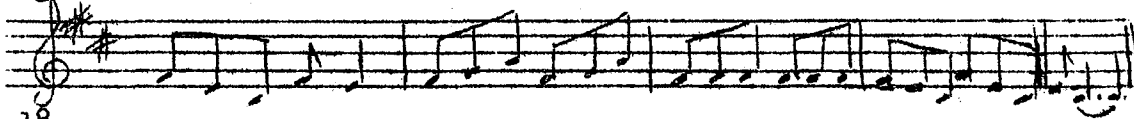
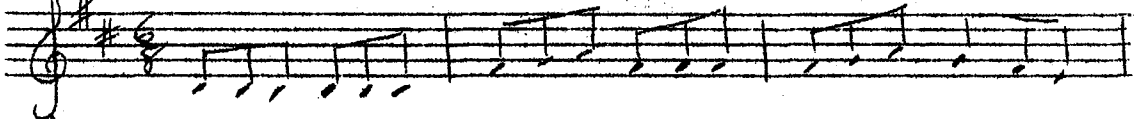
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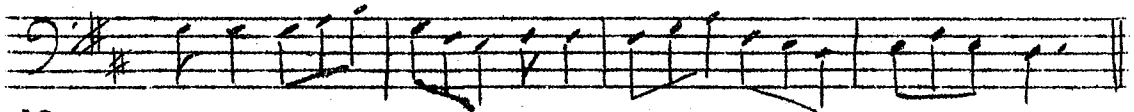
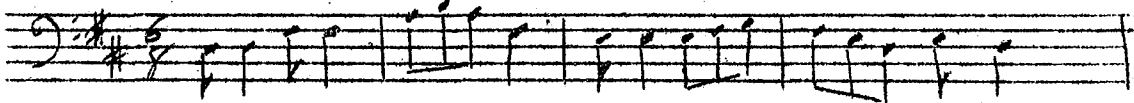
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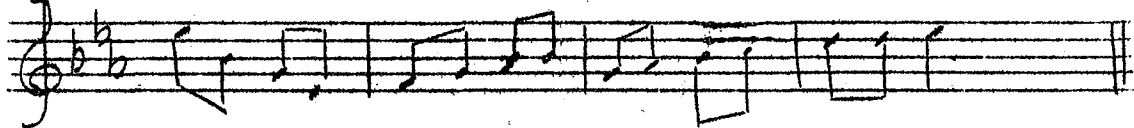
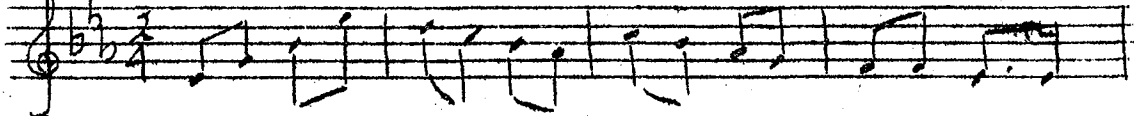
17.



18.



19.



20.

Handwritten musical notation for measures 20 and 21. Measure 20 is in treble clef with a key signature of two flats (Bb, Eb) and a 3/8 time signature. Measure 21 is in treble clef with a key signature of two flats and a 12/8 time signature.

21.

Handwritten musical notation for measures 21 and 22. Measure 21 is in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. Measure 22 is in treble clef with a key signature of three sharps and a 3/4 time signature.

22.

Handwritten musical notation for measures 22 and 23. Measure 22 is in bass clef with a key signature of three sharps and a 3/4 time signature. Measure 23 is in bass clef with a key signature of three sharps and a 3/4 time signature.

23.

Handwritten musical notation for measures 23 and 24. Measure 23 is in bass clef with a key signature of three sharps and a 3/4 time signature. Measure 24 is in bass clef with a key signature of three sharps and a 3/4 time signature.

24.

Handwritten musical notation for measures 24 and 25. Measure 24 is in bass clef with a key signature of three sharps and a 3/4 time signature. Measure 25 is in bass clef with a key signature of three sharps and a 3/4 time signature.

25.

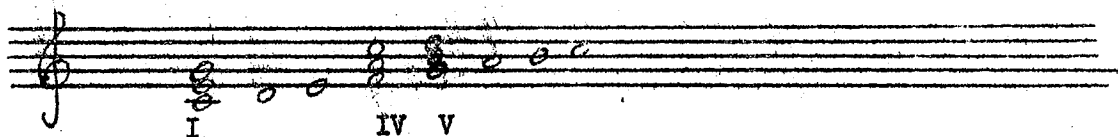
Handwritten musical notation for measures 25 and 26. Measure 25 is in bass clef with a key signature of three sharps and a 3/4 time signature. Measure 26 is in bass clef with a key signature of three sharps and a 3/4 time signature.

CHAPTER IX

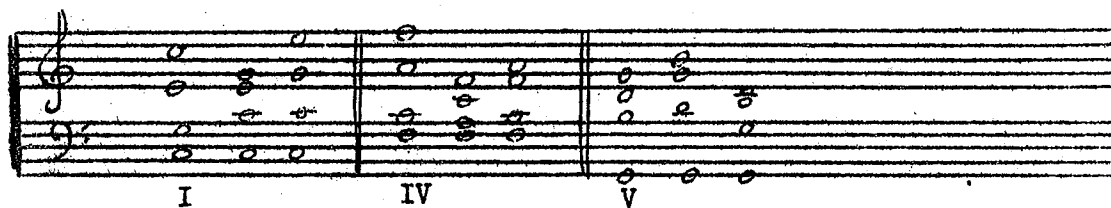
Introduction to the use of Numbers as Applied to Simple Chords,

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.

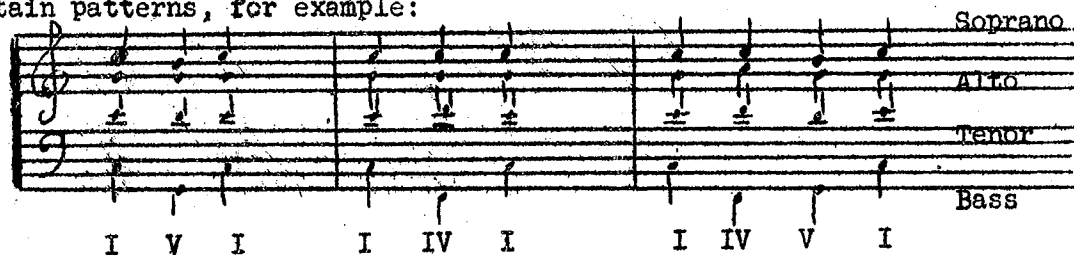
For Example:



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:



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:



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 I chord.
- 2 can be harmonized with a V chord.
- 3 can be harmonized with a I₇ 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.

INTRODUCTIONSIMPLE CHORD PATTERNS
in the Major Mode8 7 8 Soprano
5 5 5 Alto
3 2 3 Tenor

I V I Bass

8 8 8 Soprano
5 6 5 Alto
3 4 3 Tenor

I IV I Bass

8 8 7 8 Soprano
5 6 5 5 Alto
3 4 2 3 Tenor

I IV V I Bass

*SIMPLE CHORD PATTERNS
in the Minor Mode8 7 8
5 5 5
b3 2 b3

I V I

8 8 8
5 b6 5
b3 4 b3

I IV I

8 8 7 8 *Do not use these
5 6 5 5 until the har-
b3 4 2 b3 monic minor mode
has been intro-
duced.
I IV V I

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		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					

CHORAL ACCOMPANIMENTS2. Brahms' Lullaby (Melody begins on 3)

Lulla | by, and good | night,
 I I I

with | roses be | dight
 I V

with | lilies o'er- | spread
 V V

is | bab-bys wee | bed.
 V I

Lay thee | down now and | rest, may thy
 I IV I

Slumber be | blest; Lay thee |
 V I

down now and | rest, may thy |
 IV I

slumber be | blest. ||
 V I

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

I was | seeing Nellie | home I was |
 I I IV I

seeing Nellie | home; and 'was |
 IV I

from Aunt Dinah's | quilting party, I was |
 I IV

Seeing Nellie | home. ||
 V I

4. Long, Long Ago (Melody begins on 1)

Tell me the tales that to | me were so dear |
 I I

Long, Long ago | Long, long ago. |
 V V-----I

Sing me the songs I de | lighted to hear |
 I I

Long, long ago long a | go |
 V-----I I

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

Let me forget that so | long you have roved |
 I ----- V I

Let me believe that you | love as you loved |
 I ----- I

Long, long ago, long a | go. ||
 V V I

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

For | he's a jolly good | fellow, for |
 I IV I

He's a jolly good | fellow, for
 V V I

He's a jolly good | fellow which |
 I I IV

Nobody can de | ny, which |
 V I

Nobody can de | ny, which |
 I IV I

Nobody can de | ny, for |
 I IV I

He's a jolly good | fellow for |
 I IV I

He's a jolly good | fellow for |
 V V I

He's a jolly good | fellow which | nobody can de | ny. ||
 I IV V I

6. Wait for the Wagon (Melody begins 5 8)

Will you | come with me, my | Phyllis dear, to |
 I I I

Non blue mountain | free? Where | blos-soms smell the |
 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 on 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 IV

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 I I

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

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

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

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

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 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
I		V	I
brought to	mind? Should	auld acquaintance	be
	IV	I	*V
forgot, and	days of auld lang	syne?	
	*IV	IV V	I

REFRAIN (Melody starts on 5 to 1)

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

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

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

(*weak because of necessity of using other chords)

12. Annie Laurie (Melody begins 3 2 1)

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

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

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

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

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

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

Angels on | high, dear, know I love | you.
 V V I

14. Loch Lomond (Melody begins 5 1)

By | yon bonnie banks, and by | yon bonnie braes;
 I I IV V

Where the | sun shines bright on Loch | Lomon',
 I IV I

Where | me and my true love were | ever wont to gae
 IV I I V

On the | bonnie, bonnie banks of Loch | Lomon'
 V I IV V I

Oh, | ye'll take' the high road and | I'll tak'
 I I IV

The low road, And | I'll be in Scotland a fore ye
 V I IV I

But | me and my true love will | never meet again
 IV I V IV

On the | bonnie, bonnie banks of Loch | Lomon' ||
 I IV V I

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

The | sun shines bright in the | old Kentucky home
 I IV I

Tis | summer, the darkies are | gay;
 I V

The | corn-top's ripe and the | meadow's in bloom
 I IV I

While the | birds make music all the | day,
 I IV V I

The | young folks roll on the | little cabin floor.
 I IV I

All | merry, all happy and | bright;
 I V

By'n | by hard times comes a- | knocking at the door
 I IV I

Then my | old Kentucky home, good | night. |
 I IV V I

CHORUS

Weep no more, my | lady,
 IV I

O | weep no more to | day!
 IV I

We will | sing one song for the | old Kentucky home,
 I IV I

For the | old Kentucky home for a | way. ||
 I IV V I

16. Home on the Range (Melody begins 5 5 1 2 3)

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

CHORUS

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

2.

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

CHORUS

17. Wayfaring Stranger (Minor Key - D Minor) Melody Begins
1 1 5 5

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'm going | there
 I I } mother I
 no more to | roam. } sister I
 I } brother

I'm just a | going over | Jordan, I'm just a | going
 I 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 |
 I I IV I V
 Dere's wha' my heart is | turning ebber, |
 I I
 Dere's wha' de old folks | stay |
 I V I
 All up an' down de | whole creation | sadly I roam |
 I I IV I V
 Still long-in' for | de old plantation, | an' for de old
 I I IV I V
 folks at | home ||
 I

Chorus

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

2.

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

Chorus

3.

One little hut a | mong de bushes, | One dat I | love |
 I I IV I V
 Still sadly to my | memry rushes | No matter where I | roam |
 I I IV I V I
 When will I see de | bees a humming, | All rounde | comb? |
 I I IV I IV
 When will I hear de | banjo tumming, | Down in my good
 I I IV I V
 Old | home? ||
 I

Chorus

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

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

Chorus .

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

2.

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

CHORUS

3. From this | valley they say you are | going
 I I
 When you | go, may your darling go, | too?
 I V
 Would you | leave her behind unpro | tected
 I IV
 When she | loves no other but | you? ||
 V I

CHORUS

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

CHORUS

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

Mine | eyes have seen the glory of the | coming of the
 I I I
 Lord;

He is | tramping out the vintage where the | grapes of
 IV I
 wrath are stored;

He hath | loosed the fateful lightning of His | terrible
 I I
 swift sword:

His | truth is marching | on. |
 V I

Chorus

Glory, glory, halle | lujah! |
 I I

Glory , glory, halle | lujah! |
 IV I

Glory, glory, halle | lujah! |
 I I

His | truth is marching | on. ||
 IV V I ||

CHAPTER X

Name of Degrees in the Scale

Each scale degree has a name as well as a number and a let-

- ter. 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:

Key of C

- Tonic is _____.
- Supertonic is _____.
- Mediant is _____.
- Subdominant is _____.
- Dominant is _____.
- Submediant is _____.
- Leading tone is _____.

Key of D

- 1. is _____.
- 2. is _____.
- 3. is _____.
- 4. is _____.
- 5. is _____.
- 6. is _____.
- 7. is _____.

Key of A

- 1. is _____.
- 2. is _____.
- 3. is _____.
- 4. is _____.
- 5. is _____.
- 6. is _____.
- 7. is _____.

Key of F

- 1. is _____.
- 2. is _____.
- 3. is _____.
- 4. is _____.
- 5. is _____.
- 6. is _____.
- 7. is _____.

Key of G

- 1. is _____.
- 2. is _____.
- 3. is _____.
- 4. is _____.
- 5. is _____.
- 6. is _____.
- 7. is _____.

Key of B^b

- 1. is _____.
- 2. is _____.
- 3. is _____.
- 4. is _____.
- 5. is _____.
- 6. is _____.
- 7. is _____.

Key of E^b

- 1. is _____.
- 2. is _____.
- 3. is _____.
- 4. is _____.
- 5. is _____.
- 6. is _____.
- 7. is _____.

Key of E

1. is _____.
2. is _____.
3. is _____.
4. is _____.
5. is _____.
6. is _____.
7. is _____.

Key of B

1. is _____.
2. is _____.
3. is _____.
4. is _____.
5. is _____.
6. is _____.
7. is _____.

Key of A^b

1. is _____.
2. is _____.
3. is _____.
4. is _____.
5. is _____.
6. is _____.
7. is _____.

Key of D^b

1. is _____.
2. is _____.
3. is _____.
4. is _____.
5. is _____.
6. is _____.
7. is _____.

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, B^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. B^b 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^b is 4 in the key of _____, whose mediant is _____, changed enharmonically is _____.
6. The submediant of the key of E^b 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 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 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 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

{ 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 3 2 3 4 6

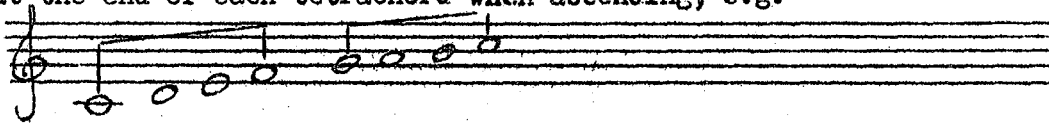
{ 5 6 5 4 3 2 1 3 5 5 6 6 5 3 4 5 5 6 6 5 3 3 3 2 3

{ 4 3 2 2 2 1 2 3 1 3 3 3 2 3 4 6 5 6 5 4 3 2 1

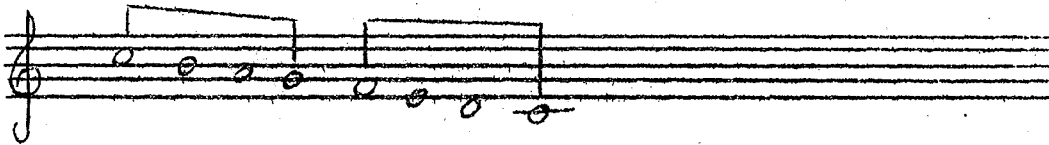
CHAPTER XI
Scales
Minor Mode

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 $\frac{1}{2}$ step at the end of each tetrachord when ascending, e.g.



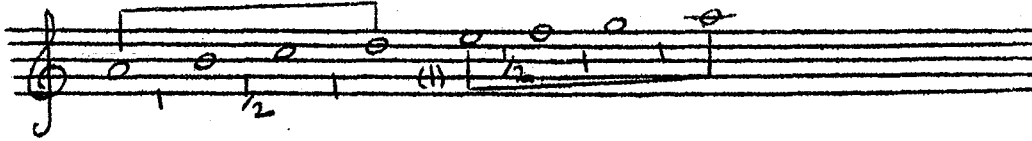
and with the half-steps at the beginning of each tetrachord when descending, e.g.



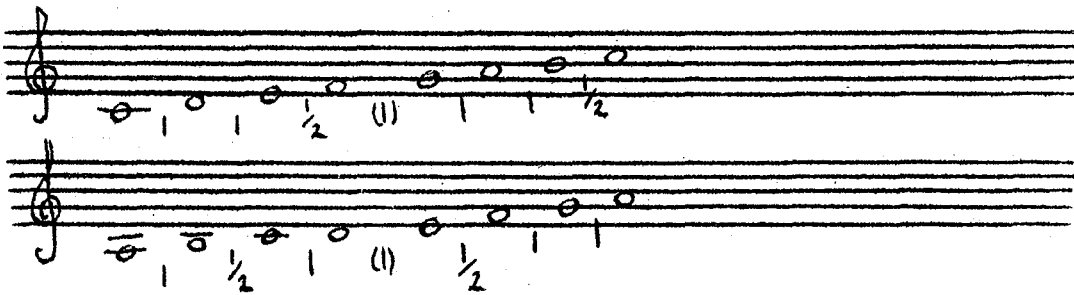
We have three different minor modes: natural minor, harmonic minor and melodic minor. Each of these different minor modes have differing arrangements of whole and half steps from each other as well as from the major mode.

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) $\frac{1}{2}$ 1 1 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:



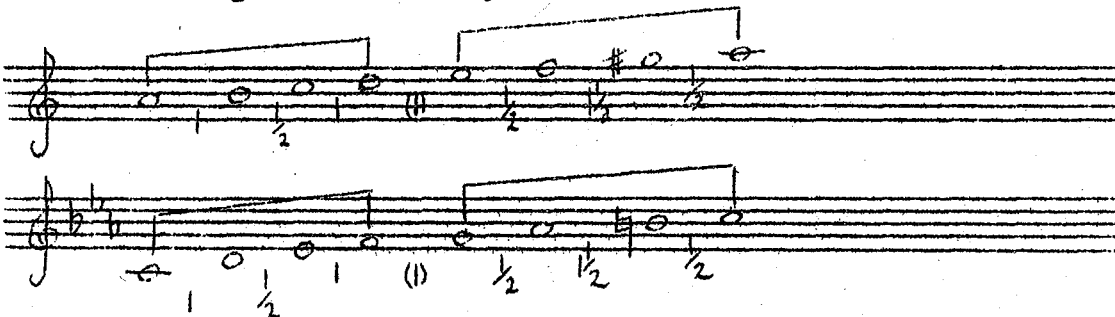
loo whole whole half (1) loo half whole whole

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^b, E^b, A^b. 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:

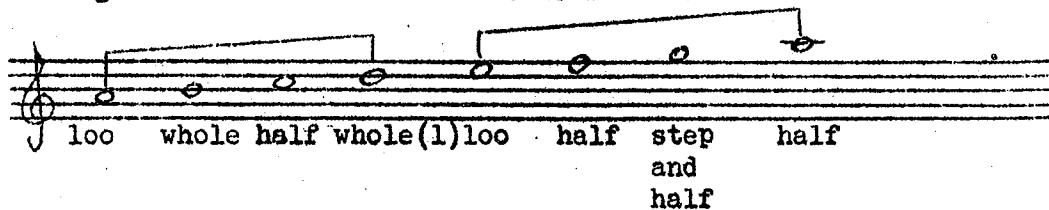


Raising the 7th degree satisfies the ear's desire to resolve 7 one-half step away to 8; called the leading-tone resolution. Remember the ♯ sign must be used to raise a flat which is in the signature.

Notice the arrangement of whole-steps and half-steps in the harmonic minor mode is $1\frac{1}{2}$ 1 (1) $\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$. 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:

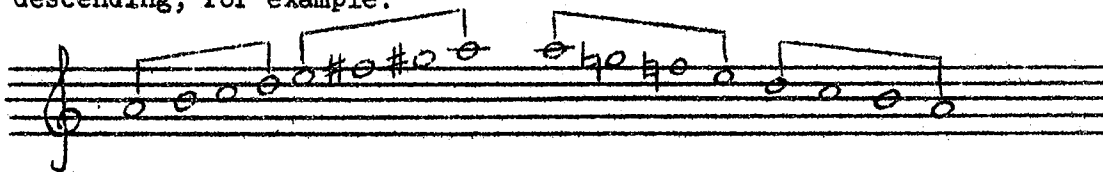


Exercise 43: Write the following scales in the harmonic minor mode:

A, E, B, F#, C#, G#, D#, D, G, C, F, B^b, E^b, A^b.

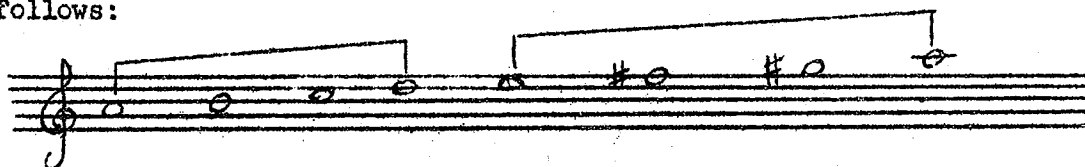
1. Use key signatures.
2. Write in the accidental.
3. Mark the tetrachords and formula.
4. Write the first seven scales in treble clef and the remaining in the bass clef.

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:

loo whole whole half (1)loo whole half whole

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:

A, E, B, F#, C#, G#, D#, D, G, C, F, B^b, E^b, A^b.

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 $1\frac{1}{2}$ 1 ascending and $1\frac{1}{2}$ 1 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 1 as its formula. The harmonic minor has a raised 7th degree by the use of an accidental and therefore its formulae is $\frac{1}{2}$ 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.

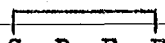
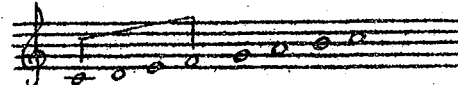

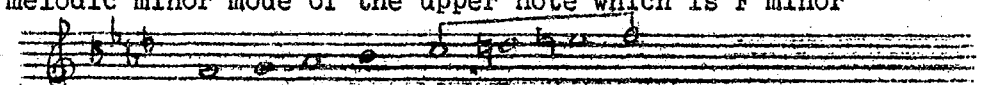
The following chart composes the formulae of the major mode, natural minor mode, harmonic minor mode and the melodic minor mode. Notice similarities and differences.

	Ascending	Descending
Major	1 1 $\frac{1}{2}$ (1) 1 1 $\frac{1}{2}$	$\frac{1}{2}$ 1 1 (1) $\frac{1}{2}$ 1 1
Natural Minor	1 $\frac{1}{2}$ 1 (1) $\frac{1}{2}$ 1 1	1 1 $\frac{1}{2}$ (1) 1 $\frac{1}{2}$ 1
Harmonic Minor	1 $\frac{1}{2}$ 1 (1) $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$	$\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$ (1) 1 $\frac{1}{2}$ 1
Melodic Minor	1 $\frac{1}{2}$ 1 (1) 1 1 $\frac{1}{2}$	1 1 $\frac{1}{2}$ (1) 1 $\frac{1}{2}$ 1

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 $\frac{1}{2}$ degree. If it is A harmonic minor the seventh degree only will be raised by $\frac{1}{2}$ 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 ex-

ample:  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#	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.

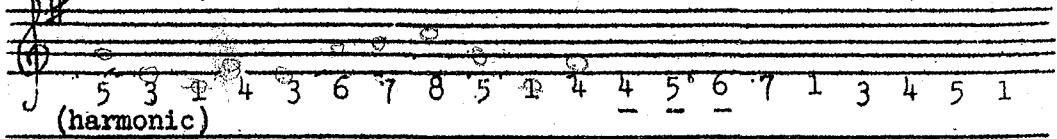
Exercise 47 Contrast the sound of the melodic minor mode and harmonic minor mode at the keyboard. Play as follows:

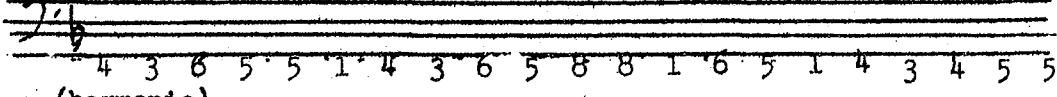
A harmonic minor	A melodic minor
E harmonic minor	E melodic minor
B harmonic minor	B melodic minor
F# harmonic minor	F# melodic minor
C# harmonic minor	C# melodic minor
G# harmonic minor	G# melodic minor
D# harmonic minor	D# melodic minor
D harmonic minor	D melodic minor
G harmonic minor	G melodic minor
C harmonic minor	C melodic minor
F harmonic minor	F melodic minor
Bb harmonic minor	Bb melodic minor
Eb harmonic minor	Eb melodic minor
Ab harmonic minor	Ab melodic minor

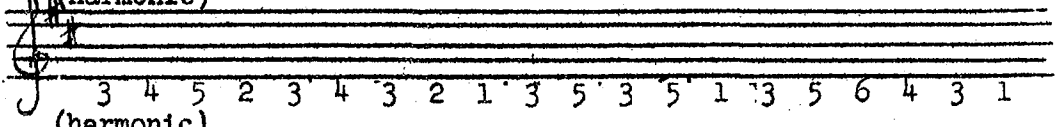
Exercise 48 Sing the melodic minor and harmonic minor modes in all keys. e.g. sing A harmonic minor mode and then A melodic minor mode.

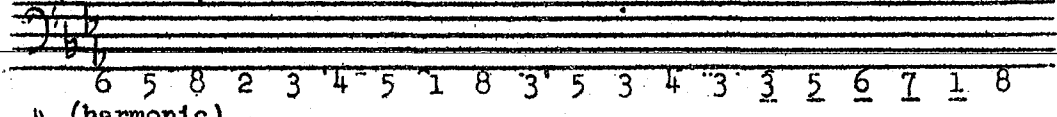
Exercise 49 Look for 3 songs using the harmonic minor mode and 3 songs using the melodic minor mode in the melody.

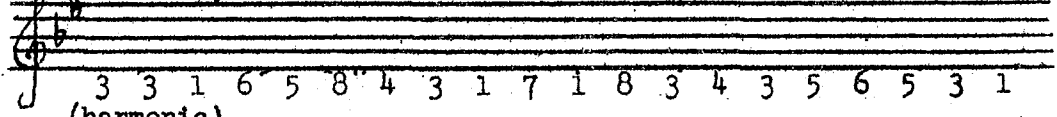
Exercise 50: Write the notes which correspond to the numbers in each of the following keys. The mode is indicated.

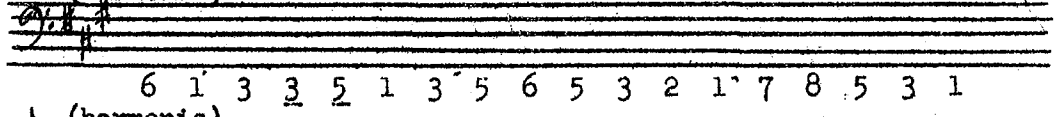
1. (harmonic)

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

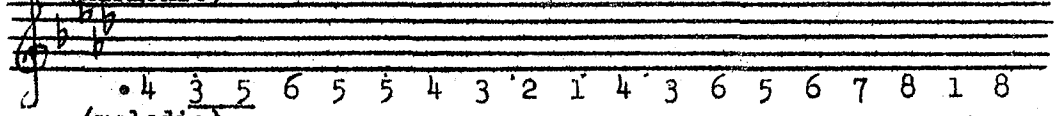
2. (harmonic)

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

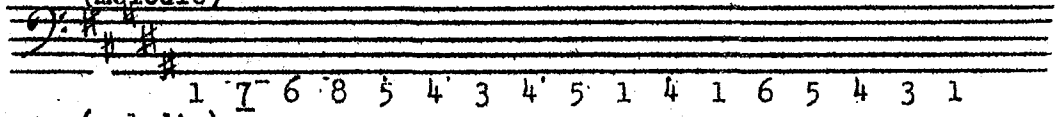
3. (harmonic)

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

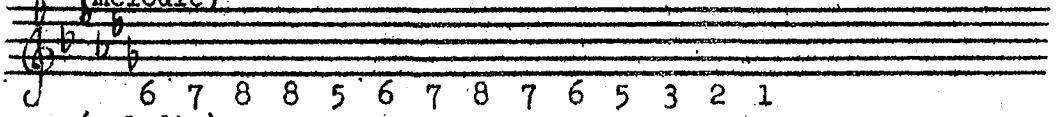
4. (harmonic)

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

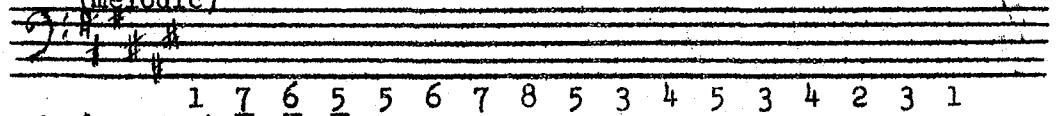
5. (harmonic)

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

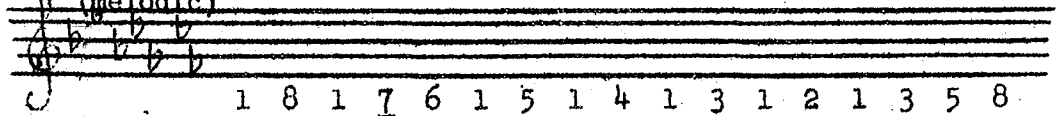
6. (harmonic)

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

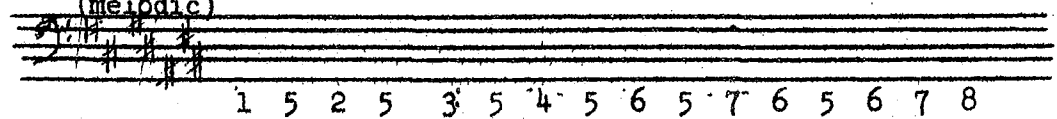
7. (harmonic)

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

8. (melodic)

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

9. (melodic)

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

10. (melodic)

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

11. (melodic)

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

12. (melodic)

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

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 Eb melodic minor is _____.

The dominant of Eb melodic minor is _____.

The sub-mediant of Ab harmonic minor is _____.

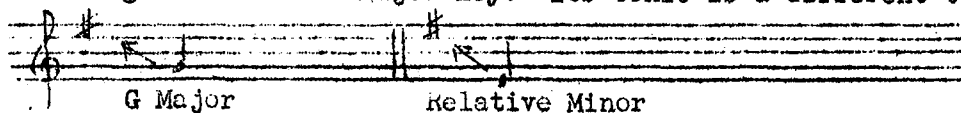
The mediant of F melodic minor is _____.

Relative and Tonic Minor Keys

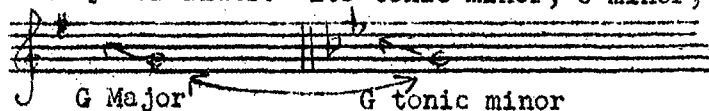
A minor mode and A major mode have the same tonic but different key signatures therefore A minor is the tonic minor of A major. A minor and C major have the same signature but different tonics therefore we speak of A minor as the relative minor of A major.

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.



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.



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, Bb, 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.
9. Tonic minor of B 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-mediante 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.

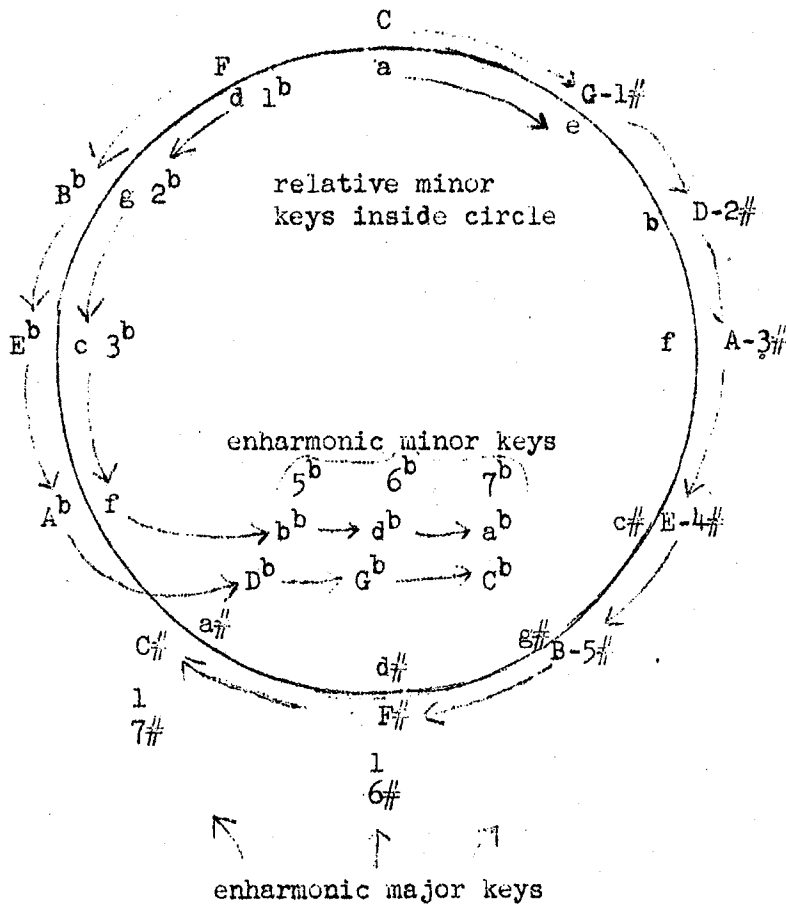
Bb minor and Db major have 5 b's - Bb Eb Ab Db Gb.

Eb minor and Gb major have 6 b's - Bb Eb Ab Db Gb Cb.

Ab minor and Cb major have 7 b's - Bb Eb Ab Db Gb Cb Fb.

Memorize the Circle of Keys

Major and Minor



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 andante indicate the speed, while such words as 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 ?

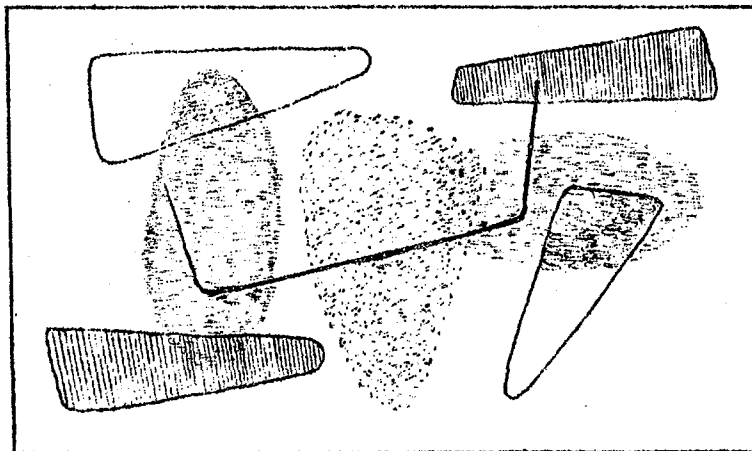
A musical line cannot be broken at any haphazard point. The violinist

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 individual 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:



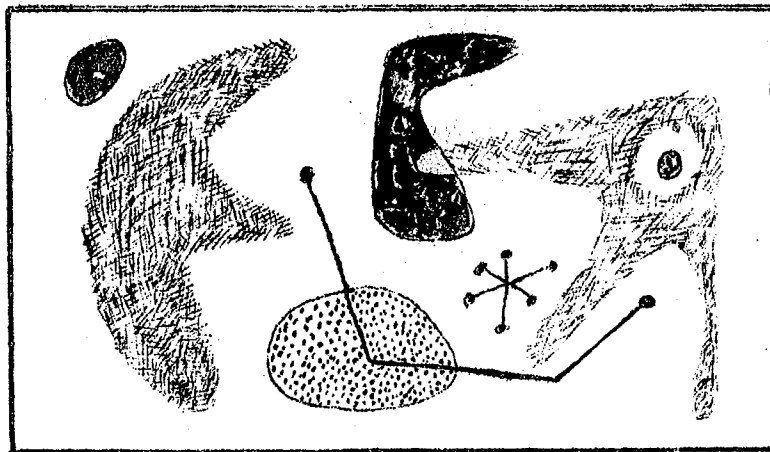
What measures are alike? What measures are different?

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

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

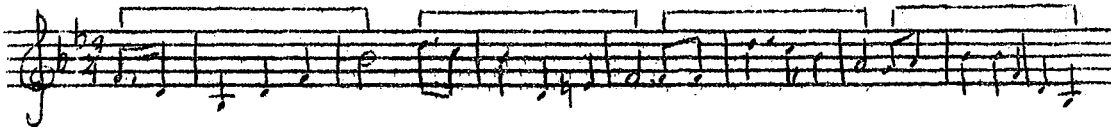


Compare these tunes with informal art which is called asymmetrical balance, that is art in which non-identical figures have been balanced so skillfully that one has the impression of symmetry:



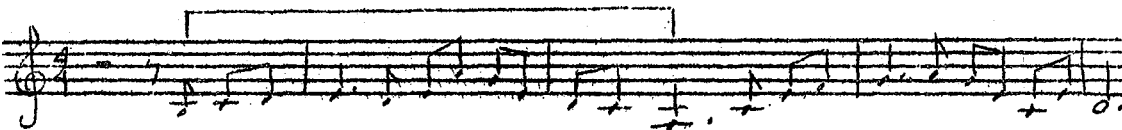
What feeling do you experience in comparing these two illustrations of art and music?

A phrase need not start on the first beat of the measure. It may begin on the up beat, e.g.

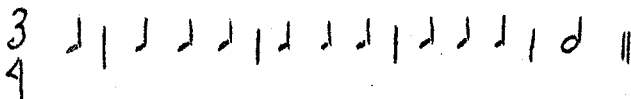


However, the phrase members usually remain regular and the total number of beats in each would equal 2 complete measures. Notice that the line of poetry also begins each time on the up beat.

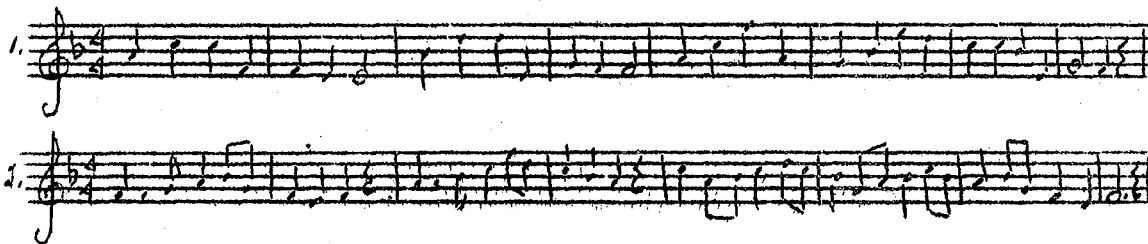
It may begin at any spot in the measure and end usually at the corresponding spot.



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.



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:

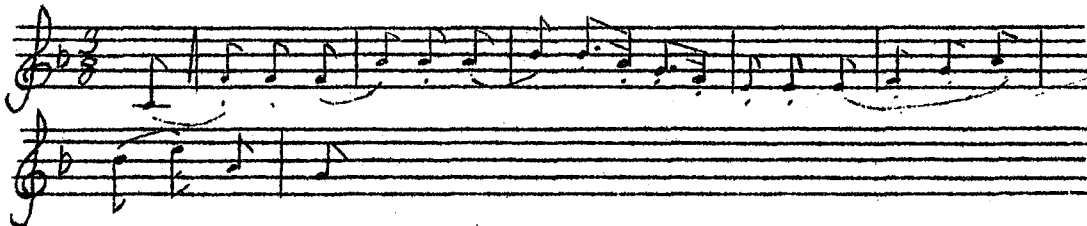
1. John, is singing your favorite pastime.

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 ^I 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.

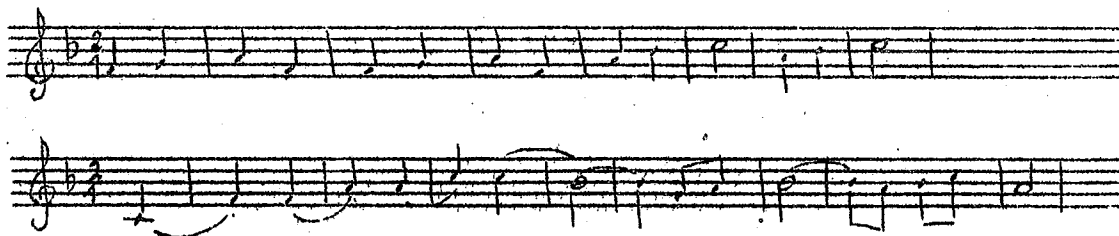
In order to understand the musical phrase, one should be first aware of the meter in words. For example: Monkey - the accent falls on monkey; and since there are two syllables, we call the rhythmic design in monkey "one-two." | Monkey The bar line should always be drawn in front of the accented syllables. 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:

1 2	2 1	1 2 3	2 3 1	3 1 2
Mary	Lu cille	Marilyn	Mari anne	Ma ria
Edward	Le nise	Dorothy		Mer cedes
4 1 2 3	1 2 3 4	2 3 4 1	3 4 1 2	
E lizabeth	architecture	misunder stand	expla nation	
Vir ginia		Quadalca nal	Sacra mento	
0 livia				

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.



Exercise 55: List 10 words in each of the following rhythms:

For example:

| 1 2

Monkey

or

2 | 1

Tibet

Words with 3 syllables will be either:

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

For Example: $\overset{2}{1}$ 2 3 3 | $\overset{2}{1}$ 2 2 3 | $\overset{2}{1}$
 tel e phone im per fect un der take

Ex. 56. Write 5 examples of each:

1 2 3 || 3 | 1 2 || 2 3 | 1 ||

1.

2.

3.

4.

5.

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 $\overset{\cdot}{\text{o}}\text{ne}$ - two - three - four;
 or two - three - four $\overset{\cdot}{\text{o}}\text{ne}$; or three - four | $\overset{\cdot}{\text{o}}\text{ne}$ - two; or four
 $\overset{\cdot}{\text{o}}\text{ne}$ - 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)

<p>A.</p> <p> 1 2 3 4</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>	<p>B.</p> <p>2 3 4 1</p>	<p>C.</p> <p>3 4 1 2</p>	<p>D.</p> <p>4 1 2 3</p>
--	----------------------------	----------------------------	----------------------------

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 m^onkey, would be duple, the accent falling on 1 2. An iambus (u -), like Tib^et, would also be duple with the accent falling on the last half of the word. 2 | 1. The music 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."

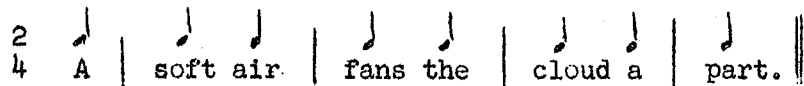
We can express these poems in the note value of their accents. These note values form a unit or sentence which is the phrase. The musical phrase balances the verbal sentence.

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

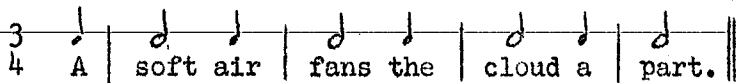
2 ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ | ♪ |
4 Little | birdie | in a | tree. ||

Notice the bar line has been drawn before the accented word so that the accent is the first beat.

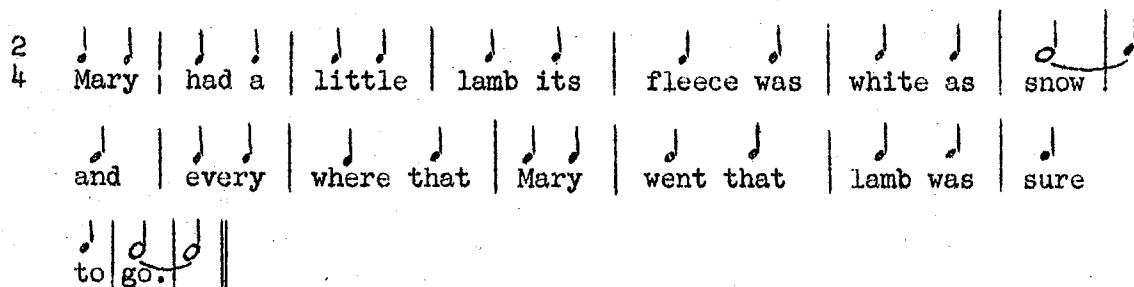
Such words as "and", "a", "the", etc., never come on the down beat.



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:



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.



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 sheeps' 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

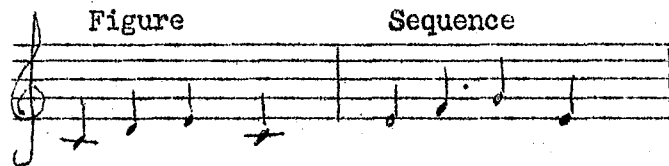
a. Sequence

2. Contrast

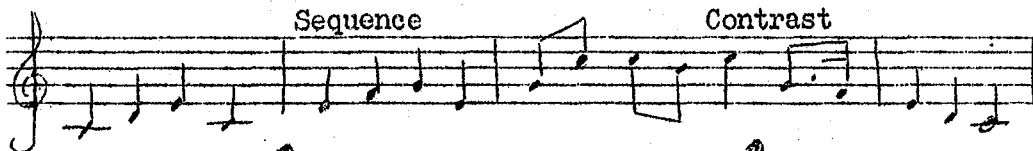
Repetition is note for note repetition. For example:



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



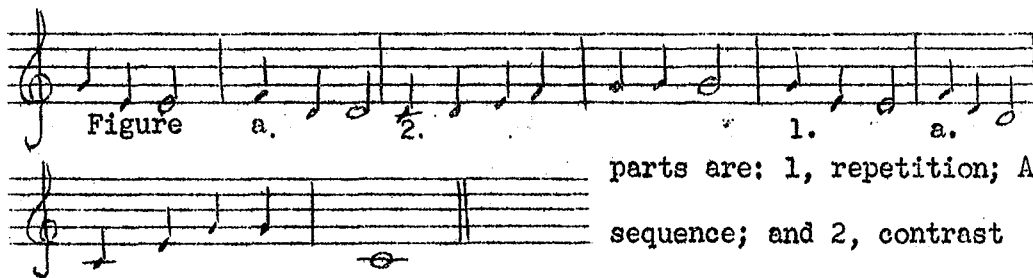
Contrast is that point in the melody which changes in rhythmic structure as well as in direction but is still related in style and general construction. For example:



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

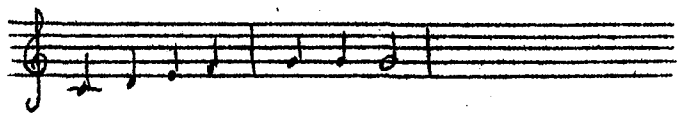


parts are: 1, repetition; A, sequence; and 2, contrast

would be easily recognized. For example:



A. Figure and Sequence



B. Contrast

A. Repetition of 1st
two measures

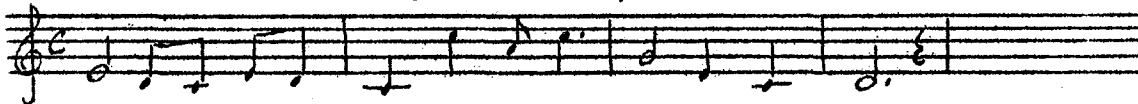
C. Contrast

In studying the following melodies we will have symbols to represent each part.

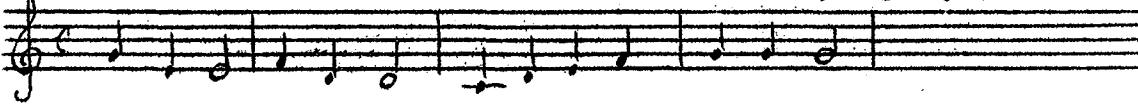
The four-measure phrase can be divided into figures of music as is illustrated above. These figures sometimes effect a feeling of a slight pause or cadential feeling. The word cadence means to bring to a pause or end.

Some division of four-measure phrases are:

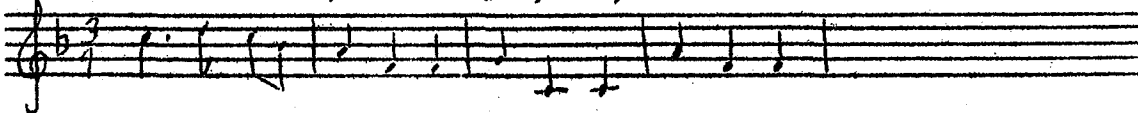
2 plus 2
1. measures measures, for example, Swanee River



1 plus 1 plus 2
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:

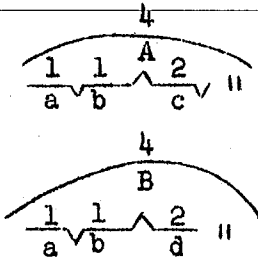
1. perfect cadence - ends on 1 or 8 of the scale,
2. imperfect cadence - ends on 3 or 5,
3. semi-cadence - ends on 2-4-6-7.

The sign || will be used to indicate a perfect cadence.

The sign V will be used to indicate an imperfect cadence.

The sign ^ will be used to indicate a semi-cadence.

The diagram is a way of analysis: for example,

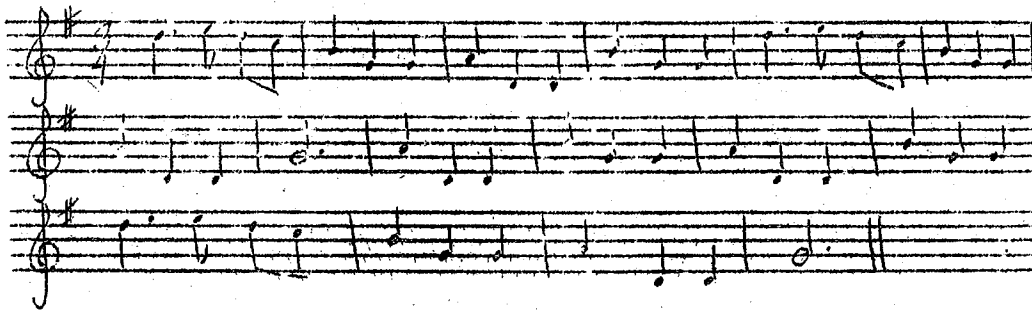


The 1 or 2 means the number of measures. The small letters "a", "b", "c" and "d" mean they are different musical figures. V or ^ means they ended with an imperfect cadence or semi-cadence.

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, $\frac{2}{a} \sqrt{\frac{2}{a^1}} ||$ We would call this a prime.

Example of Analysis:



$\frac{2}{a}$ $\frac{1}{b}$ $\frac{1}{c}$ $\frac{2}{a}$ $\frac{2}{d}$ $\frac{1}{b}$ $\frac{1}{c}$ $\frac{1}{b}$ $\frac{1}{c}$ $\frac{2}{a}$ $\frac{2}{d}$

↑
different

↑
different

↑
different

↑ because it is same as 1st two measures.

↑ same as 3rd measure

↑ same as 4th measure

↑ same as 3rd measure

↑ same as 4th measure

↑ same as 1st measure

↑ same as 7th & 8th

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: $\frac{2}{a} \frac{1}{b} \frac{1}{c} \frac{2}{a} \frac{2}{c} \frac{1}{b} \frac{1}{c} \frac{1}{b} \frac{1}{c} \frac{2}{a} \frac{2}{d}$

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:

$\frac{2}{a} \sqrt{\frac{2}{b} \frac{3}{c}} \parallel$ Notice the odd number of measures.

2.

This would be analyzed:

$\frac{2}{a} \sqrt{\frac{4}{A} \frac{2}{b}} \parallel$

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.

4 A 4 B

2 2 2 2 || 2 2 2 2

a b c d

2.

4 A 4 b

2 2 2 2 2 2 || 2 2 2 2

a b a c

1. The Counter-Charm

Czech Folk Tune

Musical notation for 'The Counter-Charm' in G major, 4/4 time. It consists of three staves. The first staff is the melody, the second is the counter-melody, and the third is a bass line. The piece ends with a repeat sign.

2. Oh No John

Somerset Folk Song

Musical notation for 'Oh No John' in G major, 4/4 time. It consists of three staves. The first staff is the melody, the second is the counter-melody, and the third is a bass line. The piece ends with a repeat sign.

3. Begone Dull Care

Old English

Musical notation for 'Begone Dull Care' in G major, 6/8 time. It consists of three staves. The first staff is the melody, the second is the counter-melody, and the third is a bass line. The piece ends with a repeat sign.

4. Alouette

French Canadian Folk Song

Musical notation for 'Alouette' in G major, 4/4 time. It consists of three staves. The first staff is the melody, the second is the counter-melody, and the third is a bass line. The piece ends with a repeat sign and the instruction 'D.C. al Fine'.

5. Yankee Doodle

Traditional

Musical notation for 'Yankee Doodle' consisting of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written in a simple, rhythmic style with eighth and sixteenth notes.

6. Old Folks at Home

Stephen Foster

Musical notation for 'Old Folks at Home' consisting of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written in a simple, rhythmic style with eighth and sixteenth notes.

7. My Old Kentucky Home

Stephen Foster

Musical notation for 'My Old Kentucky Home' consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, rhythmic style with eighth and sixteenth notes.

8. Sweet and Low

Joseph Barnby

Musical score for "Sweet and Low" by Joseph Barnby. The score consists of four staves of music. The key signature is one flat (F major or D minor), and the time signature is 3/4. The melody is written on the top staff, and the accompaniment is written on the bottom three staves. The piece concludes with a double bar line on the fourth staff.

Oh Susanna

Stephen Foster

Musical score for "Oh Susanna" by Stephen Foster. The score consists of five staves of music. The key signature is one flat (F major or D minor), and the time signature is 3/4. The melody is written on the top staff, and the accompaniment is written on the bottom four staves. The piece concludes with a double bar line on the fifth staff.

10. Carry Me Back to Ole Virginny

James A. Bland

Musical score for 'Carry Me Back to Ole Virginny' by James A. Bland. The score consists of five staves of music in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Handwritten annotations include 'Fine' with a circled question mark above the fourth staff and 'D.C. al Fine' above the fifth staff.

11. In the Gloaming

Annie F. Harrison

Musical score for 'In the Gloaming' by Annie F. Harrison. The score consists of five staves of music in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A first ending bracket is present above the fourth staff, and a second ending bracket is present above the fifth staff.

12. Silent Night

Franz Gruber

Musical score for 'Silent Night' by Franz Gruber. The score consists of three staves of music in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A first ending bracket is present above the second staff.

13. Camptown Races

Stephen Foster

Musical notation for 'Camptown Races' by Stephen Foster. The piece is in 2/4 time, key of B-flat major, and consists of five staves of music. The melody is characterized by a lively, rhythmic pattern with many eighth and sixteenth notes.

14. All Through the Night

Welsh Air

Musical notation for 'All Through the Night', a Welsh Air. The piece is in 6/8 time, key of B-flat major, and consists of three staves of music. The melody is a simple, flowing line with a mix of eighth and quarter notes.

15. Daisy Bell

Harry D'acre

Musical notation for 'Daisy Bell' by Harry D'acre. The piece is in 3/4 time, key of B-flat major, and consists of four staves of music. The melody is a simple, rhythmic line with a mix of quarter and eighth notes.

16. Now the Day is Over

Joseph Barnby

Musical notation for 'Now the Day is Over' in G major, 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody is written in a simple, hymn-like style with quarter and eighth notes.

17. Crusaders' Hymn

Folk

Musical notation for 'Crusaders' Hymn' in G major, 4/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody is written in a simple, hymn-like style with quarter and eighth notes.

18. Over the Meadows

Czech

Musical notation for 'Over the Meadows' in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody is written in a simple, hymn-like style with quarter and eighth notes.

19. Wee Cooper O'Fife

Scottish

Musical notation for 'Wee Cooper O'Fife' in G major, 6/8 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F# major), and a 6/8 time signature. The melody is written in a simple, hymn-like style with quarter and eighth notes.

20. Folk Song

Czech

Musical notation for 'Folk Song' consisting of four staves. The first staff has a 3/4 time signature. The music is written in a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests.

21. Marianina

Italian

Musical notation for 'Marianina' consisting of four staves. The key signature has two sharps (F# and C#) and the time signature is 2/4. The notation includes various rhythmic patterns and a repeat sign with first and second endings.

22. Pamina's Song from Act I of The Magic Flute

Mozart

Musical notation for 'Pamina's Song from Act I of The Magic Flute' consisting of four staves. The key signature has one flat (Bb) and the time signature is 4/4. The notation includes a 'Fine' marking and a 'D.S. al Fine' instruction.

23. Prayer from Hansel & Gretel

Humperdinck

Musical score for 'Prayer from Hansel & Gretel' by Humperdinck, measures 23-24. The score consists of five staves. The first four staves contain the main melody in treble clef, 4/4 time. The fifth staff shows a single note on a grand staff.

24. Abide With Me

Monk

Musical score for 'Abide With Me' by Monk, measures 24-25. The score consists of three staves. The first two staves contain the main melody in treble clef, common time. The third staff shows a single note on a grand staff.

25. Alleluia

Carey

Musical score for 'Alleluia' by Carey, measures 25-29. The score consists of four staves. The first three staves contain the main melody in treble clef, 4/4 time. The fourth staff shows a single note on a grand staff.

Analyse the following Folk Tunes

1. The Minstrel Boy (Irish)

Musical notation for 'The Minstrel Boy' (Irish). It consists of four staves of music in treble clef, common time (C), and the key of D major. The melody is written on the first staff, and the accompaniment is written on the second, third, and fourth staves. The piece ends with a double bar line.

2. Meadowlands (Russian)

Musical notation for 'Meadowlands' (Russian). It consists of two staves of music in treble clef, common time (C), and the key of B-flat major. The melody is written on the first staff, and the accompaniment is written on the second staff. The piece ends with a double bar line.

3. The British Grenadiers (English)

Musical notation for 'The British Grenadiers' (English). It consists of four staves of music in treble clef, 2/4 time, and the key of B-flat major. The melody is written on the first staff, and the accompaniment is written on the second, third, and fourth staves. The piece ends with a double bar line.

4. Hatikvah (Hebrew)

Musical score for Hatikvah (Hebrew), consisting of five staves of music in G major and common time. The melody is written in a single treble clef. The first staff begins with a common time signature and a key signature of one flat (B-flat). The music consists of a single melodic line with various note values including quarter, eighth, and sixteenth notes, and rests.

5. Many Thousan' Gone (Negro)

Musical score for Many Thousan' Gone (Negro), consisting of two staves of music in G major and 4/4 time. The melody is written in a single treble clef. The first staff begins with a key signature of one flat (B-flat) and a 4/4 time signature. The music consists of a single melodic line with various note values including quarter, eighth, and sixteenth notes, and rests.

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

Musical score for Green Grow the Lilacs (1. Irish, 2. Cowboy), consisting of three staves of music in G major and 3/4 time. The melody is written in a single treble clef. The first staff begins with a key signature of one flat (B-flat) and a 3/4 time signature. The music consists of a single melodic line with various note values including quarter, eighth, and sixteenth notes, and rests.

7. Blow the Man Down (Shanty)

Musical score for Blow the Man Down (Shanty), consisting of three staves of music in G major and 3/4 time. The melody is written in a single treble clef. The first staff begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music consists of a single melodic line with various note values including quarter, eighth, and sixteenth notes, and rests.

8. Casey Jones (Railroad)

Musical score for "Casey Jones (Railroad)". The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody and ends with a double bar line.

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

Musical score for "Robin M'Aime" by Adam de la Hale (Trouvere). The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody and includes a triplet of eighth notes. The fourth staff continues the melody and includes a triplet of eighth notes. The score ends with a double bar line.

D. C. al Fine

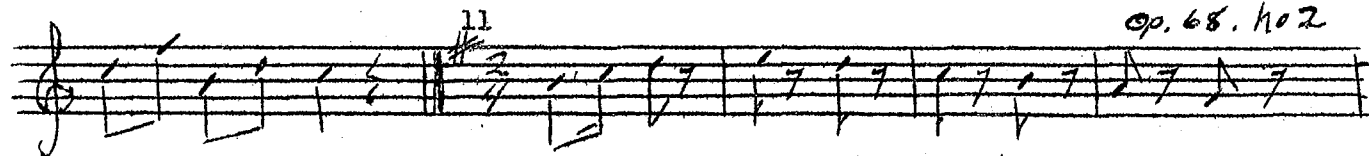
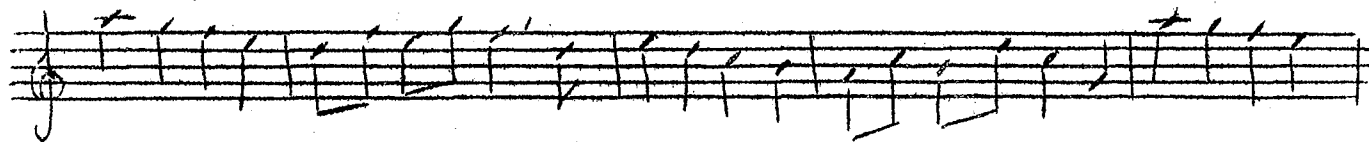
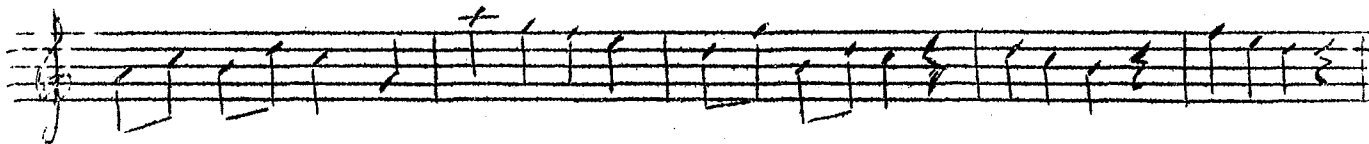
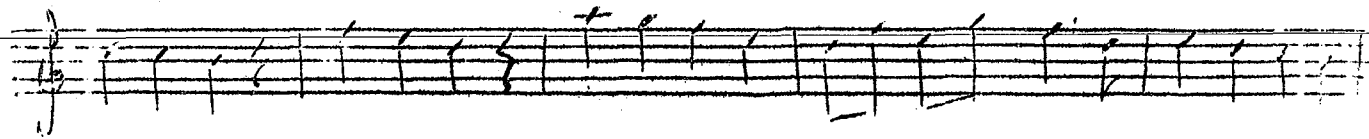
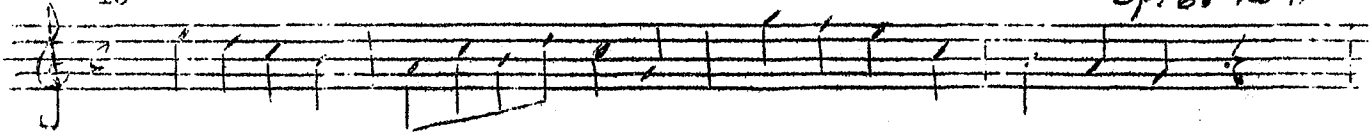
D. C. al Fine means Da Capo al Fine - go back to the beginning
and stop at Fine, which means "end."

Analyse the following Melodies.

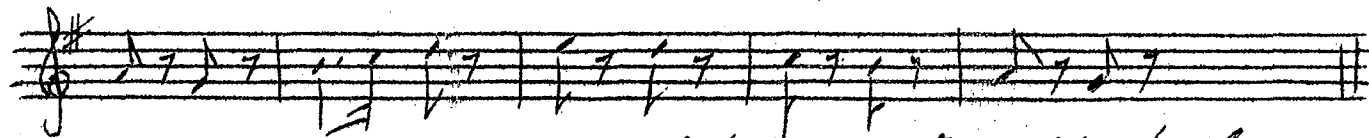
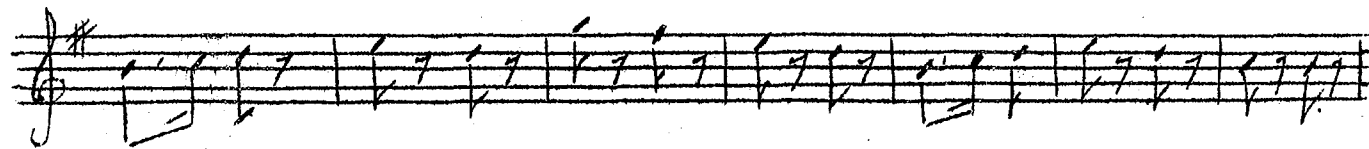
(The following melodies are taken from Robert Schumann's Op. 68 Album for the Young "together with Op. 15" "Scenes from Childhood", Opus numbers will be given)

10

Op. 68 no 1.



Op. 68. no 2



*last phrase not authentic - used
to end piece.*

12

Ditty

Handwritten musical notation for the first staff of 'Ditty'. It begins with a treble clef and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together.

Handwritten musical notation for the second staff of 'Ditty'. It continues the melody from the first staff, featuring similar rhythmic patterns and note values.

Handwritten musical notation for the third staff of 'Ditty'. The notation continues, showing a mix of eighth and sixteenth notes.

Handwritten musical notation for the fourth staff of 'Ditty'. The melody concludes with a final note and a double bar line.

13 What Key? ↓

=

Op 68. 108

Handwritten musical notation for the first staff of 'What Key?'. It starts with a treble clef and a 6/8 time signature. The melody is more complex, with many beamed notes and some accidentals.

Handwritten musical notation for the second staff of 'What Key?'. The notation continues with similar complexity and includes a double bar line.

Handwritten musical notation for the third staff of 'What Key?'. It begins with a bass clef and a common time signature (C). The notation continues with beamed notes and accidentals.

Handwritten musical notation for the fourth staff of 'What Key?'. It continues the melody in the bass clef.

Handwritten musical notation for the fifth staff of 'What Key?'. It shows a continuation of the melody in the bass clef, ending with a double bar line.

14

Bagatelle

Handwritten musical notation for measures 14-15 in treble clef. The music is in common time (C) and features a melodic line with a slur over measures 14 and 15. The notes are mostly eighth and sixteenth notes.

15

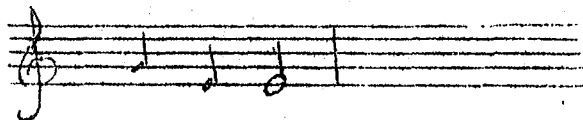
Op. 68. No. 10

Handwritten musical notation for measures 15-18 in bass clef. The music is in common time (C) and features a melodic line with a double bar line above measure 15. The notes are mostly eighth and sixteenth notes.

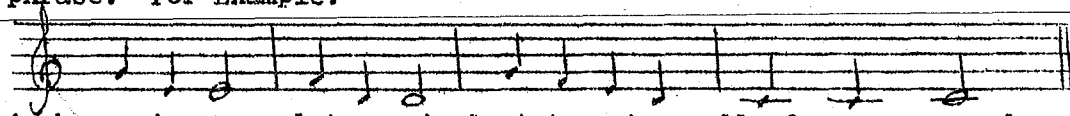
CHAPTER XIII

Melody Writing

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:

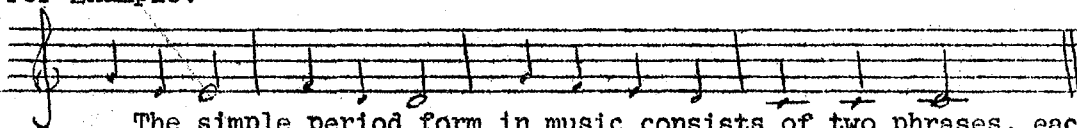


Its rhythmic and interval character will be found in the complete phrase. For Example:

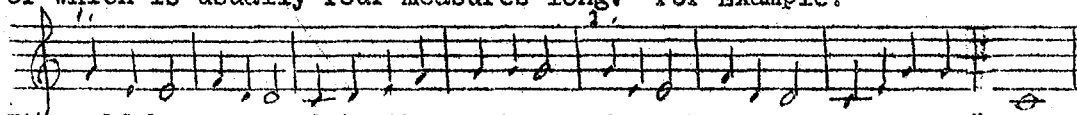


A phrase is a complete musical statement usually four measures long.

For Example:

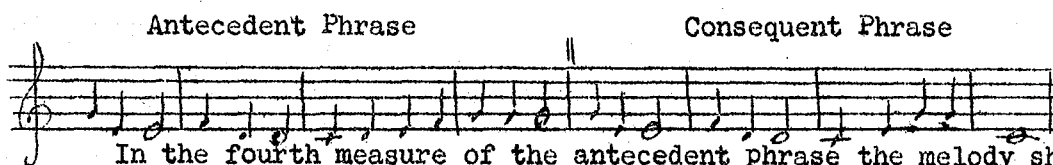


The simple period form in music consists of two phrases, each of which is usually four measures long. For Example:



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.

$$\frac{4}{a} \diamond \frac{4}{b} \parallel \text{ or } \frac{4}{a} \diamond \frac{4}{a'} \parallel$$

↑
Contrast

↑
Use of repetition with
change only in the cadence
of the consequent phrase.

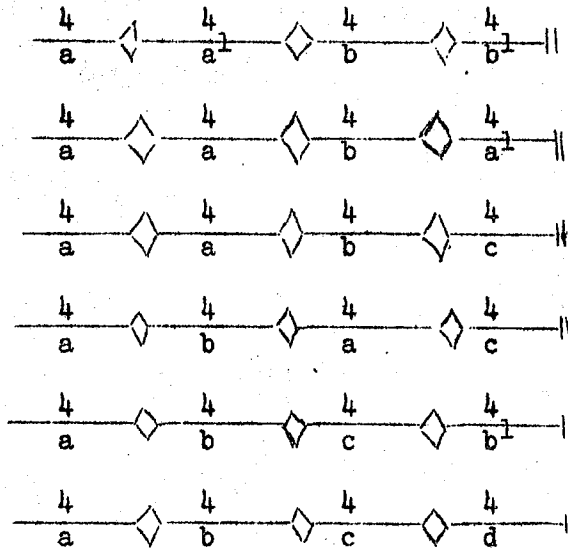
Various Forms

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.

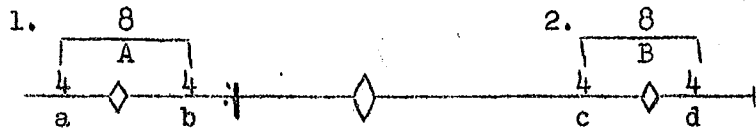
The forms listed below are given in their skeleton structure and are intended as an introduction to musical form.

1. Period Form:
- $$\frac{4}{a} \text{---} \diamond \text{---} \frac{4}{b} \text{---} ||$$
- $$\frac{4}{a} \text{---} \diamond \text{---} \frac{4}{a^1} \text{---} ||$$

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



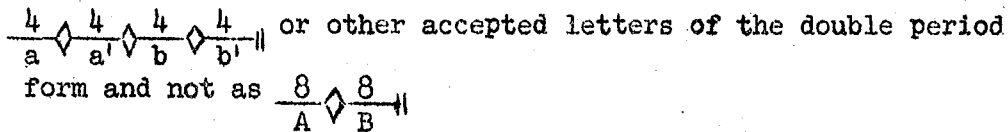
3. Two - Part Song Form



The $\frac{8}{A}$ is felt as a whole 8 measure rather than as a combination antecedent as 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 $\frac{8}{B}$ is a departure in strong contrast to $\frac{8}{A}$. It too is complete as a whole rather than being a combination of an antecedent and consequent phrase. It may or may not be repeated. Very often each part $\frac{8}{A} \diamond \frac{8}{B}$ is repeated separately.

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



Examples of these two forms are:

Double Period:

Note the contrast between the double period form and the two part song form.

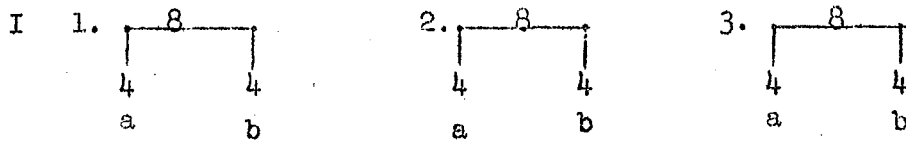
Two Part Song Form: Death And The Maiden -Schubert

The image displays a handwritten musical score for the song 'Death And The Maiden' by Franz Schubert. The score is written on seven staves, all using a treble clef and a key signature of two flats (B-flat and E-flat). The first section, labeled 'A', spans the first three staves. The second section, labeled 'B', spans the remaining four staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The handwriting is clear and legible.

Another Two-Part song form is Brahms' Lullaby.

Ex. 64 Write 5 examples in the double period form.

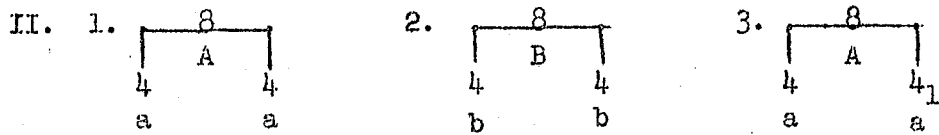
4. Three Part Song Form



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

Original
key

OR



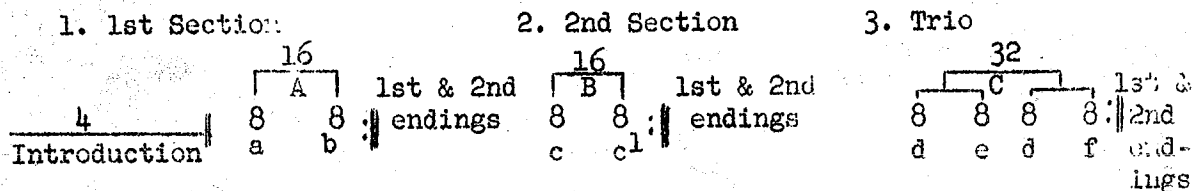
Change in
cadence only.

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.



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.

The Structure of Music R. O. Morris, Oxford University Press, London.

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.

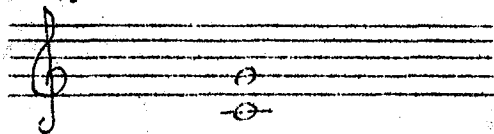
Review:

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?
7. Write a simple period form. Analyze what you write. Mark the use of 1. repetition (a) sequence 2. Contrast.
8. Write a double period form. Analyze what you write.
9. Write a two-part song form. Analyze what you write.
10. Write a simple march. Analyze what you write.

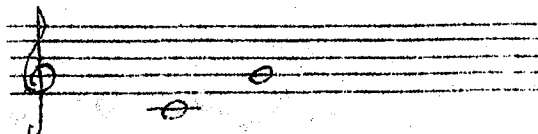
Chapter XIV

INTERVALS

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

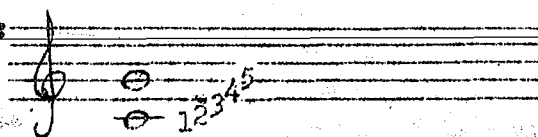


harmonic interval



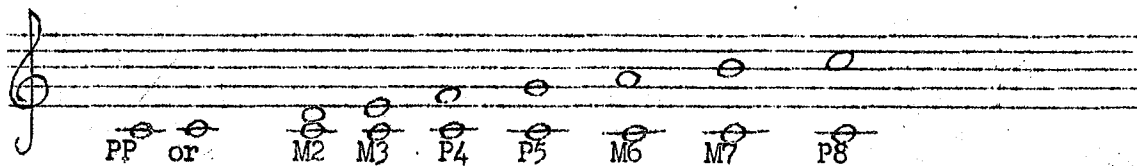
melodic interval

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:



This interval is a fifth.

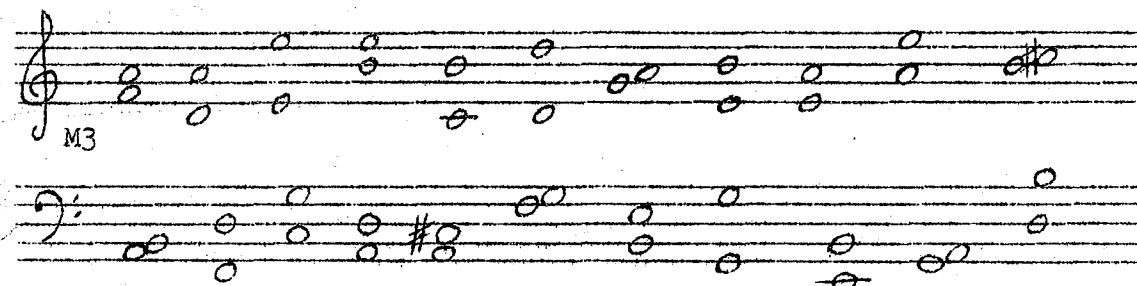
If the upper tone lies in the scale of the lower tone it can only be a major interval or a perfect interval. The names applied to intervals describe their quality. The prime or unison, fourth, fifth, and octave which lie in the scale of the lower tone are perfect intervals. The second, third, sixth,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



Ex. 65. ^{PU} 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:



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^b, D, A^b, E^b, A, E, D^b, B, G^b, 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 $\frac{1}{2}$ degree it is called a minor interval. If it is made smaller by 1 full degree it is called a diminished interval, e.g.;

Musical notation showing intervals on a staff. The first row shows: M3 (C-E), m3 (C-E^b), M6 (C-F), m6 (C-F^b), M2 (C-D), m2 (C-D^b), M6 (C-F), m6 (C-F^b), d6 (C-F^{bb}). The second row shows: M3 (C-E), m3 (C-E^b), d3 (C-E^{bb}), M7 (C-G), m7 (C-G^b), D7 (C-G^{bb}).

If what is ordinarily a major interval is made larger by $\frac{1}{2}$ degree it becomes an augmented interval, e.g.;

Musical notation showing augmented intervals on a staff: M3 (C-E), A3 (C-E[#]), M3 (C-E), A3 (C-E[#]).

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

Musical notation showing intervals on a staff: M3 (C-E), A3 (C-E[#]), DA3 (C-E^x), M6 (C-F), A6 (C-F[#]), DA6 (C-F^x).

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

Ex. 68. Identify the following intervals:

Musical notation for interval identification on a grand staff. The top staff shows intervals: A3 (C-E[#]), M3 (C-E), d3 (C-E^{bb}), M6 (C-F), A6 (C-F[#]), DA6 (C-F^x), M3 (C-E), A3 (C-E[#]), DA3 (C-E^x). The bottom staff shows intervals: M3 (C-E), m3 (C-E^b), d3 (C-E^{bb}), M7 (C-G), m7 (C-G^b), D7 (C-G^{bb}), M6 (C-F), m6 (C-F^b), d6 (C-F^{bb}).

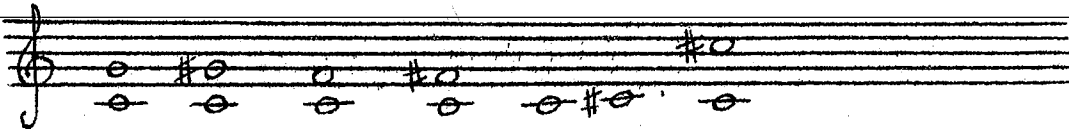
Ex. 69. Play at the piano the above intervals. Practice hearing

intervals in many different octaves. Be able to write them from dictation.

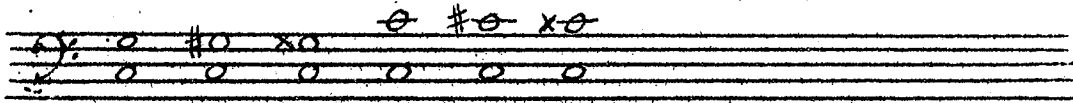
Ex. 70 Write five different examples of each of the following intervals in bass clef:

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

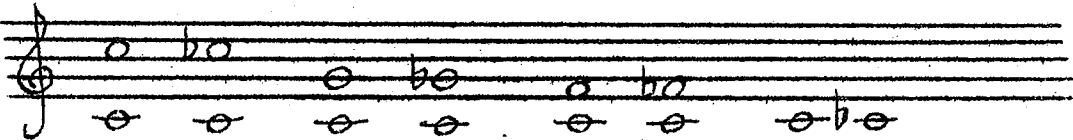
If what is ordinarily a perfect interval is made larger by $\frac{1}{2}$ degree it is called an augmented interval.



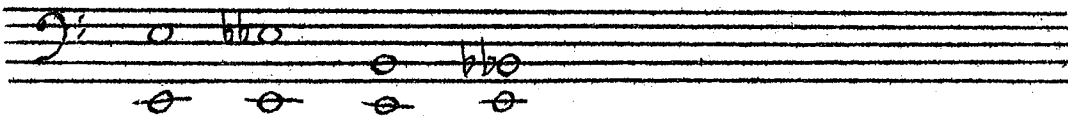
If what is ordinarily a perfect interval is made larger by 1 full degree it is called a doubly augmented interval, e.g.:



If what is ordinarily a perfect interval is made smaller by $\frac{1}{2}$ degree it is a diminished interval.



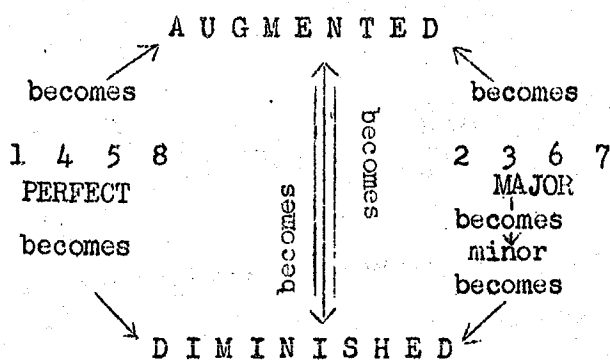
If what is ordinarily a perfect interval is made smaller by 1 full degree it is a doubly diminished interval.



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

Then make them augmented, diminished, doubly augmented and doubly diminished.

The following chart summarizes the classification of the quality of intervals.



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. 1^b
- D. 5[#]

2. Secondly in Bass clef and in the keys of:

- A. 4[#]
- B. 2^b
- C. 6^b
- D. 4^b

The image shows twenty numbered musical examples (1-20) on a single staff. Each example consists of two notes on a five-line staff. The notes are placed at various intervals, and some have accidentals (sharps or flats) to indicate specific intervals. The examples are arranged in four rows of five.

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.;

The image shows a musical staff with a treble clef. It contains two intervals. The first interval is between a D note (with a flat) and an A note (with a sharp), labeled 'D5' below. The second interval is between an A note (with a sharp) and a D note (with a flat), labeled 'A4' below.

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

Practice for Dictation

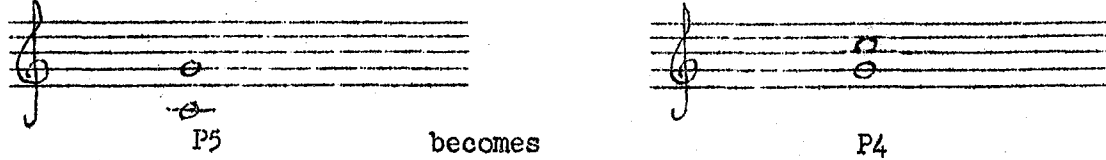
The following chart will assist one to hear intervals. Practice singing intervals by the use of the given numbers.

	To hear a:	Think the numbers:	Familiar tunes which sound these intervals in their beginning:
	m 2 -	7 - 8	Chorus of "Old Folks at Home" "All de world, etc."
	M 2 -	1 - 2	Oh, How Lovely is the Evening
m = minor			
M = major	m 3 -	3 - 5 (think 1)	Brahms Lullaby
p = perfect	M 3 -	1 - 3	Marines Hymn
a = augmented	P 4 -	5 - 8	Oh, I Was Working on the Railroad
d = diminished	D 5 or A 4 -	4 - 7	Dance Macabre (Saint Saens)
	P 5 -	1 - 5	The Harp That Once Through Tara's Hall
	m 6 -	3 - 8 (think 3 (1) 8)	Bei Mir Bist Du Schön
	M 6 -	$\bar{5}$ - 3 (think 1)	The Old Oaken Bucket
	m 7 -	$\bar{5}$ - 4 (think 3)	Beloved
	M 7 -	1 - 7 (think 1 8 7)	

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.;



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:

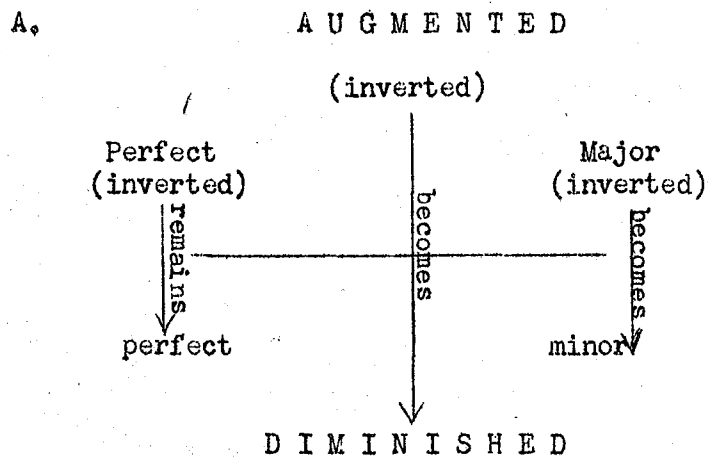
A M 2 inverted becomes a m 7 = 9

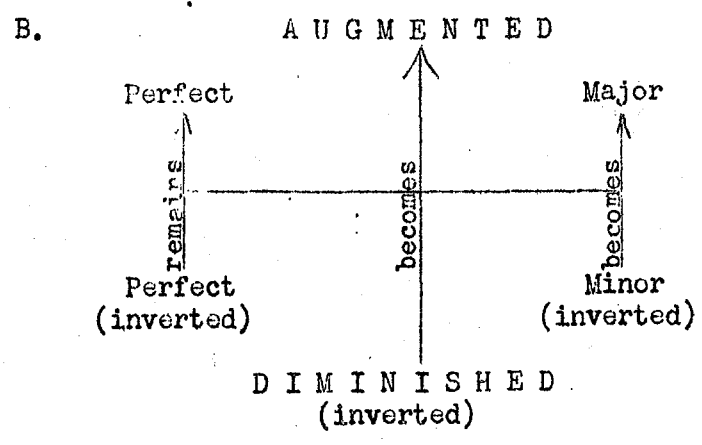
A M 3 inverted becomes a m 6 = 9

A P 4 inverted becomes a P 5 = 9

A P 5 inverted becomes a P 4 = 9

The following charts describe the quality of intervals upon becoming 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^b
3. A 2 from E
4. M 3 from G
5. m 6 from E^b
6. P 8ve from G^b
7. d 7 from D
8. A 4 from A^b
9. A 8ve from A
10. M 7 from D^b

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.

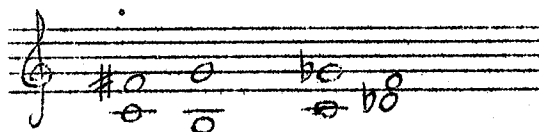
Active tones are 2 which moves to 1 or 3

4 which moves to 3

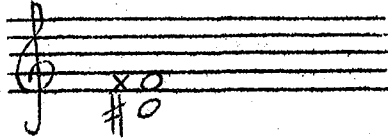
6 which moves to 5

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:

Consonant Intervals

P Prime

P 5

P 8ve (most consonant)

M 3

m 3

M 6

m 6

Dissonant Intervals

M 2

m 2

M 7

m 7

M 9

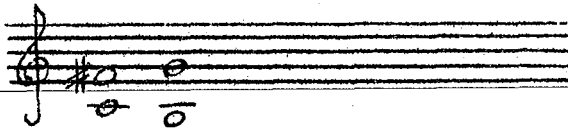
m 9

P 4 when there is no
tone below its lower
tone.

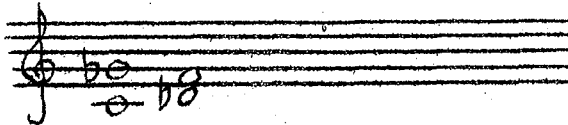
All augmented and diminished
intervals.

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
 Diminished fifth) step in contrary motion. Expansion involves
 two directions. An interval which has expanded will continue to expand, e.g.:



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

M2 M3 P4 P5 M6 M7

Intervals on 2nd Degree

M2 M3 P4 P5 M6 M7

Intervals on 3rd Degree

M2 M3 P4 P4 M6 M7

Intervals on 4th Degree

M2 M3 A4 P5 M6 M7

Intervals on 5th Degree

M2 M3 P4 P5 M6 M7

Intervals on 6th Degree

M2 M3 P4 P5 M6 M7

M2 M3 P4 D5 M6 M7

Ex. 75 Resolve and name the following intervals from the following notes if they need resolution.

The image shows two musical staves. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains ten intervals, each represented by two notes. Below each interval is a label. The intervals and their labels are as follows:

Interval	Label
M6	M6
m3	m3
D5	D5
A4	A4
M3	M3
M2	M2
M7	M7
P5	P5
m2	m2
P8	P8

Below the second staff, the resolutions for each interval are listed:

A4	M6	D5	m3	m6	A4	m6	m7	A4	D5
----	----	----	----	----	----	----	----	----	----

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 B ^b
A 4 from B	D 4 from C ^b
P 5 from F#	D 5 from E
P 4 from F	A 4 from D ^b
P 5 from A ^b	A 5 from B
P 4 from E ^b	A 5 from D
D 5 from D#	D 4 from E ^b
P 5 from A#	A 5 from F#
D 4 from G	D 4 from G ^b
D 4 from A	A 4 from C#

Ex. 77 Name the following intervals:

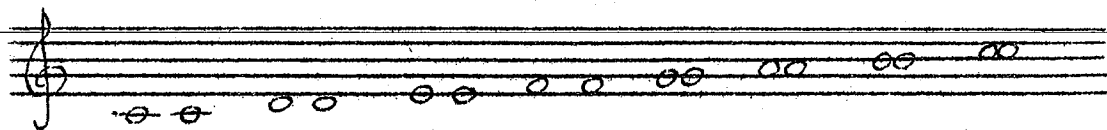
The image shows a single musical staff in treble clef. It contains ten intervals, each represented by two notes. The intervals are: M6, m3, D5, A4, M3, M2, M7, P5, m2, and P8.

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.

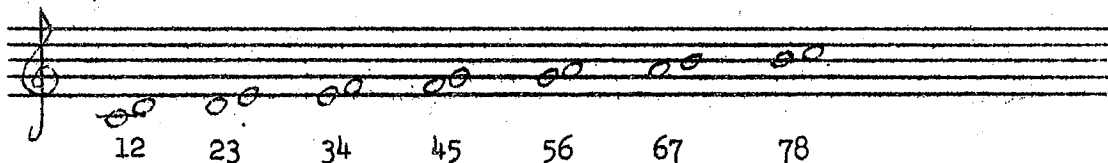
Following are charts showing intervals built on every degree of a scale and their classification. Naturally the same relationship holds true in any scale in the major mode, For example:

Primes



All primes are perfect.

Seconds



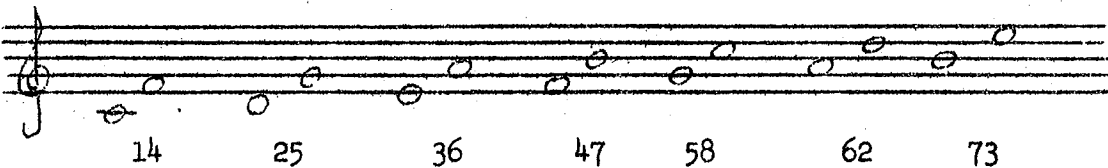
Major seconds come between 1-2, 2-3, 4-5, 5-6, 6-7.
Minor seconds come between 3-4, and 7-1.

Thirds



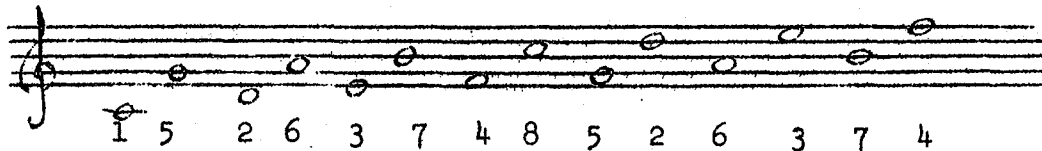
Major thirds come between 1-3, 4-6, and 5-7.
Minor thirds come between 2-4, 3-5, 6-1, and 7-2.

Fourths



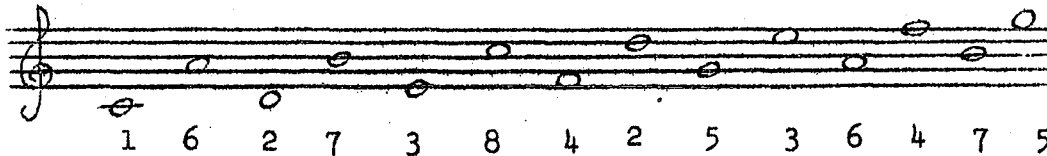
All fourths are perfect except the one which comes between 4-7 and is an augmented fourth.

Fifths



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

Sixths



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

Sevenths



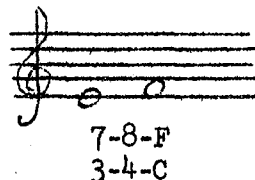
Major sevenths come between 1-7 and 4-3.
Minor sevenths come between 2-1, 3-2, 5-4, 6-5, and 7-6.

Octaves

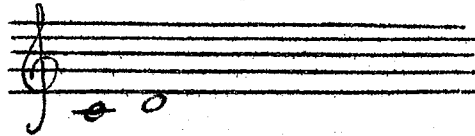


All octaves are perfect.

- 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 B^b.
 Ex. 82 Write all the perfect 4ths and perfect 5ths in the key of G^b.
 Ex. 83 Make up seven minor seconds and tell to which two keys each can belong, e.g.

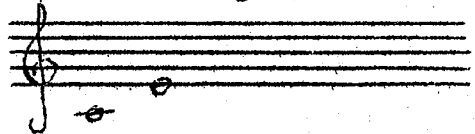


Ex. 84 Make up seven major seconds and tell to which 5 keys each can belong.



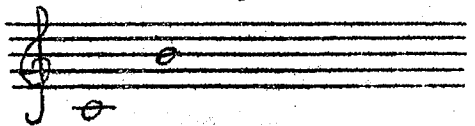
	Key
1 - 2 -	C
2 - 3 -	B ^b
4 - 5 -	G
5 - 6 -	F
6 - 7 -	E ^b

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.

1.

M6 P5 m3 M6 M2 M7 m2 P8 P4 PP

2.

D6 m2 m6 P4 A5 D5 m3 A7 M2 P8

3.

A6 m6 m3 D5 A8ve M9 m2 A4 D7 P4

4.

M6 A2 DD5 M3 D5 A4 m3 M6 m6 A5

5.

A5 M3 DA2 D7 M6 DA5 m9 A4 M2 M3

6.

M3 A6 m2 m3 P5 A7 M3 D5 A4 M9

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 polyphony¹ 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. Scotlands 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

I II

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.

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

3. I II
 Scotland's burning, Scotland's burning Look out, Look
 out, Fire, Fire, Fire, Fire Pour on wa-ter, pour
 on wa-ter.

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

III

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

Oh, how love-ly is the even-ing, is the even-ing, When

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

6. dong, ding, dong, 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

7. 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;

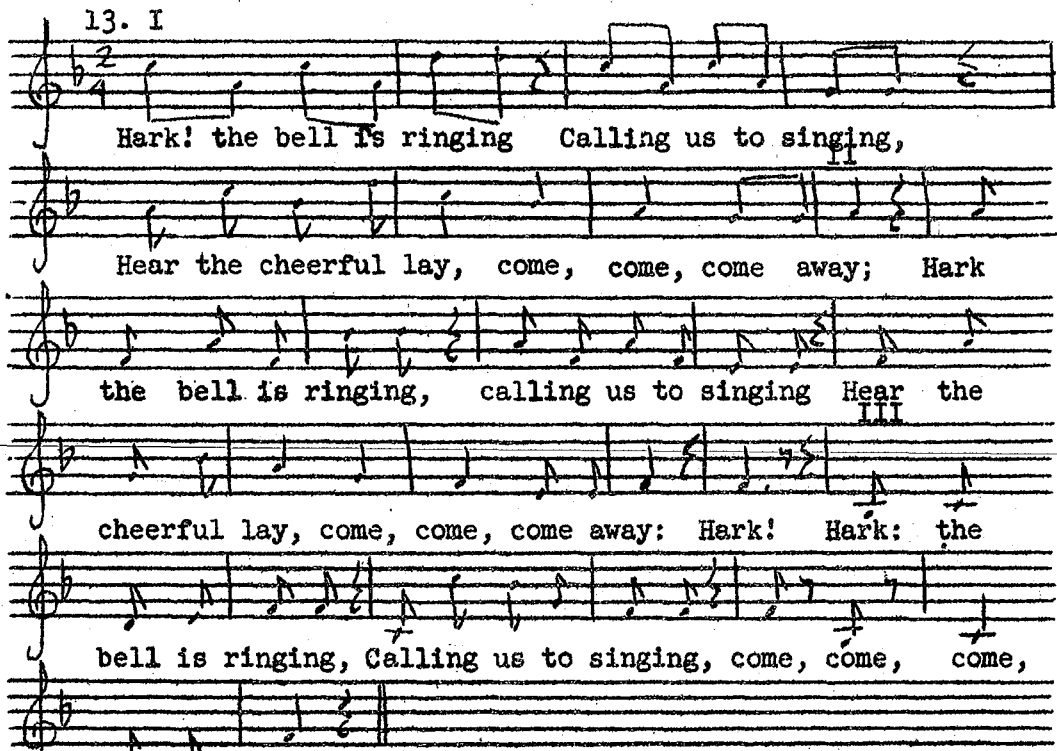
I love its ringing, for it calls to singing with its bim,bim,

bim, bom, bell, bim, bim, bim, bom, bell.

The image shows a musical score for a song. It consists of seven systems of music, each with a vocal line and a piano accompaniment line. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in a bass clef with a key signature of one flat. The score includes lyrics and musical notation such as notes, rests, and bar lines. Roman numerals (I, II, III) are placed above the vocal line to indicate chord changes. The lyrics are: '5. are ringing ding, ding, dong, ding ding dong. Oh, how love-ly is the even-ing, is the even-ing, When the Bells are sweetly ring-ing sweetly ring-ing, Ding, 6. dong, ding, dong, 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 7. 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.'

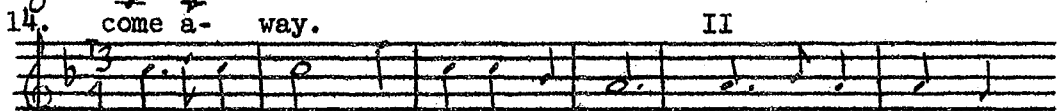
8. I II III
 Ah, poor bird, take your flight Far above the sorrows of
 I this sad night. II
 Christmas is com-ing, the goose is getting fat; Please
 to put a penny in the old man's hat. Please to put a
 penny in the old man's hat. III
 For health and strength and daily food, We praise Thy
 I name, O Lord. IV
 Ho! ev'ry sleeper waken! The sun is in the
 III sky, Come rise, come, rise, and hear the cuckoo cry.
 12. I Cuckoo! Cuck-oo! II Wake up! Be spry!
 I O my love. Lov'st thou me? Then quickly come and
 save him that dies for me.

13. I



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 Hear the
 cheerful lay, come, come, come away: Hark! Hark: the
 bell is ringing, Calling us to singing, come, come, come,

14. come a- way. II



15. 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 angles
 and round you their sil-ent watch keep, Good-night good-
 night -, good - - night.

16. I

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!

17. I II

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 oer

18. III IV

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

Musical notation for 'Going to Church - Old English'. The piece is in 2/2 time with a key signature of one flat (B-flat). It consists of two staves. The first staff has three measures marked with Roman numerals I, II, and III. The lyrics are: '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

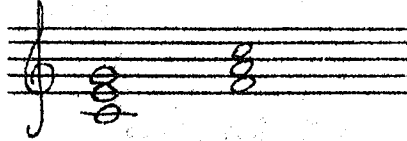
Musical notation for 'Summer is i-cumen in - Ancient English'. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of seven staves. The lyrics are: 'Sum-mer is a-com-ing in, . Loud-ly sing cuck-oo . . Grow-eth seed and blow-eth mead, and spring-eth wood a-new Sing cuck-oo, Ewes 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."

Chapter XVI

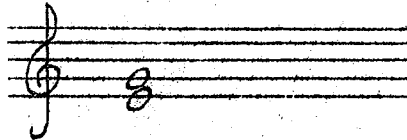
TRIADS

A triad is a series of three notes arranged vertically on the staff a third apart or on successive lines or spaces, e.g.



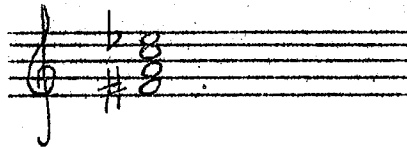
A triad always has three notes while the term chord differs in structure and number of notes according to different periods in musical history. A chord does not necessarily have to have three notes,

e.g., E to G

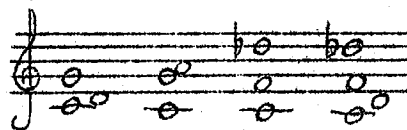


could be a chord

with C 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 spaces.

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

I II III IV V VI VII I

C harmonic minor mode

I II III IV V VI VII I

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 count from the root of the triad to the third and from the root to the fifth, e.g.;

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

and from the third to the fifth

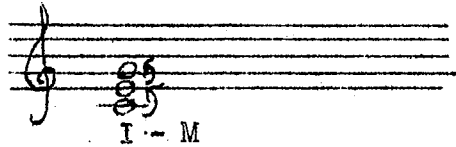
Here we have a major interval of a third plus a minor interval of a third which gives the triad a major quality.

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

or

If the triad is composed of an interval of a major third plus

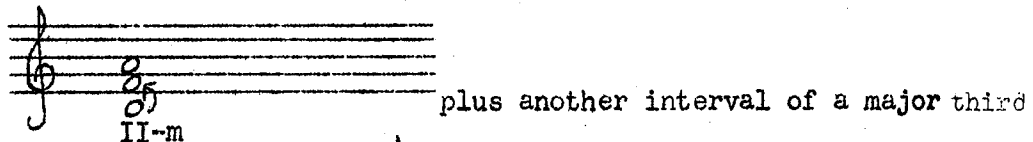
an interval of a minor third the quality is major, e.g.



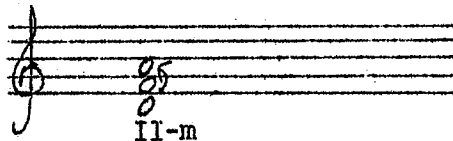
2. If the triad consists of a minor third and a perfect fifth, the quality is minor, e.g.;



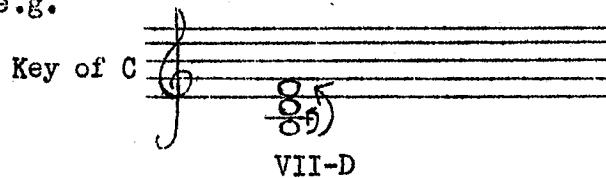
if the triad is composed of an interval of a minor third



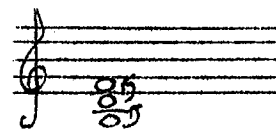
the quality is minor



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



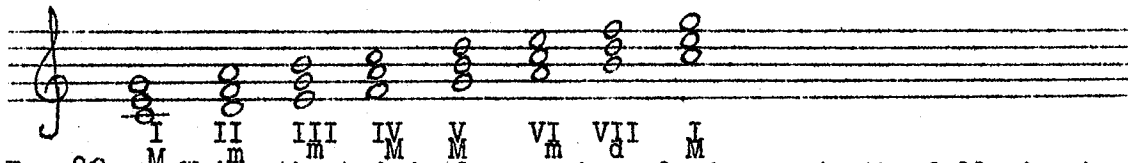
If the triad consists of two minor thirds



the quality is diminished.

VII-D

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

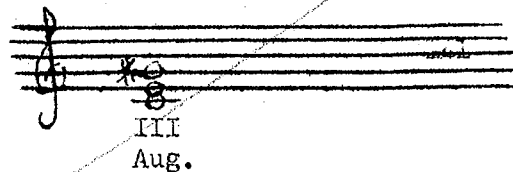


Ex. 88. Write the triads from each scale degree in the following keys

in major mode. G, B, F#, B^b, D, A, C, E, C#, F.

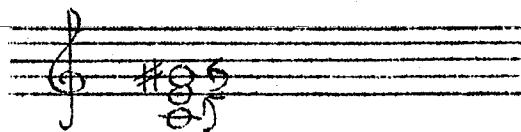
4. If the triad consist of a major third and an augmented fifth the quality is augmented, e.g.;

A
harmonic minor



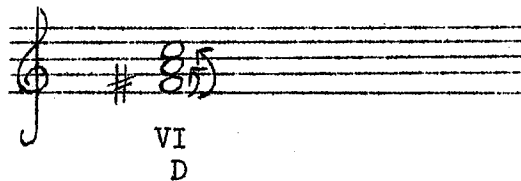
or

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

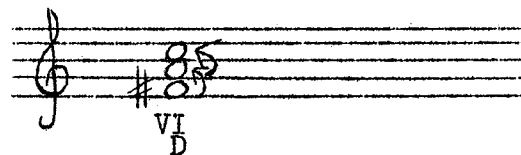


5. If the triads consist of a minor interval and a diminished interval the quality is diminished, e.g.;

A
melodic minor
(ascending form)

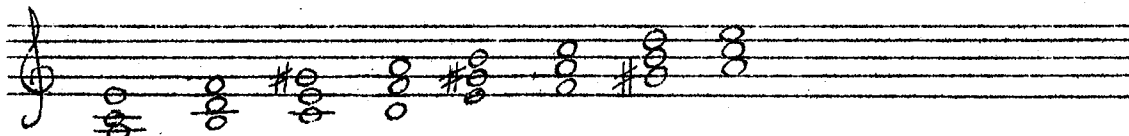


- If the triad consist of two minor thirds the quality is diminished, e.g.



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.

A harmonic minor



m D A m M M d m

A melodic minor

Im IIm IIIA IVM VM VID VIID Im M M m m M II I

The harmonic minor mode, by the use of an accidental, has raised

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 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#, B^b, D, D#.

The following chart summarizes the quality of triads:

M 3 / P 5	=	major quality or M 3 / m 3 = M
m 3 / P 5	=	minor quality or m 3 / M 3 = m
m 3 / D 5	=	diminished quality or m 3 / m 3 = D
M 3 / A 5	=	augmented quality or M 3 / M 3 = A

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^b 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^b becomes IV in the key of _____.
5. The II triad in the key of B^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 D^b 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:

M D m A m m M A

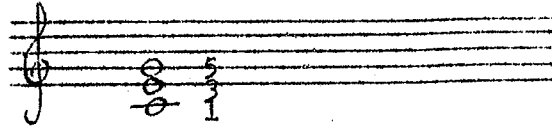
D M m m M D M m D

A m A A D m A D

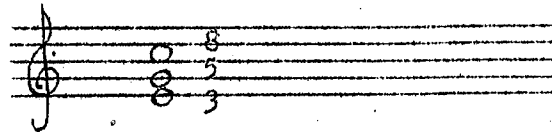
Copy the following triads and change the mode of each, e.g.; if it is minor change it to major or if it is major change it to minor. If it is diminished change it to augmented.

Inversion of Triads

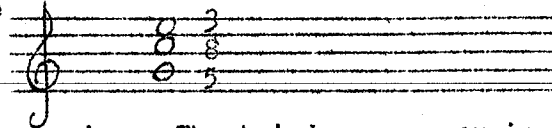
The triad can appear in three arrangements of its tones. So far we have studied it in root position.



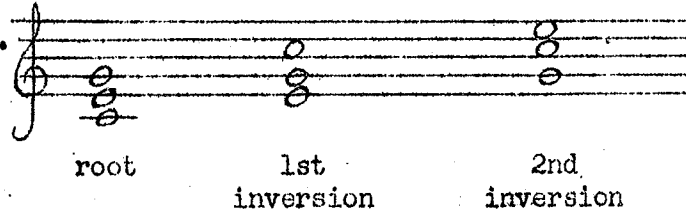
Place the C an octave above and the triad appears in its first inversion. The lowest tone is the 3rd of the chord.



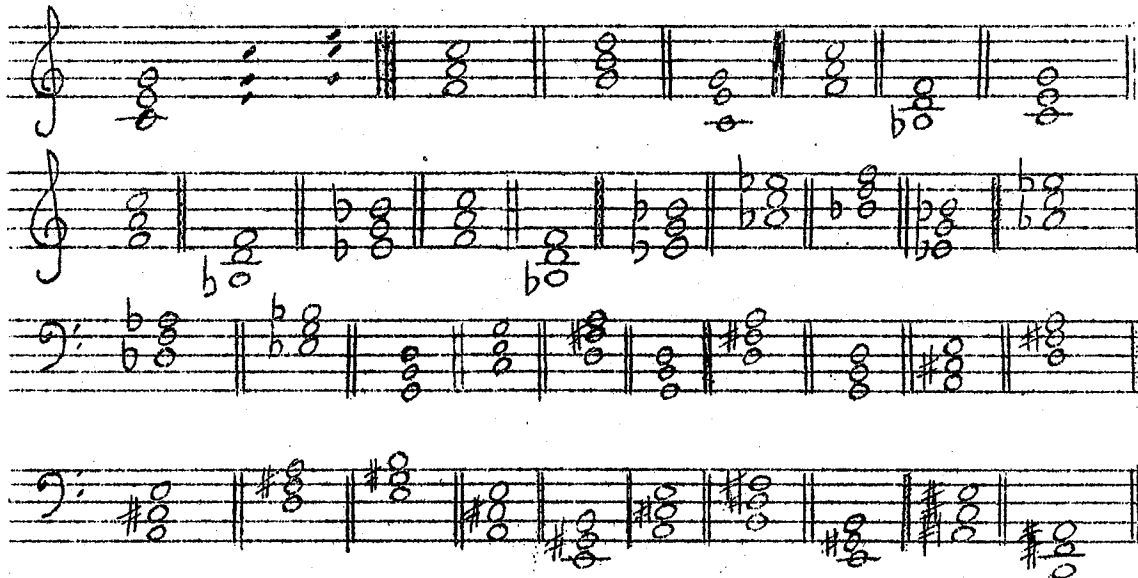
Place the C and the e an octave above



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.

The exercise consists of four staves of music. Each staff contains a sequence of notes and chord symbols. The symbols are: M m D A m m D A M m m D A M m M M A M D m (Staff 1); D D M M D A A m m M m M D D A A A m M M A m (Staff 2); M m A D M D M A m m M m M m D A D A D A m (Staff 3); m M A D m M D A M M m m M m D A M m A D m m (Staff 4).

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:

The diagram shows three triads on a single staff. The first triad has the 5th labeled above and the root labeled below. The second triad has the root labeled above and the 1st inversion labeled below. The third triad has the 3rd labeled above and the 2nd inversion labeled below.

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

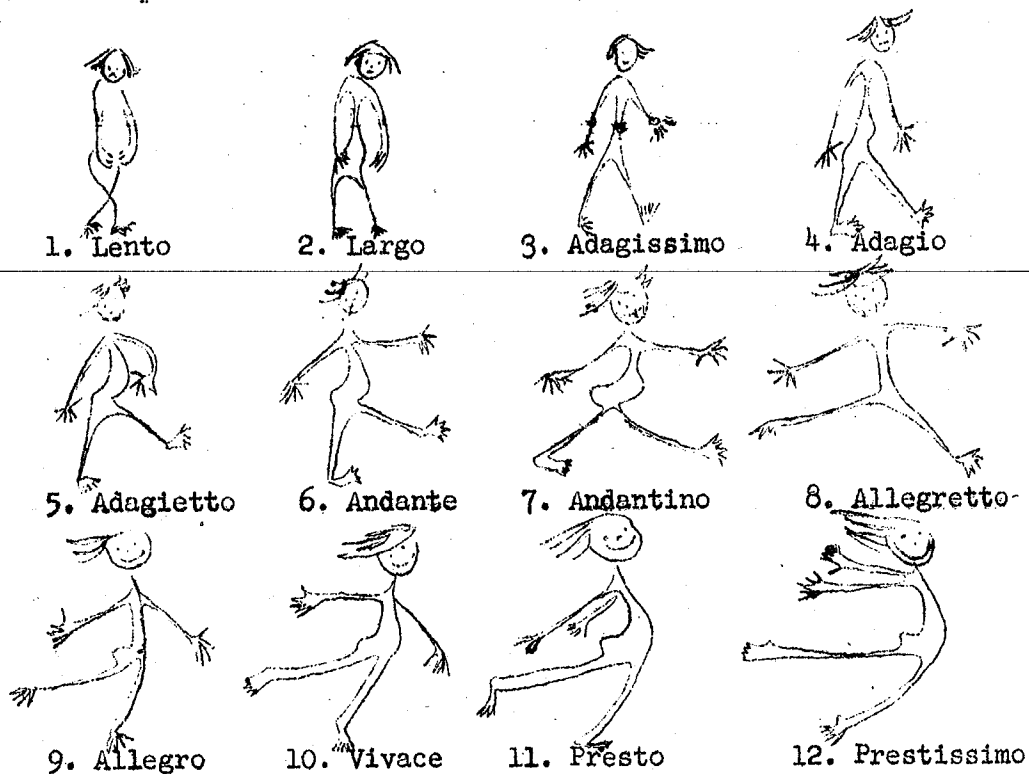
TERMS

I. Speed or Tempo

	A
ACCELERANDO (accel.)	A gradual quickening of time.
ADAGIETTO	A tempo slightly faster than adagio.
ADAGIO	A very slow tempo
ALLARGANDO	A term indicating a gradual broadening and retard in tempo with breadth and dignity of style.
ALLEGRETTO	A tempo somewhat slower than allegro.
ALLEGRO	A lively quick tempo.
ANDANTE	Means slowly but not as slowly as adagio or larghetto.
AD LIBITUM (ad lib)	At liberty, freedom of tempo and expression.
A TEMPO	"In time" at the rate of speed used at the beginning of a composition or movement.
	L
LARGO	Slow, dignified style.
L'ISTESSO TEMPO	An indication that a new time-unit, entered upon during the course of a piece, is equivalent to the preceding tempo.
	P
PRESTISSIMO	"Very quickly" the highest rate of speed used in music.
PRESTO	"Fast" indicates a rate of speed quicker than allegro.
	V
VIVACE	"Lively" a direction indicating a rate of speed between allegro and presto.
M-M	Stands for Maelzel Metronome. The number after the letter indicates the number of beats per minute, e.g. ♩ 120 means there would be 120 quarter notes per minute.

CHART OF TEMPOS FROM SLOW TO FAST

"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."¹



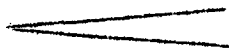
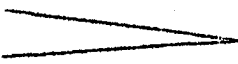
¹ H.C. Colles, Editor, Groves Dictionary of Music and Musicians, New York: Macmillan Company, 1948. Vol. 5, Pg. 303.

II. Musical Adjectives Which Modify Speeds

	A
AFFECTUOSO	Tenderness
AGITATO	Agitated
ANIMATO	With life or spirit.
A POCO A POCO	Little by little.
A POCO PIU	A little
	B
BRIO	Vivacity, spirit, fire.
	C
CANTABILE	In a singing style.
CON MOTO	With little motion.
CON OTTAVA (con 8ve)	With octave.
GIOCOSO	Humorously, sportively.
GIUSTO	Strict
GRANDIOSO	Majestically, broadly.
GRAZIOSO	Graceful manner.
	L
LEGGIERO	Lightly, usually applied to a rapid passage for piano.
LUSTIG	Merrily, cheerfully, gay.
	M
MAESTOSO	With a majestic style.
MARCATO	Well marked; in a decisive manner.
MENO MOSSO	With less motion; not so fast.
MOTTO	Much; very much; used in combination with musical directions.
MOSSO	Moved, movement, motion; "Meno Mosso" means slower; "Piu Mosso" means faster.

NON TROPPO	N Not too.
POMPOSO	P "Pompously" in a stately manner.
RUBATO	R Stolen
SERIO	S Serious
SOSTENUTO	Smoothly and sustained.

III. Volume

CRESCENDO 	Gradually increasing in volume of sound.
DECRESCENDO 	Gradually diminishing in volume of sound.
DIMINUENDO (dim.)	Gradually softer.
FORTE (f) (mf) (ff)	Means loud. Mezzo-forte -- medium loud Fortissimo -- very loud
MORENDO	Means dying and is used to indicate a gradual decrescendo at the end of a cadence.
PIANO (P) (Pianissimo) (PP)	Soft Very soft
SMORZANDO (Smorz)	Fading away - like Morendo.

IV. Effects in Music

ARCO	A Bow; indicating that the bow is to be used after a pizzicato passage.
ARPEGGIO	The effect produced by playing the tones of a chord in broken succession.
ATTACK	Precise united beginning of a piece of music by an ensemble or an individual performer.

COL LEGNO

C

The strings of the violin are to be played with the wooden part of the bow.

DOUBLE STOPS

D

Two tones produced simultaneously on a string instrument.

GLISSANDO

G

Sliding from one tone to another.

HARMONICS

H

The overtones of stringed and wind instruments.

LEGATO

L

"Tied together" in such a manner that there is no perceptible pause between notes.

MUTE

M

Or Damper. A mechanical device restricting the tone of instruments.

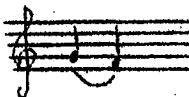
SALTANDO

S

A string player is to execute a certain type of bouncing bow.

SLUR


A slightly curved line under or over two or more notes of different pitch to designate legato playing.



SPICCATO

Detached; separated; applied to a type of staccato playing on the string instruments.

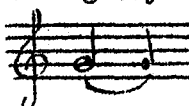
STACCATO (Stacc.)

Detached  ; often indicated by dots; abrupt, disconnected manner. The degree of staccato employed is dependent upon the style of the composition.

TIE

T

A slightly curved line placed under two or more notes of the same pitch to be sustained to the value of both notes.



TREMOLLO

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.

TRILLS (tr)

The rapid alteration of a note with its upper neighbor. Also known as a shake.

TONGUING, Triple

An articulation on brass instruments applied to fast triple figures.

TONGUING, Double

An articulation on brass instruments applied to fast duple figures.

VIBRATO


V
"Vibrating". 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.

V. Miscellaneous

AUGMENTED INTERVAL	<p>A</p> <p>An interval that is one-half tone larger than a perfect or major interval.</p>
AUTHENTIC CADENCE	<p>A cadence in which the tonic chord is preceded by the dominant.</p>
BAR	<p>B</p> <p>The line which crosses a staff to mark the point of metrical division.</p>
BATON	<p>The stick used by a conductor to beat time.</p>
BEAT	<ol style="list-style-type: none"> 1. The movement of a conductor's arm which indicates the time of a piece of music. 2. A unit of measurement, usually as indicated in the metric signature.
CADENCE	<p>A melodic or harmonic point which achieves momentary or permanent repose.</p>
CLEF	<p>Symbol placed at the beginning of every staff of music to indicate the exact pitch of the notes on a staff.</p>
CONTRARY MOTION	<p>The movement in opposite directions of simultaneously sounding parts.</p>
COUNTERPOINT	<p>The science and art of combining two or more melodies.</p>
DA CAPO or D. C.	<p>D</p> <p>Back to the beginning, in order to repeat the initial section.</p>
DAL SEGNO (♯)	<p>Indicates a return to the sign for purposes of repetition. The conclusion is usually marked "fine."</p>
DIATONIC	<p>Notes of the scale which proceed alphabetically.</p>
DIMINISHED	<p>Intervals which are one-half step less in time than minor or perfect intervals.</p>

EMBOUCHURE	E The part of a musical instrument applied to the mouth.
FINE	F "The end" usually to be found after a da capo or dal segno repetitions.
FORM	The structural design of a musical composition.
GREAT STAFF	G An eleven line staff.
HALF-STEP	H The smallest interval on the normal keyboard instrument.
HARMONIC FIGURATION	Broken chords
HARMONIC MINOR	A scale in the minor mode in which the 7th degree is raised one-half step by the use of an accidental.
INTERVAL	I The distance from one pitch to another.
INVERSION	To turn upside down.
KEYNOTE	K The tone by which a certain key is named; the tonic.
KEYSIGNATURE	The sign or groups of signs, appearing at the beginning of each staff, which indicates the key of the composition.
LEGER LINES	L Short lines above or below the staff to accomodate notes which exceed its limits.
LIBRETTO	The text of a dramatic vocal work.
LIED	The German word for song.
LOCO	"In the original place" to indicate a return to the normal register after a sign Alla 8 va.
LUNGA PAUSA	A long pause or rest.

	M
MEASURE	The interval of time between two bar lines.
METER	The arrangement of music or poetry in a regular succession of rhythmic impulses.
MODE	From the Latin "Modus" meaning manner or method; hence, a method of tone selection for melodic or harmonic purposes.
MODULATION	The process of changing from one key or tonality to another.
MOTIF	Originally meant a short group of notes forming a distinct pattern or impression.
	N
NATURAL	A sign (\natural) which is used to cancel a sharp or flat sign.
NATURAL MINOR SCALE	A scale in the minor mode which does not use accidentals.
NOTATION	A system of writing music.
NOTE	A sign used in music to indicate the time value and pitch of a sound.
	O
OBLIQUE MOTION	When one part is held stationary while the other progresses up or down.
OCTAVE	An interval between the first and eight tones of a series of eight consecutive diatonic tones.
ORCHESTRATE	To arrange music for an instrumental group.
	P
PLAGAL CADENCE	The final tonic chord is preceded by the subdominant chord.
PROGRESSION	Motion from note to note or from chord to chord.

	S
SEMITONE	An interval of half a whole-tone.
SKIP	Melodic progression by an interval greater than a second.
STAFF	The five parallel horizontal lines used in musical notation; four lines in Gregorian chant.
SUBJECT	The melodic figure or theme.
SUBMEDIANT	The sixth degree of the scale.
SUPERTONIC	The second degree of the scale.
	T
TACET	An indication signifying that the instrument or voice is to stop playing or singing during a part or all of a composition.
TENUITO	Held; sustained tone to its full value.
TERCET	A triplet.
TETRACHORD	A group of four notes considered as a unit.
TREBLE	The name applied generally to soprano voices.
TREBLE SIGN	The sign  derived from the old Gothic letter G, indicates that the line upon which it is placed is G, a fourth above middle C.
TREBLE STAFF	The staff upon which the treble clef is placed.
TRIPLET	A group of three notes which are equal to two notes of the same value.

VI. Forms in Music

	A
ARIA	Lyrical part in operas, oratorios, and catatas, as contrasted to the recitative.

	B
BAGATELLE	A triple; a short, light piece of piano music.
BALLADE	An instrumental composition which has the effect of a narrative.
	C
CADENZA	An opportunity given to the performer to exercise his virtuosity and extemporize at will.
CANNON	"According to rule"; a cantus firmus or subject imitated strictly throughout in another voice.
CANTATA	To be sung. Large choral composition divided into arias, recitatives and choruses. Instrumentally accompanied.
CHACONNE	Formerly dance form; 3/4 meter; found in suites, now a variation form based on an harmonic fundament, similar to the passacaglia.
CODA	(Italian for "tail") a distinct closing section in musical forms.
CONCERTO	A sonata for solo instrument with orchestral accompaniment. Usually divided into three movements.
COURANTE	An old French dance; literally "running."
	E
ELEGY	A piece of music set to a poem of melancholy content, usually in commemoration of a deceased person.
ETUDES	Studies, practical exercises, lessons to increase an instrumentalist's technical ability.
	F
FUGUE	The contrapuntal development of a single subject in three part or ternary form, i.e., exposition, (statement); development, recapitulation (re-statement).

	G	
GAVOTTE		An old French dance form; begins on the second half of the measure; is strongly marked and is in simple two-part form.
	N	
NOCTURNE		Originally meant a kind of serenade. Means "night."
	O	
ORATORIO		A sacred music drama without the aid of scenery, costumes or action.
	P	
PASSACAGLIA		A variation form based on an eight measure bass melody in minor, similar to the chaconne.
PHANTASY (fantasia)		An instrumental composition written intentionally without regard to formal structure.
PLAINSONG		Gregorian chant. An ecclesiastical art in which music is sung in unison. Antedates the development of harmony.
	Q	
QUARTET		A sonata for two violins, viola and cello.
QUINTET		A sonata for string quartet and one other instrument.
	S	
SCHERZO		An independent piece or a movement of a symphony or sonata. Usually the third movement. Light, playful or humorous in character.
SONATA		The largest form in musical composition divided into movements. These movements are named for their speed. They usually are 1. Allegro (fast) 2. Andante (slow) 3. Minuet or Scherzo 4. Allegro (fast). The form for each movement is: <u>1st Movement</u> - Sonata Allegro Form
Introduction	Exposition or Statement A B	Development Recapitulation or Restatement

2nd Movement - 1st Rondo or Variation Form
 Introduction | A | Transition | B | A | Transition Coda
 Original New
 Key Key

3rd Movement - Song Form with Trio or Third Rondo
 Song Form: A Fine Trio d.c. al Fine
 [a b or a b a] :|| c d or c d c

4th Movement - Sonata Allegro Form or Third Rondo
 Third Rondo: Intro. | A B A C A B A Coda
 New Another Orig.
 Key Key Key

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)

T
 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.

- | | |
|---------------------------------|--|
| Daily in Class | a. Singing of numbers.
b. Writing of numbers as notes dictated from the piano.
c. Singing of chord patterns (Page 76)
d. Playing of numbers on the keyboard.
e. Writing the notes of the great staff by dictation. |
| Second, Third, and Fourth Weeks | a. Explanation and drill in the meaning of metric signatures,
b. Application of the metric signature to the drilling of rhythms of various note values.
c. Writing of rhythms daily.
d. Dictation of rhythms) Combination should not be
e. Dictation of notes) attempted until the fifth week.
f. Keyboard playing of rhythmic patterns applied to various number patterns.
g. Sight-singing notes by the use of numbers combined with counting proper note value. |
| When practical | (h. Listening to records and learning the musical terms and their meanings (ref. page 181).
(i. Class conducting to familiar tunes and also to records.
(j. Continued practice in singing chords and folk tunes. |
| Fifth and Sixth Weeks | a. Explanation of scales in the major mode.
b. The writing of scales in bass and treble clefs, ascending and descending.
c. Drill in the memorizing of keys and signatures.
d. Applying numbers to scales by singing and playing.
e. Continued practice in counting rhythms.
f. Continued practice in singing chords and folk tunes.
g. Chain questions, oral and written, for training the student to think in all keys.
h. Combination of rhythmic and melodic dictation.
i. Playing of scales at the keyboard.
j. Review of musical terms. |

- Seventh and Eighth Weeks
- a. Explanation of scales in the minor mode.
 1. the natural minor.
 2. the harmonic minor.
 3. the melodic minor.
 - b. Drill in the memorizing of signatures and keys.
 - c. Contrast with the scales in the major mode.
 - d. Singing I, IV, V chords major and minor modes.
 - e. Playing of scales at the keyboard.
 - f. Giving melodic and rhythmic dictation in major and minor modes.
 - g. Tapping rhythms.
 - h. Singing easy tunes, reading correct notes and rhythms simultaneously.
-
- Ninth Week
- a. Explanation of phrasing, starting with words, then poetry.
 - b. Written assignments.
 - c. Usual singing, playing and dictation.
- Tenth Week
- a. Analysis of simple melodies.
 - b. Playing and singing of melodies.
 - c. Dictation.
 - d. Playing at the keyboard.
 - e. Singing melodies with the use of chord patterns.
- Eleventh Week
- a. Melody writing (the culmination of the last 11 weeks.)
 - b. Original melody writing of a 4-measure length (antecedent and consequent phrases).
 - c. Original melody writing in the period form.
 - d. Original melody writing in the double period form.
 - e. Continued practice in analysis, keyboard, sightsinging, dictation, discussion of melodies.
- Twelfth, Thirteenth and Fourteenth Weeks
- a. Explanation of intervals.
 - b. Written daily assignments.
 - c. The playing of intervals at the keyboard.
 - d. Dictation of intervals.
 - e. Dictation of melodies.
 - f. Division of class in singing harmonic intervals.
 - g. An original melody due once a week.
 - h. The continued singing of chords.
- Fifteenth and Sixteenth Weeks
- a. Explanation of triads.
 - b. Explanation of the relationship of intervals and triads.
 - c. Dictation of intervals, melodies triads, and rhythmic patterns.
 - d. Continued practice in sightsinging.
 - e. Original melody writing due once a week.

Answers to Page 37

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

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