1907

Lesson Book: Harmony

Rosenbecker Adolph

A COURSE OF HARMONY LESSONS WITH EXAMINATION PAPERS

Nos. 26 - 50

SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC

SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

Harmony Lesson No 26

Composed and Edited by
ADOLPH ROSENBECKER

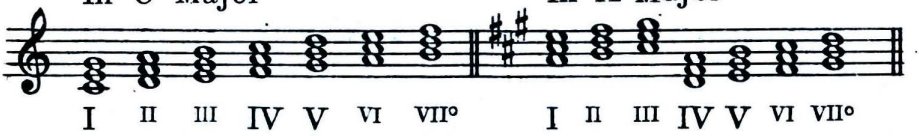
CLASSIFICATION OF CHORDS

Before proceeding to the further use of triads, we will classify the triads which we have been discussing.

The Triads of the Major and Minor Scales

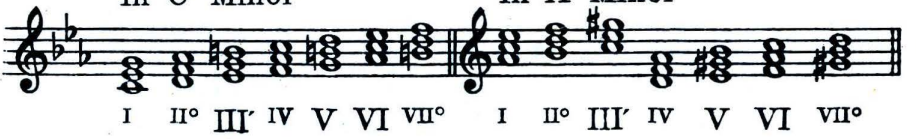
Ill. No 1

In C Major — In A Major



Ill. No 2

In C Minor — In A Minor

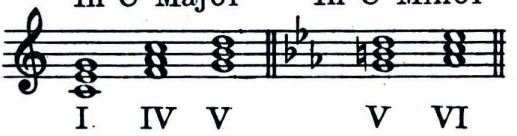


The *major triads* are found on the first, fourth and fifth degrees of the major scale, and on the fifth and sixth degrees of the minor scale.

Ill. No 3

In C Major — In C Minor

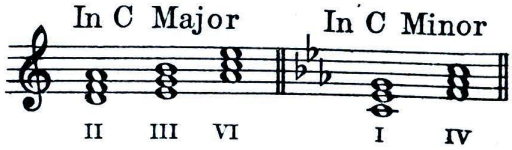
Major Triads



The *minor triads* are found on the second, third and sixth degrees of the major scale, and on the first and fourth degrees of the minor scale.

Ill. Nº 4

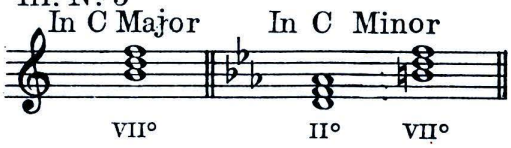
Minor Triads



The *diminished triads* are found on the seventh degree of the major scale, and on the second and seventh degrees of the minor scale.

Ill. Nº 5

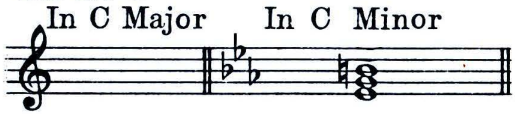
Diminished Triads



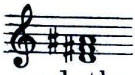
The *augmented triad* is found on the third degree of the minor scale.

Ill. Nº 6

Augmented Triad

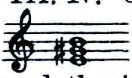


Ill. Nº 7

The triad  is to be located. The interval D-F♯ is a major third, and the interval D-A♯ is an augmented fifth. Thus the triad Ill. Nº 7 is an *augmented triad*. Since it is an augmented triad, it is found on the third degree of some minor scale. D is the third in the B minor scale. We have thus located the triad D-F♯-A♯.

Ill. Nº 8

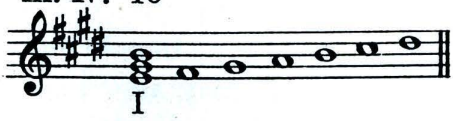
Ill. Nº 9

The triad  is to be located. The interval E - G♯ is a major third, and the interval E-B is a perfect fifth. Then the triad, Ill. Nº 9, is a major triad.

A major triad may appear in any one of five positions. (See Ill. Nº 3.)

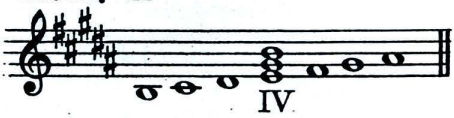
The triad of E-G♯-B is found on the first degree in the scale of E major.

Ill. Nº 10



It is found on the fourth degree in the scale of B major.

Ill. Nº 11

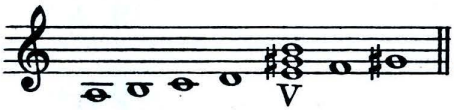


It is found on the fifth degree in the scale of A major.

Ill. Nº 12

It is found on the fifth degree in the scale of A minor.

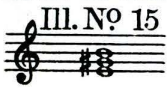
Ill. Nº 13



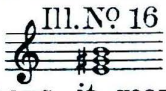
It is found on the sixth degree in the scale of G♯ minor.

Ill. Nº 14

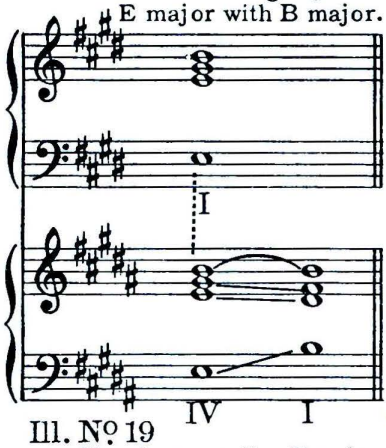
This may be written in another form, as on page 4.

The given triad Ill. Nº 15  is a major triad.

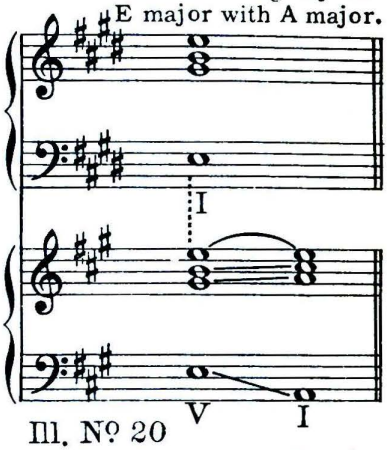
It is found on the tonic **I** in the key of **E major.**
It is found on the sub-dominant **IV** in the key of **B major.**
It is found on the dominant **V** in the key of **A major.**
It is found on the dominant **V** in the key of **A minor.**
It is found on the sub-mediant **VI** in the key of **G♯ minor.**

The major chord Ill. Nº 16  thus being placed on different degrees in various keys, it may also be useful in modulating from one key to another. We indicate here a few such connections. You will find it profitable to write a large number of such legitimate chord connections, and test them on an instrument.

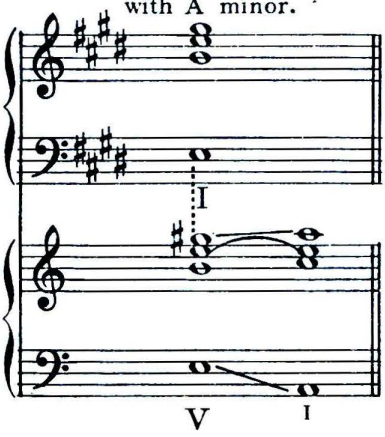
Ill. Nº 17
Chords connecting key of E major with B major.



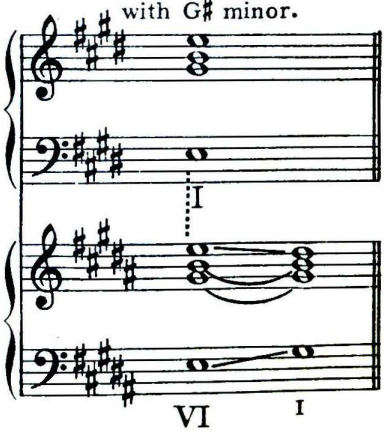
Ill. Nº 18
Chords connecting key of E major with A major.



Ill. Nº 19
Chord connecting E major with A minor.



Ill. Nº 20
Chords connecting E major with G♯ minor.



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS

by ADOLPH ROSENBECKER and DANIEL PROTHEROE

Examination Paper for Lesson No. 26

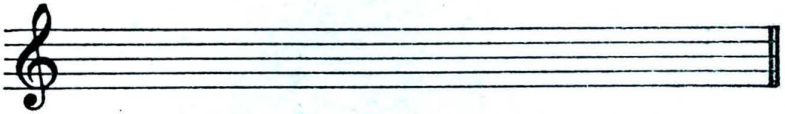
Name..... ..... { **Class Letter and No.**..... **Account No.**.....

Town.....**State** .....**Percentage**.....

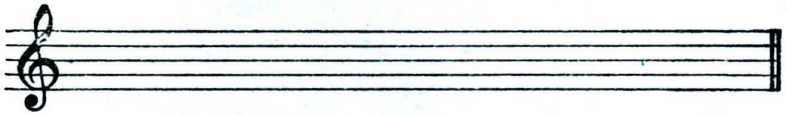
Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. Write the triads of the G major scale.



2. Write the triads of the G minor scale.



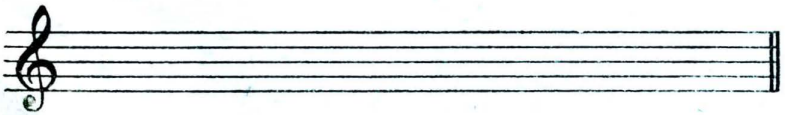
3. On what degrees of the *major scale* are *major triads* found?.....

.....

4. On what degrees of the *minor scale* are *major triads* found?.....

.....

5. Write the *major triads* found in the scales of G major and G minor.

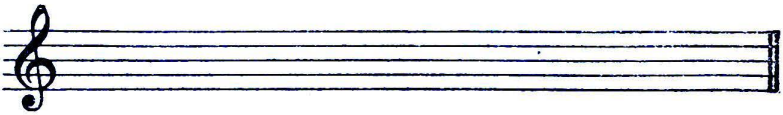


6. On what degrees of the *major scale* are *minor triads* found?.....

.....

7. On what degrees of the *minor scale* are *minor triads* found?.....

8. Write the *minor triads* found in the scales of G major and G minor.



9. On what degree of the *major scale* is a *diminished triad* found?.....

.....

.....

10. On what degrees of the *minor scale* are *diminished triads* found?.....

.....

.....

11. Write the *diminished triads* found in the scales of G major and G minor.

12. On what degrees of the *major scale* are *augmented triads* found?.....

.....

13. On what degree of the *minor scale* are *augmented triads* found?.....

.....

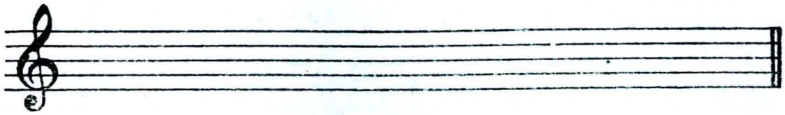
14. Write the *augmented triads* found in the scales of G major and G minor.

15. (a) Analyze the triad C—E—G sharp.....

.....

.....

(b) Locate it in its scale position and illustrate.



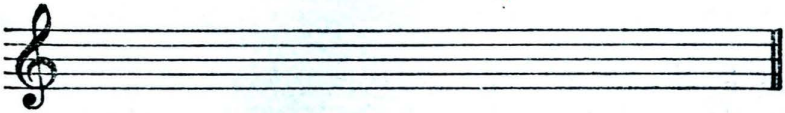
16. (a) Analyze the triad C-E-G.....

.....

.....

(b) Locate it in all its possible scale positions, and illustrate each. Indicate key signatures, and the scale degree of the triads.

.....



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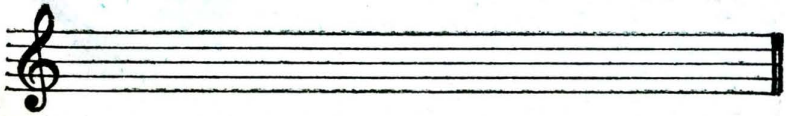
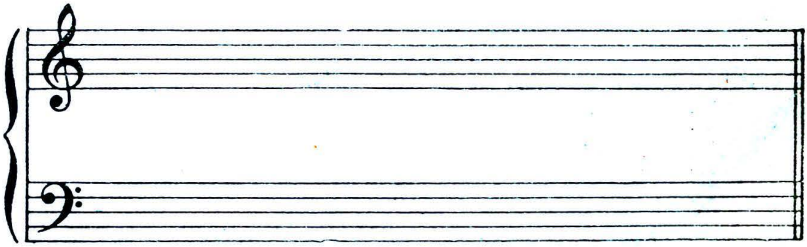
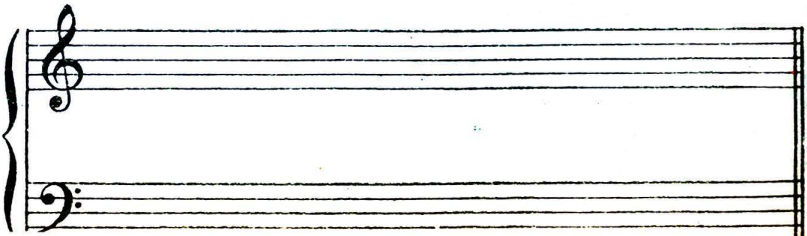


17. Write in tabular form the location of the triad C-E-G.

18. Use the triad C-E-G as the connecting chord between C major and F major, and C major and G major.



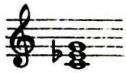
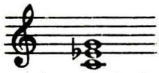


SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

Harmony Lesson Nº 27

Composed and Edited by
ADOLPH ROSENBECKER

MINOR AND DIMINISHED TRIADS

The triad  is to be located. The interval C-E♭ is a minor third, and the interval C-G is a perfect fifth. Thus the triad  is a minor triad.

A minor triad may appear in any one of five positions. (See Lesson Nº 26, Ill. Nº 4.)

The triad C-E♭-G is found on the second degree in the scale of B♭ major.

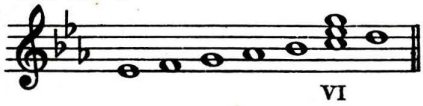
Ill. Nº 1

It is found on the third degree in the scale of A♭ major.

Ill. Nº 2

It is found on the sixth degree in the scale of E♭ major.

Ill. Nº 3



It is found on the first degree in the scale of C **minor.**

Ill. Nº 4

It is found on the fourth degree in the scale of G minor.

Ill. Nº 5

For use in reference, we write this also in the following manner.

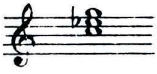
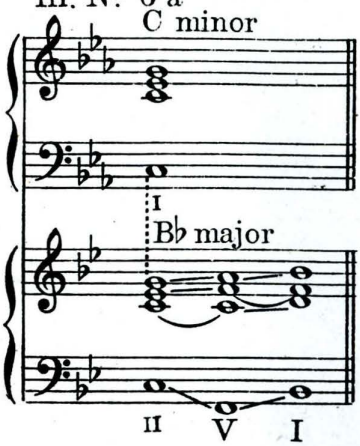
The given triad  is a minor triad.

Table Nº 1

It is found on the	super-tonic	II	in the key of	**B♭ major.**
It is found on the	mediant	III	in the key of	**A♭ major.**
It is found on the	sub-mediant	VI	in the key of	**E♭ major.**
It is found on the	tonic	I	in the key of	**C minor.**
It is found on the	sub-dominant	IV	in the key of	**G minor.**

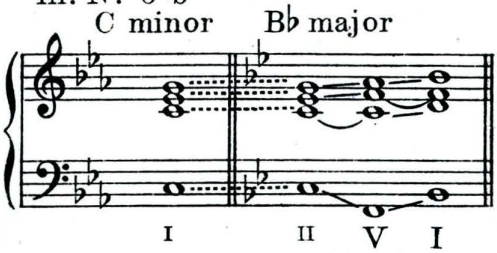
The minor triad, as well as the major triad, may be used as the connecting chord in modulating from one key to another; and the above table will suggest some such modulations. We give a few illustrations of the minor triad used as the connecting chord. You should write many such modulations, and try them on some instrument.

Ill. Nº 6 a



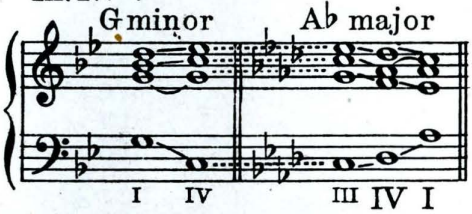
Or the same modulation may be written.

Ill. Nº 6 b



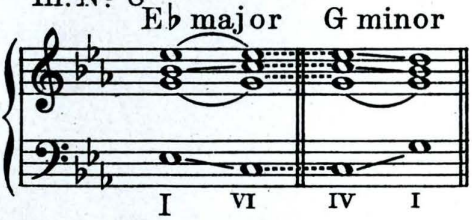
In Ill. Nº 6, the minor triad C-E♭-G is used as the connecting chord in modulating from the key of C minor to B♭major.

Ill. Nº 7

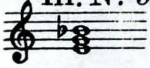


In Ill. Nº 7, the minor triad C-E♭-G is used as the connecting chord in modulating from the key of G minor to A♭ major.

Ill. Nº 8



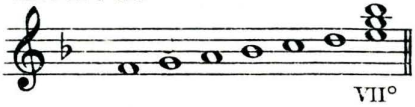
In Ill. Nº 8 the minor triad C-E♭-G is used as the connecting chord in modulating from the key of E♭ major to G minor.

The triad Ill. Nº 9  is to be located. The interval E-G is a minor third; and the interval E-B♭ is a diminished fifth. So the triad E-G-B♭ is a diminished triad.

The diminished triad appears in three positions. (See Lesson Nº 26, Ill. Nº 5.)

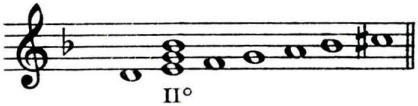
The triad E-G-B♭ is found on the seventh degree in the scale of F major.

Ill. Nº 10



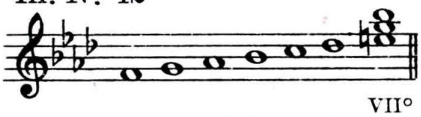
It is found on the second degree in the scale of D minor.

Ill. Nº 11



It is found on the seventh degree in the scale of F minor.

Ill. Nº 12



For use in reference, we write this in the following manner.

Ill. Nº 13

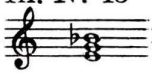
The given triad  is a diminished triad.

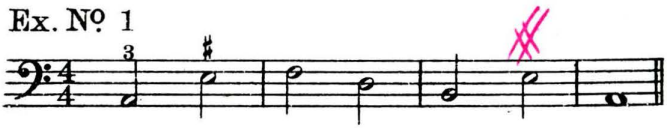
Table Nº 2

It is found on the seventh degree VII° in the key of F major.

It is found on the second degree II° in the key of D minor.

It is found on the seventh degree VII° in the key of F minor.

Ex. Nº 1



Siegel-Myers Correspondence School of Music

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A COURSE OF HARMONY LESSONS

by ADOLPH ROSENBECKER and DANIEL PROTHEROE

Examination Paper for Lesson No. 27

Name..... { **Class Letter and No.**..... **Account No.**.....

Town.....**State** .....**Percentage**.....

Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. (a) On what degrees of the *major scale* are *minor triads* found?.....

.....

(b) On what degrees of the *minor scale* are *minor triads* found?.....

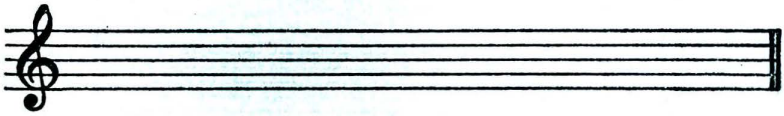
.....

2. (a) Analyze the triad A-C-E.....

.....

(b) Locate it in all its possible scale positions, and illustrate each. Remember to indicate key signatures, and the scale degrees of the triads.

.....



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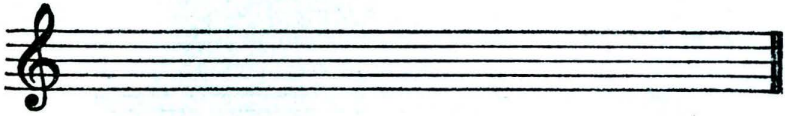
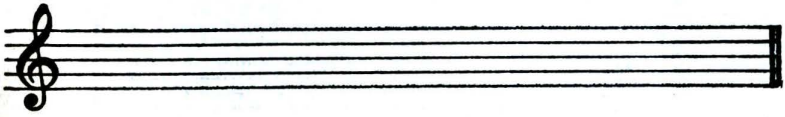
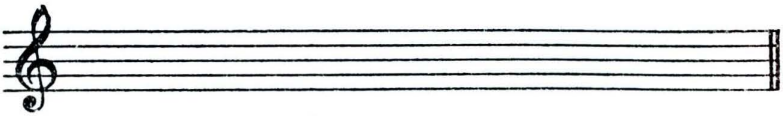


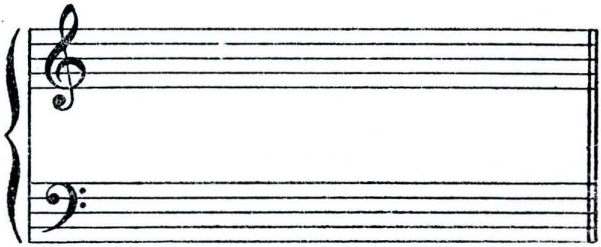
.....



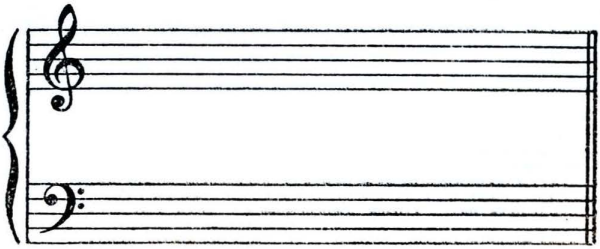


3. Write in tabular form the location of the triad A-C-E.

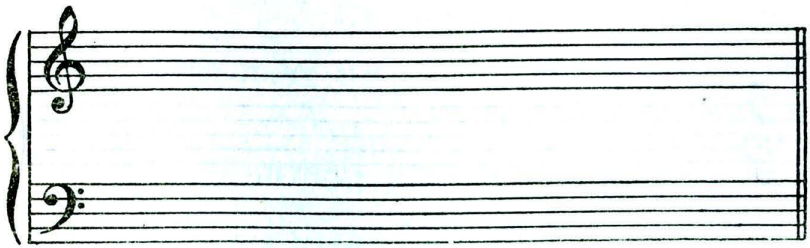
4. Use A-C-E as the connecting chord in a modulation from the key of C major into the key of G major. Study Illustration No. 6 (b) carefully as a model.



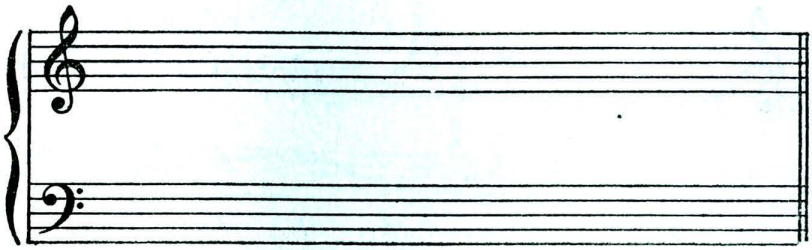
5. Use A-C-E as the connecting chord in a modulation from the key of C major into the key of F major.



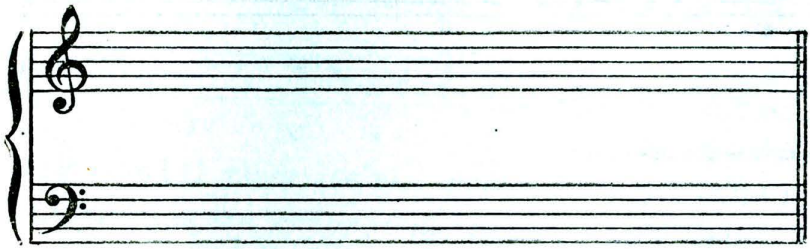
6. Use A-C-E as the connecting chord in a modulation from the key of C major into the key of E minor.



7. Use A-C-E as the connecting chord in a modulation from the key of A minor to G major.



8. Use A-C-E as the connecting chord in a modulation from the key of A minor to E minor.

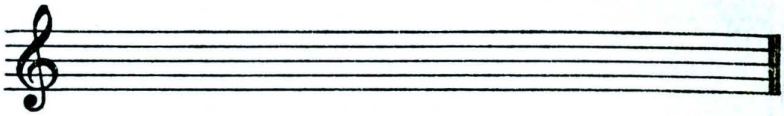


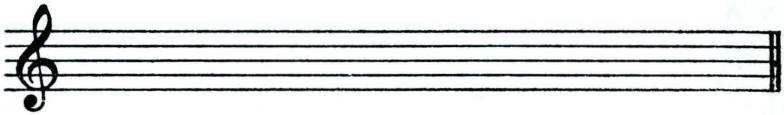
9. (a) Analyze the triad A-C-E flat.....

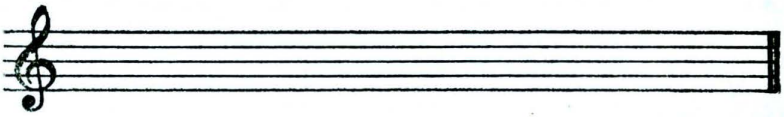
.....

.....

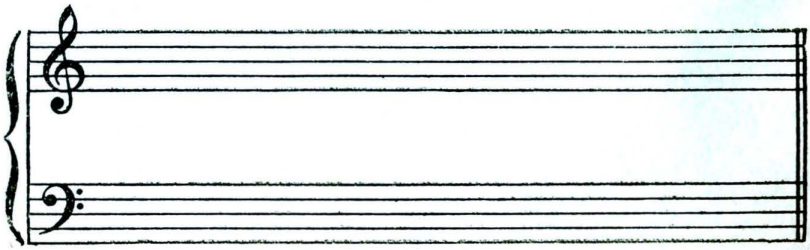
(b) Locate it in all its possible scale positions, and illustrate each.







10. Harmonize Exercise No. 1.



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Correspondence School of Music
Chicago, Ill.

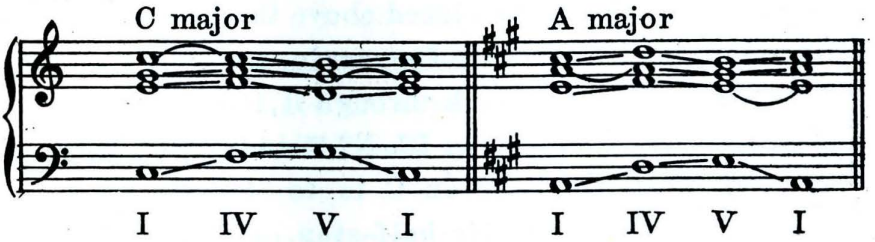
Harmony Lesson Nº 28

Composed and Edited by
ADOLPH ROSENBECKER

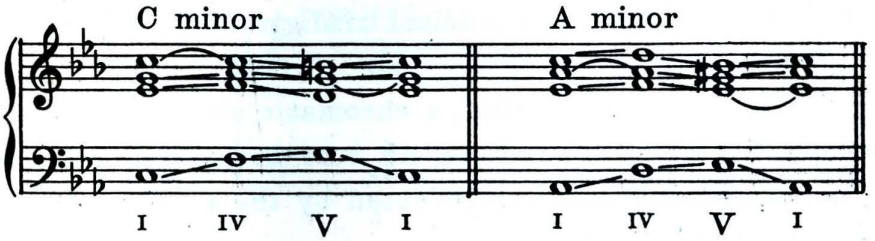
THOROUGH-BASS NOTATION

The connection of the primary chords of the minor are very similar to the connection of the primary chords of the major. This is shown in Illustrations Nos. 1 and 2.

Ill. Nº 1



Ill. Nº 2

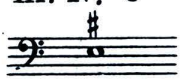


C major and C minor are two *modes*. You will write in the *major mode* or in the *minor mode*, as either may lend itself best to ideas you wish to express.

When the minor mode is used, some chromatic alterations will have to be made. In harmonizing a bass melody, we indicate such chromatic alterations in any of the three upper voices by indicating above the bass note the alteration to be made.

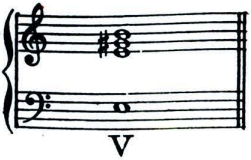
When an accidental alone is written above a bass note, it affects the third above that bass note.

Ill. Nº 3



The ♯ over E (Ill. Nº 3) indicates that the third of the triad on E is to be raised a chromatic half-step. If the exercise is in the key of A minor, the note is G♯ and the triad is the dominant triad given in Ill. Nº 4.

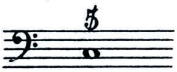
Ill. Nº 4



The ♯, ♭ or ♮ over a bass note denotes that the *third* of the triad built on that bass note is to be altered chromatically as indicated.

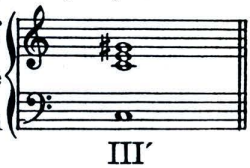
If the fifth of the triad on the bass note is to be chromatically changed, ♯5, ♭5 or ♮5 placed above the bass note indicates the alteration. ♯5 occurs frequently, and is also indicated by the figure 5 with a dash through it, thus: 5̸.

Ill. Nº 5



The 5̸ over C in Ill. Nº 5 indicates that the fifth of the triad on C is to be raised a chromatic half-step. If the exercise is in the key of A minor, the note is G♯, and the triad is the mediant triad given in Ill. Nº 6.

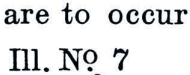
Ill. Nº 6



If in the course of writing, a chromatic alteration should be desirable for any other tone, a ♯, ♭ or ♮ together with the number of the degree to be affected by the accidental, indicates the alteration.

The exact nature of a chord may be indicated by writing above the bass note the order in which the notes of the triad are to occur in the three upper voices.

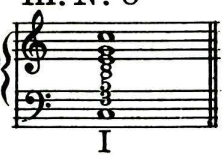
Ill. Nº 7



The Arabic numerals above the bass note in Ill. Nº 7 indicates that the octave of the root tone is to appear in the soprano; the fifth, in the alto; and the third, in the tenor.

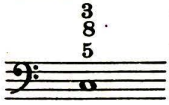
The chord, then, is written as in Ill. Nº 8.

Ill. Nº 8



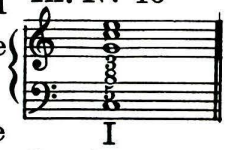
The Arabic 8 does not necessarily indicate *one* octave above; here the second octave is used.

Ill. Nº 9

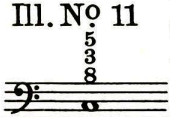


The Arabic numerals above the bass note in Ill. Nº 9 indicates that the chord shall be written as in Ill. Nº 10, the *third* appearing in the soprano.

Ill. Nº 10

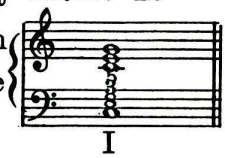


Ill. Nº 11



The Arabic numerals above the bass note in Ill. Nº 11 indicate that the chord shall be written as in Ill. Nº 12, the *fifth* appearing in the soprano.

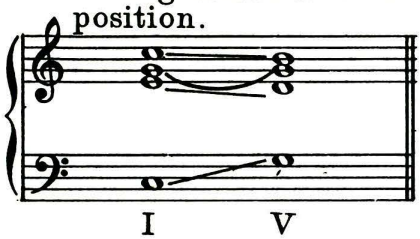
Ill. Nº 12



Be sure to write all exercises for the present in *close position*. That is, have the soprano and tenor voices *not more than an octave apart*. This will aid you to see and avoid faulty progressions.

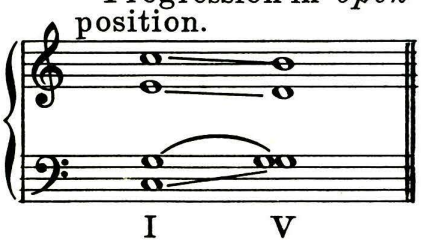
Ill. Nº 13

Progression in *close* position.



Ill. Nº 14

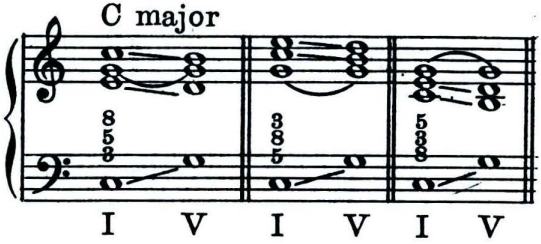
Progression in *open* position.



Tonic and dominant chords are to be written in close harmony in the three positions in several keys.

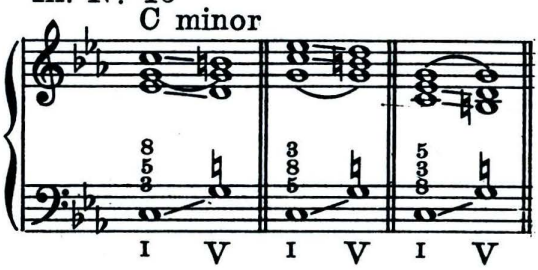
Ill. Nº 15

C major



Ill. Nº 16

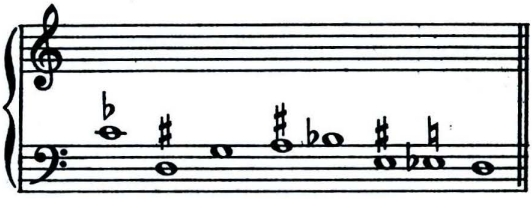
C minor



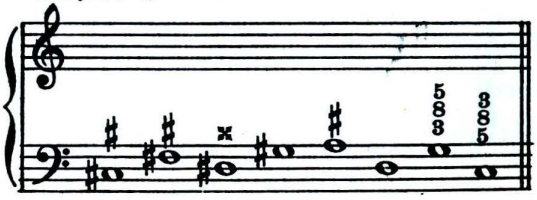
NOTE: Remember that the ♮ over the bass note G indicates that the *third* is to be chromatically altered as indicated.

Ex. Nº 1 Chords are to be written on the bass notes as explained in the accompanying examination paper.

Ex. Nº 1



Ex. Nº 2



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS

By ADOLPH ROSENBECKER and DANIEL PROTHEROE

Examination Paper for Lesson No. 28

Name..... { **Class Letter and No.**..... **Account No.**.....

Town.....**State** .....**Percentage**.....

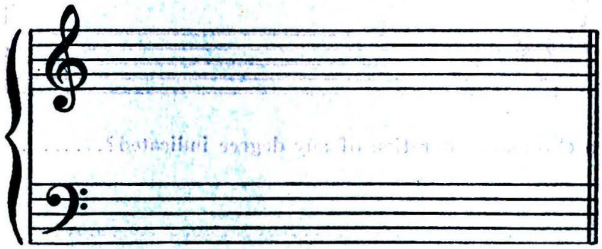
Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

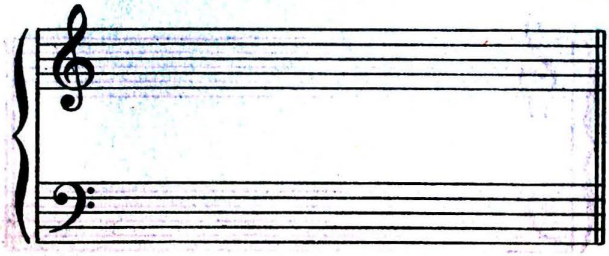
1. Write the progression I-IV-V-I:

(a) In the key of F Major.

(b) In the key of D minor.



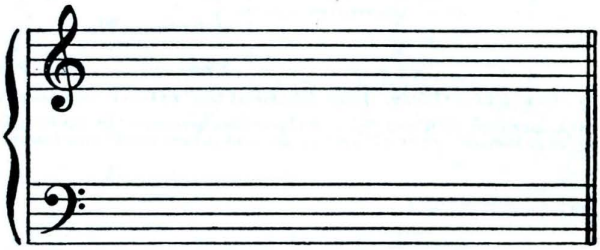
(c) In the key of G major.



2. (a) What is indicated by an accidental written over a bass note?.....

.....

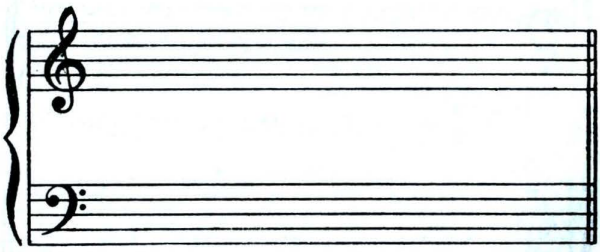
(b) Illustrate.



3. (a) How is a chromatic alteration of the *fifth* above a bass note indicated?.....

.....

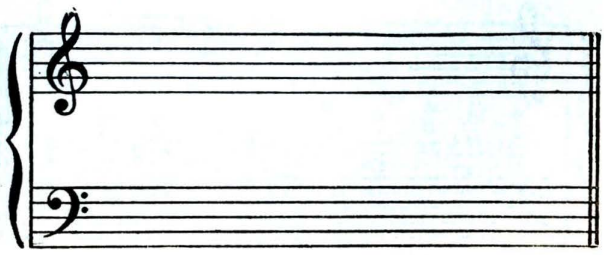
(b) Illustrate.



4. (a) How is a chromatic alteration of any degree indicated?.....

.....

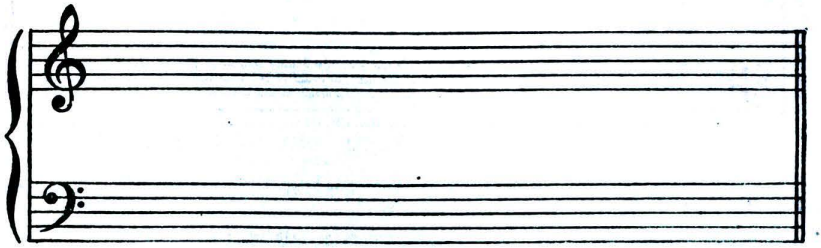
(b) Illustrate.



5. (a) Can the exact nature of a chord be indicated, when only the bass note is written?

.....

(b) Illustrate the manner of doing this.



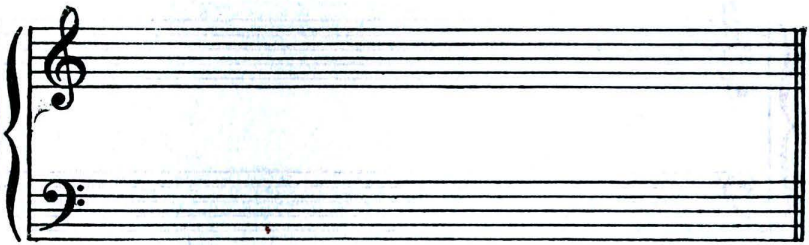
6. What is meant by writing in *close harmony?*.....

.....

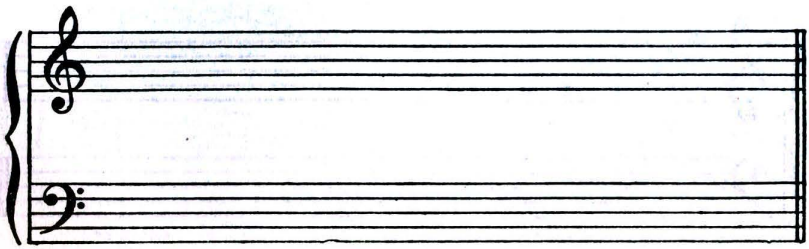
.....

7. Write the progression I-IV-V-I in *close harmony* in *three positions.*

(a) In the key of G major.

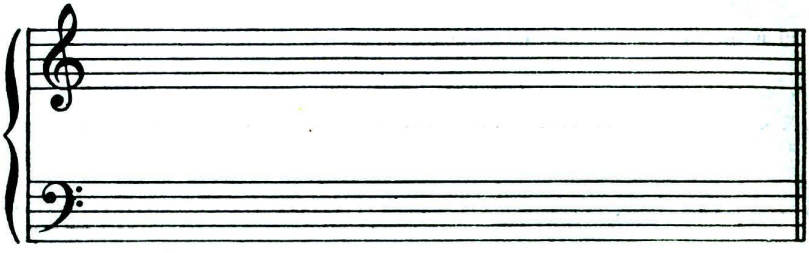


(b) In the key of A minor.



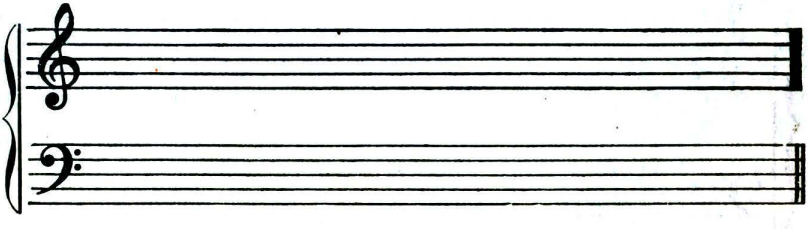
(c) In the key of D major.

(d) In the key of D minor.



8. Write chords on the bass notes given in Ex. No. 1, observing the notation given.

9. Write chords on the bass notes given in Ex. No. 2.



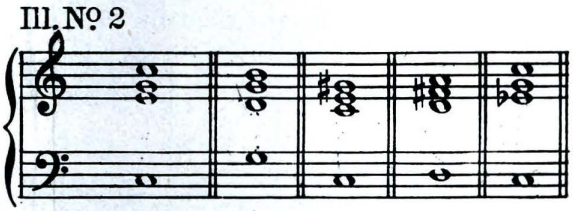
SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

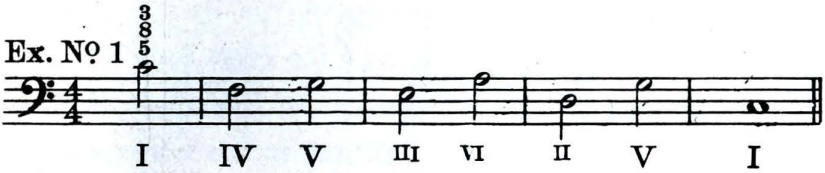
Harmony Lesson Nº 29

Composed and Edited by
ADOLPH ROSENBECKER

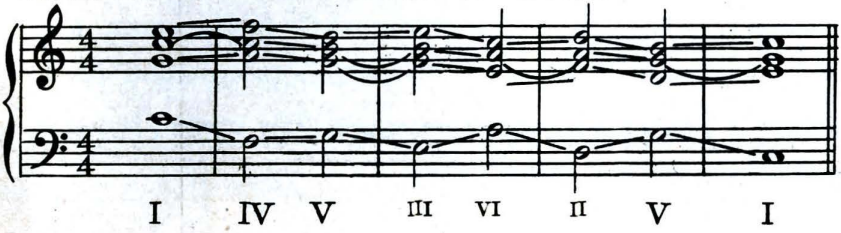
HARMONIZING IN THE MINOR MODE

You learned in the previous lesson that the *exact* nature of chords may be indicated by numerals placed above the bass note. Thus the chords indicated in Ill. Nº 1 must, because of the notation above them, be written as in Ill. Nº 2.





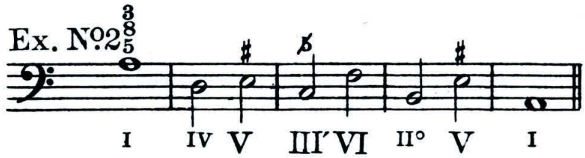
Model for the Harmonization of Ex. Nº 1



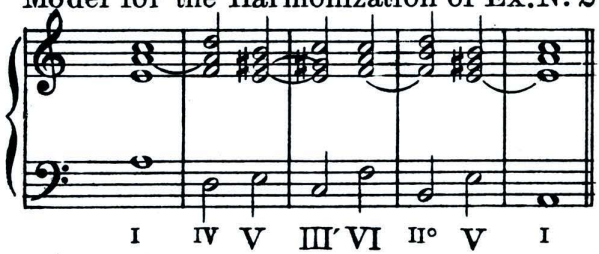
Notice that contrary motion between the upper three voices and the bass is used throughout the harmonization of Ex. Nº 1, thus avoiding the faulty progression of concealed fifths and octaves.

If the same bass used in Ex. Nº 1 (the same progression of intervals) is written in a minor key, the upper voices require chromatic alterations, due in many cases to the leading tone, which is raised a chromatic half-step. In writing the bass exercise, such chromatic alterations are indicated above the bass notes, as in Ex. Nº 2.

Ex. Nº 1 transposed into the key of A minor is written as in Ex. Nº 2

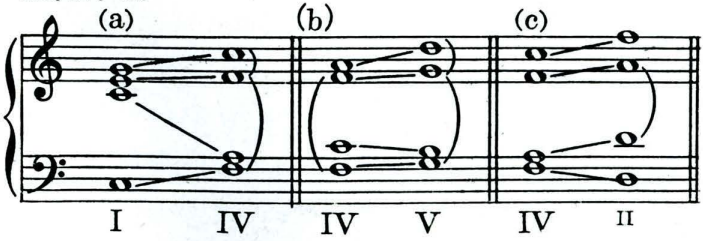


Model for the Harmonization of Ex. Nº 2



Notice that the progression of the first four chords is exactly parallel in the harmonizations of Exercises Nos. 1 and 2. In the progression from the mediant to the sub-mediant chord, (III-VI) in the harmonization of Ex. Nº 1, the common note (E) is *not* retained in the same voice; while in the same progression in the harmonization of Ex. Nº 2 the note common to the two chords is retained in the same voice. The reason for this is explained on the following pages.

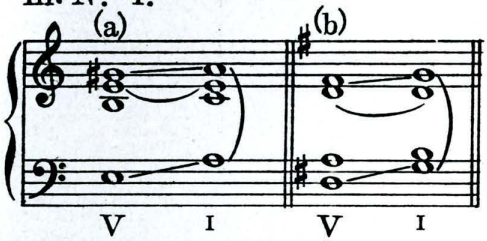
Ill. Nº 3.



In Ill. Nº 3 (a) the bass and alto progress into the octave "F-F"; the soprano and alto progress into the fifth F-C. In this progression we have the concealed octave between the alto and bass voices; the concealed fifth between the alto and soprano, also between the soprano and bass. In Ill. Nº 3 (b) the bass and alto move in parallel octaves; the alto and soprano, and the bass and soprano move in concealed fifths. In Ill. Nº 3 (c) the tenor and alto move in concealed fifths.

When in a four voiced progression, one of the voices proceeds by a skip, the concealed octave or concealed fifth need not be rejected. This is especially true when the *soprano voice* proceeds a half step, and one of the lower voices proceeds into the same tone by a skip.

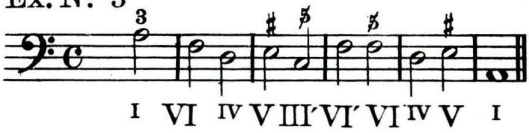
Ill. Nº 4.



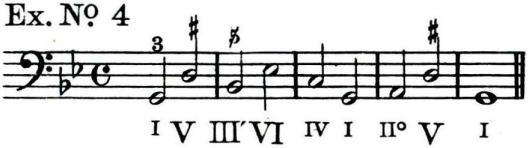
In Ill. Nº 4 the hidden octaves between the soprano and bass are agreeable, for the bass proceeds by a skip, and the soprano proceeds by a half-step.

Refer to the progression III - VI is the third measure of the model for harmonization of Ex. Nº 1. If the common tone, E, were held in the soprano, and the two middle voices should proceed to the nearest tone, hidden octaves would occur between the alto and bass, both proceeding in similar motion into the octave A-A. To avoid this, contrary motion is used, as written. In the harmonization of Ex. Nº 2, the progression III-VI is in the minor. The alto progresses a half-step, and the bass progresses by a skip, consequently the concealed octave between the alto and bass is not rejected. You should now be able to harmonize the following exercises without writing any faulty progressions.

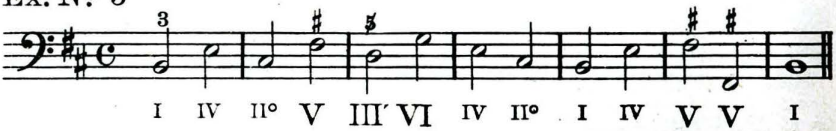
Ex. Nº 3



Ex. Nº 4



Ex. Nº 5



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CHICAGO, ILL.

Examination Paper **Harmony Lesson No. 29**

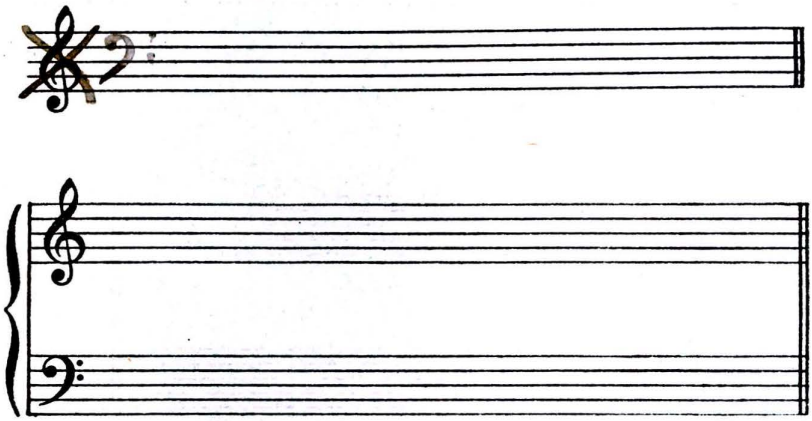
Name.....**Class Letter and No.**.....

Town.....**State**.....**Percentage**.....

Write name and number plainly

1. (a) When the bass note only is given, can the exact position of the other three voices be indicated without writing the chord?.....

(b) Give three illustrations in the key of E flat major; three in the key of D minor; three in the key of F sharp major; three in the key of C minor. Write thorough-bass notation in full above bass notes, and indicate any necessary chromatic alterations. In the double staves, write the chords indicated by the thorough-bass notation.....



It was in this manner that much of the music of Bach and his contemporaries was written, and of composers for a century after them. Chorus and orchestral parts were indicated, not written in full; and musicians could read and render from these scores almost if not quite as readily as we do from the written notes. Much of the chorus work of "The Messiah" was so indicated by Handel. The College of Organists in England require, in their examinations, the playing of choral work from thorough-bass notation.

The melodic and chromatic alterations so prevalent in modern music has caused the abandonment of this old method. Try some bass melody given in this lesson, and, observing the rule for contrary motion, play at sight the harmonization. What success did you have? Did it become easy after a second and third trial? Try with other bass melodies, and write in full the result.

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Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

2. (a) In the model for the harmonization of Ex. No. 1, why was the note E *not retained* in the soprano voice in the two chords of the third measure? Explain in full without referring to the explanation in the lesson sheet.....

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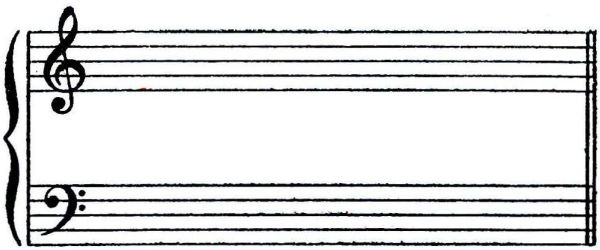
(b) Illustrate the faulty progression which would have occurred if the note E had been retained in the soprano voice.....



3. Why was the note C *retained* in the soprano voice in both chords of the third measure of the harmonization of Ex. No. 2? Explain in full without referring to the explanation in the lesson sheet.....

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4. Define parallel fifths and octaves.....

.....

.....

5. Define concealed fifths and octaves.....

.....

.....

6. In what cases may concealed fifths and octaves be allowed?.....

.....

.....

7. (a) Compare the progression Ill. No. 3 (a) with the progression Ill. No. 4 (a).....

.....

.....

(b) Which is the better progression?.....

(c) Why? .....

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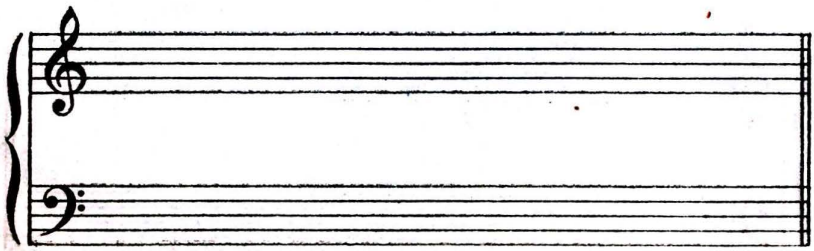
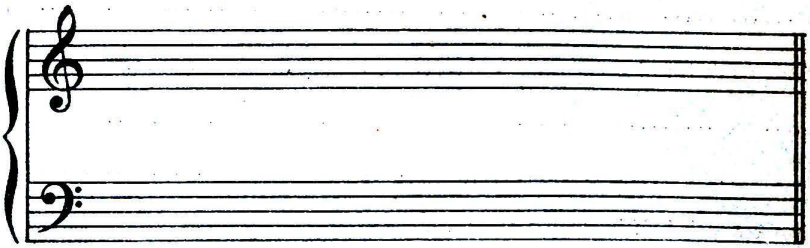
8. What rule of harmony has been carefully observed in harmonizing Ex. No. 1?.....

.....

9. Write Ex. No. 1 in the key of E major and harmonize.....

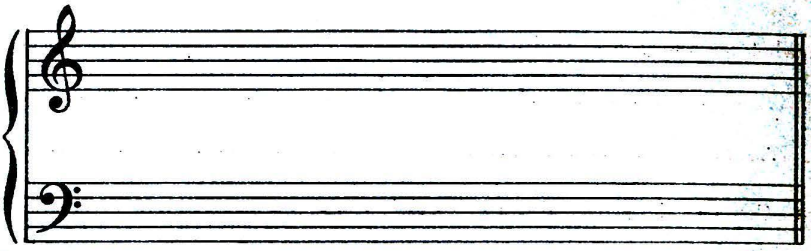


10. Write Ex. No. 2 in the key of F minor and harmonize. *Be careful to omit none of the necessary chromatic alterations.*



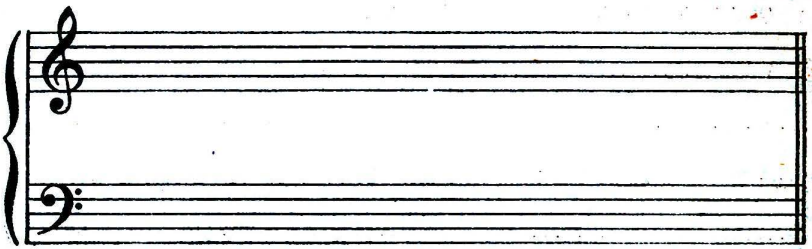
11. In what key is Ex. No. 3 written?.....

12. Harmonize Ex. No. 3 in the staff below.



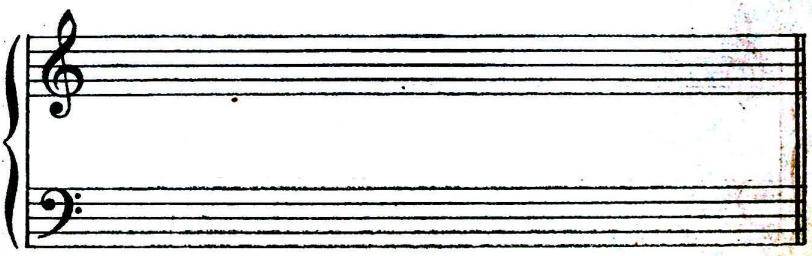
13. In what key is Ex. No. 4 written?.....

14. Harmonize Ex. No. 4 in the staff below.



15. In what key is Ex. No. 5 written?.....

16. Harmonize Ex. No. 5 in the staff below



SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

Harmony Lesson Nº 30

Composed and Edited by
ADOLPH ROSENBECKER

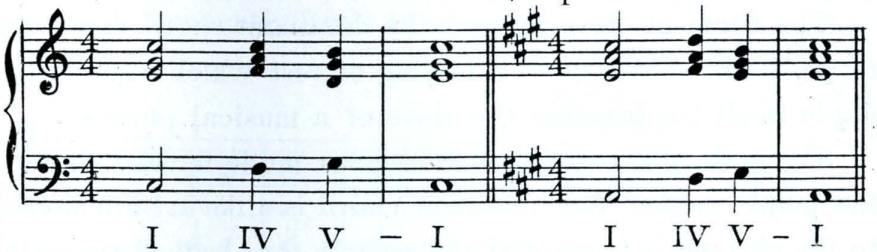
THE AUTHENTIC AND PLAGAL CADENCES IN THE MINOR

Review Lesson Nº 16 for definitions of *Authentic Cadence* or *Authentic Close* and *Plagal Cadence* or *Plagal Close.*

The progression V-I forms an *Authentic Close.* See Ill. Nº 1.

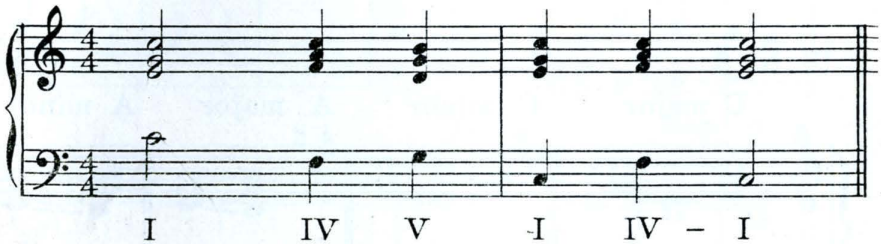
Ill. Nº 1

(a) Perfect Authentic Close (b) Imperfect Authentic Close



The progression IV-I forms a *Plagal* Close. See Ill. Nº 2.

Ill. Nº 2



Cadences are *perfect* when the roots of the chords are in the bass, and the soprano ends on the root of the tonic chord. When the soprano ends on any other than the root of the tonic chord, the cadence is *imperfect*. In Ill. Nº 1 (a) the exercise is written in the key of C; the *roots* of the dominant and tonic chords, G and C, are in the bass, and the soprano ends on C, (the root of the tonic chord,) thus forming a *Perfect Authentic Close.* In Ill. Nº 1 (b) the exercise is written in the key of A, and the soprano ends on C♯, (the third of the tonic chord,) thus forming an *imperfect authentic close.*

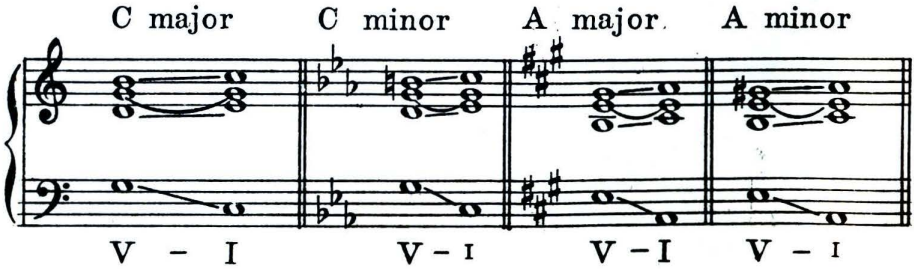
In the progression of the last two chords in Ill. Nº 2, the *root* of the sub-dominant and of tonic chords are in the bass, and the soprano ends on C, (the root of the tonic chord); thus a *Perfect Plagal Close* is formed.

The form of close through the dominant chord, resolving into the tonic chord, gives a feeling of rest which especially adapts itself for forming the close of a musical phrase.

The authentic cadence in the minor mode is very similar to the major mode. The dominant chord is alike in both modes, due to the chromatic raising of the seventh tone in the harmonic minor. The Authentic Cadence in the major ends with the *major tonic chord,* while in the minor, it ends with the *minor tonic chord.*

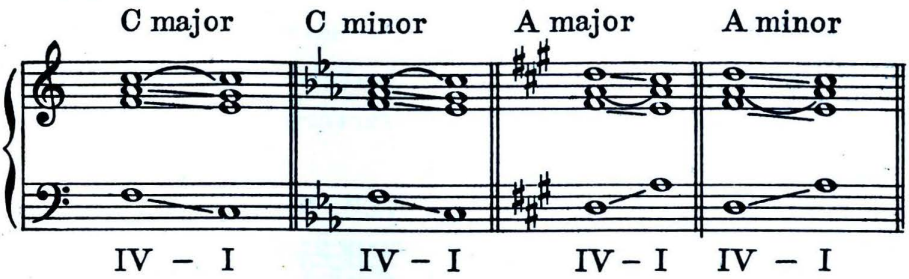
The perfect *Authentic Cadence* in major and minor is given in Ill. Nº 3.

Ill. Nº 3

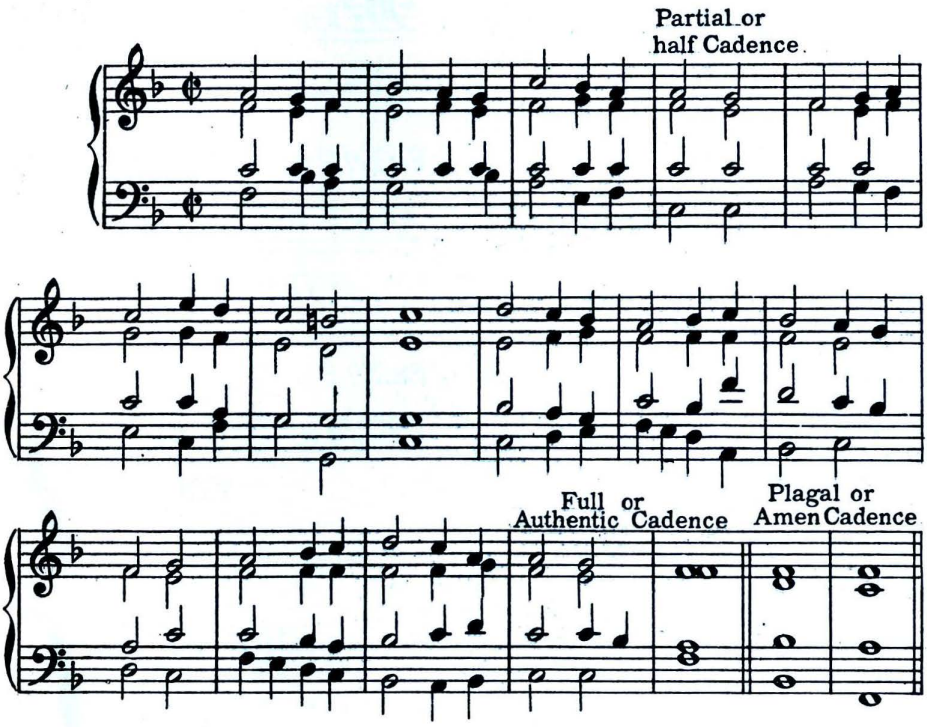


The Plagal Cadence in the minor is the progression IV - I. Remember when writing the chords of the plagal close, that in the *harmonic minor* the sixth degree is not chromatically raised. The Plagal Close in major and minor is given in Ill. Nº 4.

Ill. Nº 4



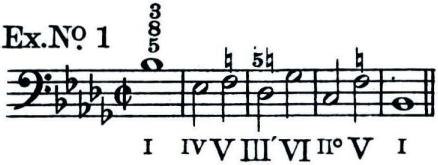
If the Plagal Cadence concludes a musical phrase, it seldom stands alone, but succeeds an authentic cadence; in a composition in minor, it frequently leads to a major.



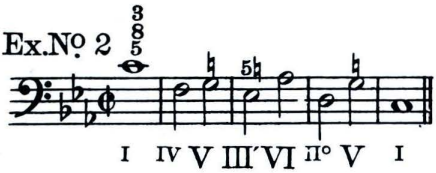
To acquaint the student with as many chords as possible, th progression (Ex.Nº 1) is given in six different keys. The progressio of the Bass is the same in each exercise. You must be carefu of signatures in writing the exercises, especially when yo come to the five sharps, or five flats, the keys of C♯ minor, an B♭ minor, respectively.

The following exercises are to be harmonized on your ex amination paper. By attention to the rules and remarks giver you will be able to write very satisfactory harmonizations.

Ex.Nº 1

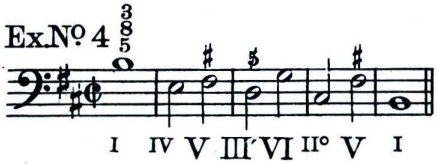


Ex.Nº 2

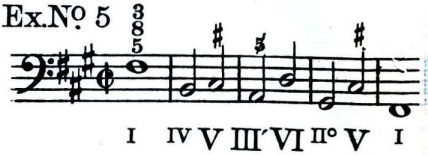


Ex.Nº 3

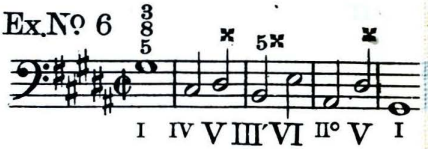
Ex.Nº 4



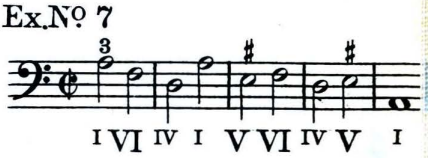
Ex.Nº 5



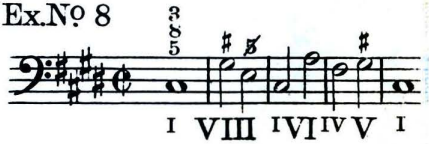
Ex.Nº 6



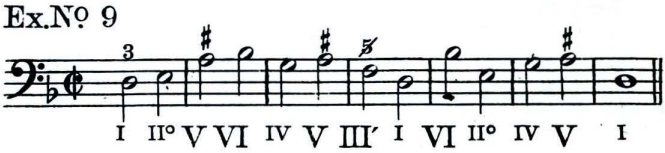
Ex.Nº 7



Ex.Nº 8



Ex.Nº 9



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS

by ADOLPH ROSENBECKER and DANIEL PROTHEROE

Examination Paper for Lesson No. 30

Name..... **Class Letter and No.**.....
Account No......

Town.....**State** .....**Percentage**.....

Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. Define the *authentic cadence* or *close*.....

.....

2. Define the *plagal cadence* or *close*.....

.....

3. (a) Explain the difference between the *perfect* and *imperfect* authentic cadence.....

.....

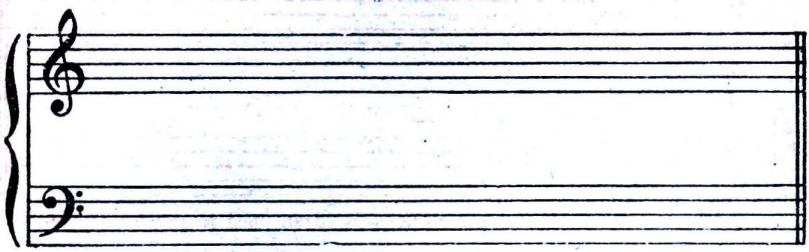
.....

(b) Compare the *perfect* and *imperfect* plagal cadence.....

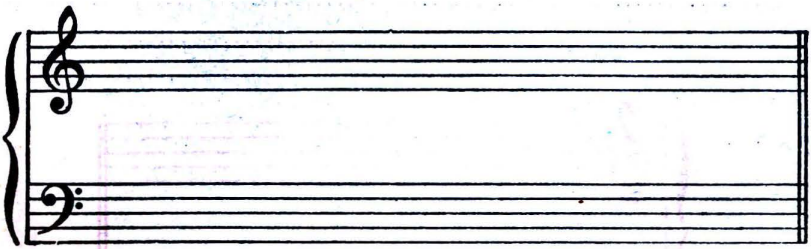
.....

.....

4. Give examples of the perfect and imperfect authentic cadence in D major.....



5. Give examples of the perfect and imperfect plagal close in G minor.....



6. Explain fully the difference in the two answers you have given to Question No. 5.....

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.....

7. (a) What form of cadence is especially adapted to the close of a musical phrase?.....

.....

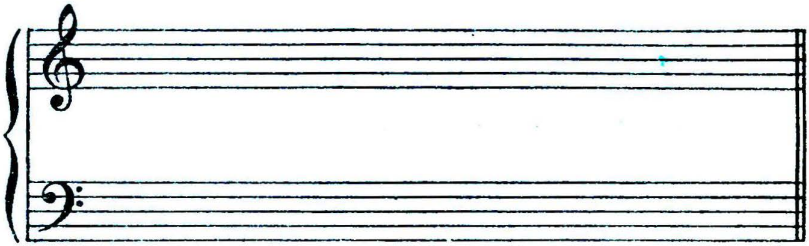
(b) Can you tell why?.....

.....

8. Compare the dominant chords of parallel major and minor keys.....

.....

9. Give examples of the authentic cadence in (a) G major; (b) G minor; (c) F major; (d) F minor.....



10. Compare the chords of the plagal cadence in major with the corresponding chords of the plagal close in the minor.....

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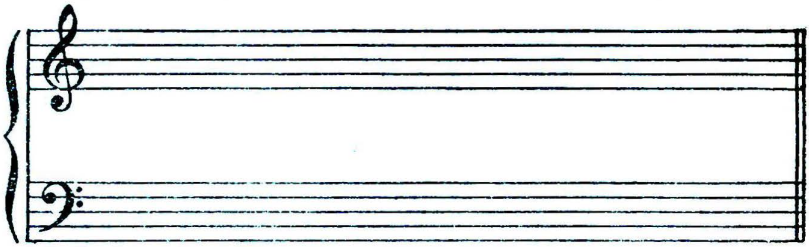
11. Give examples of the perfect and imperfect plagal cadence in (a) D major; (b) E minor; (c) A major; (d) C minor.....



12. Name two ways in which the plagal cadence is often used in musical compositions.....

.....

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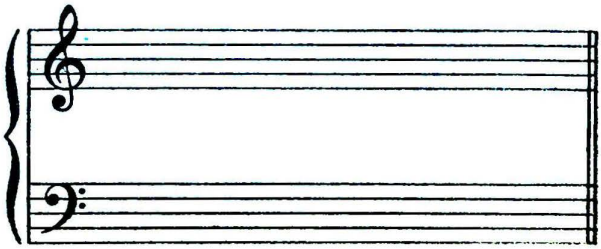
13. (a) In what key is Ex. No. 1 written?.....

(b) Harmonize Ex. No. 1.....



14. (a) In what key is Ex. No. 2 written?.....

(b) Harmonize Ex. No. 2.....

15. (a) In what key is Ex. No. 3 written?.....

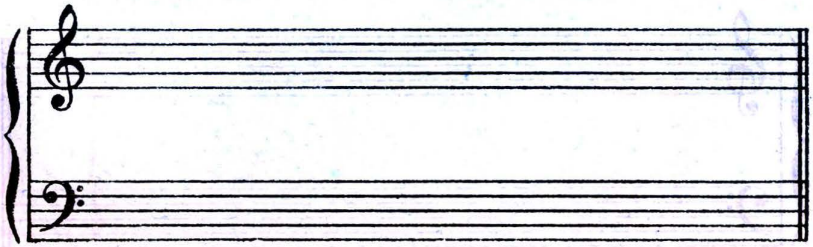
(b) Harmonize Ex. No. 3.....

16. (a) In what key is Ex. No. 4 written?.....

(b) Harmonize Ex. No. 4.....

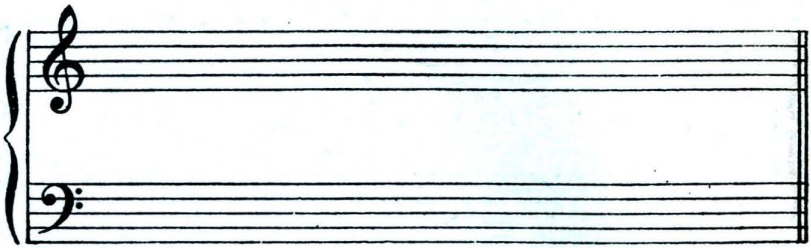
17. (a) In what key is Ex. No. 5 written?.....

(b) Harmonize Ex. No. 5.....



18. (a) In what key is Ex. No. 6 written?.....

(b) Harmonize Ex. No. 6.....



19. (a) In what key is Ex. No. 7 written?.....

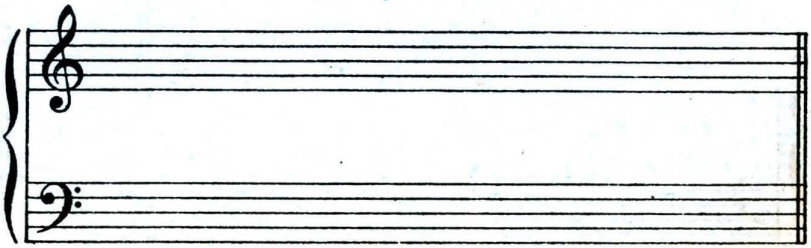
(b) Harmonize Ex. No. 7.....

20. (a) In what key is Ex. No. 8 written?.....

(b) Harmonize Ex. No. 8.....

21. (a) In what key is Ex. No. 9 written?.....

(b) Harmonize Ex. No. 9.....



SIEGEL - MYERS
Correspondence School of Music
Chicago, Ill.

Harmony Lesson Nº 31

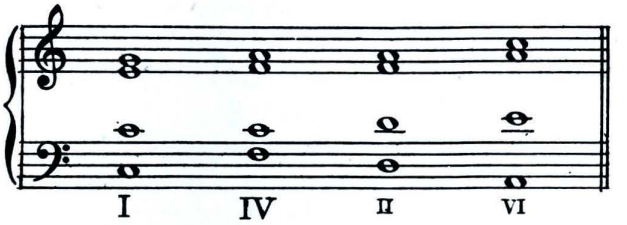
Composed and Edited by
ADOLPH ROSENBECKER

THE INVERSION OF TRIADS.

In the writing of triads and chords, you have thus far always placed the *root* of the triad in the bass. In other words, the note on which the triad is built, has always been in the lowest voice. This method of writing the triad is called the *root position of the triad.*

A triad in the root position may have the upper three voices in any possible position, but the *fundamental tone* of the triad must be *in the bass voice.*

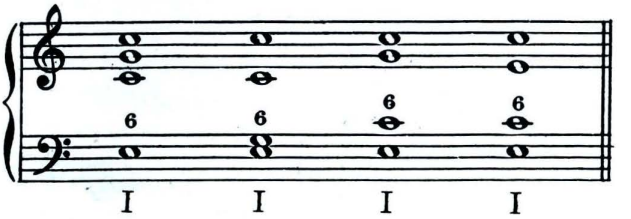
Ill. Nº 1 Root Position of Triads



When any note other than the root is in the bass, the chord or triad is said to be *inverted.* As there are two other notes in a triad besides the root, so there are two *inversions of triads.*

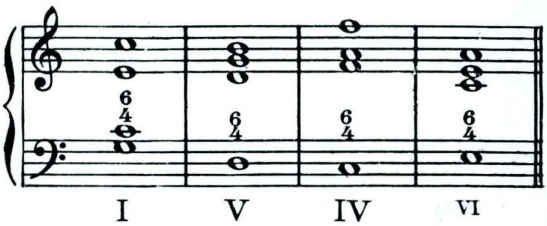
When the *third* of the triad is in the bass, the triad is said to be in its *first inversion.*

Ill. Nº 2 First Inversion of Triads.

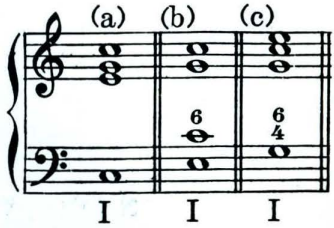


When the *fifth* of the triad is in the bass, the triad is said to be in its *second inversion.*

Ill. Nº 3 Second Inversion of Triads



Ill. Nº 4



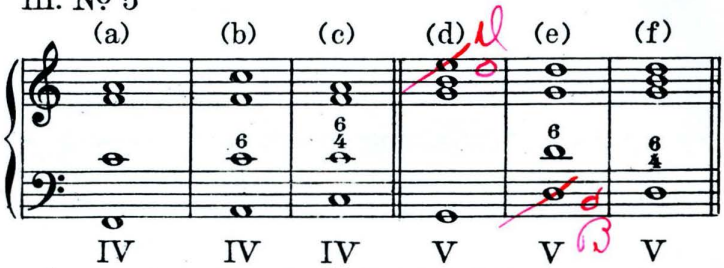
The triad in Ill. Nº 4 (a) is in its *root position,* having the fundamental or *root tone* in the bass.

The triad in Ill. Nº 4 (b) is in the *first inversion,* having the *third* of the triad in the lowest voice.

The triad in Ill. Nº 4 (c) is in the *second inversion,* having the *fifth* of the triad in the bass.

In whatever position the triad C-E-G may be written, root position, first inversion or second inversion, it is the tonic triad in the key of C, built on the root C.

III. Nº 5



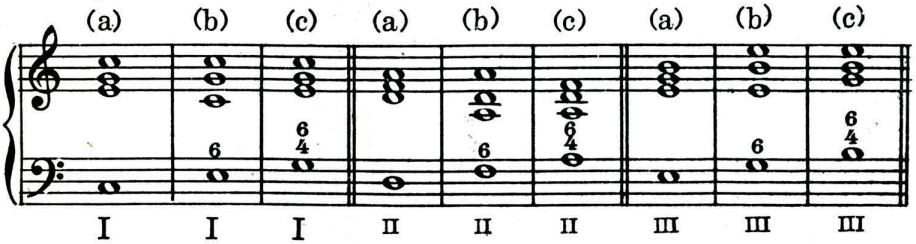
The above examples show the triad in its root position, its first inversion, and its second inversion. The first three chords are built on the fourth degree, or the sub-dominant, in the key of C major. The last three chords are built on the fifth degree, the dominant in the key of C major.

The chords (a) and (d) are in *root position.*
The chords (b) and (e) are in the *first inversion.*
The chords (c) and (f) are in the *second inversion.*

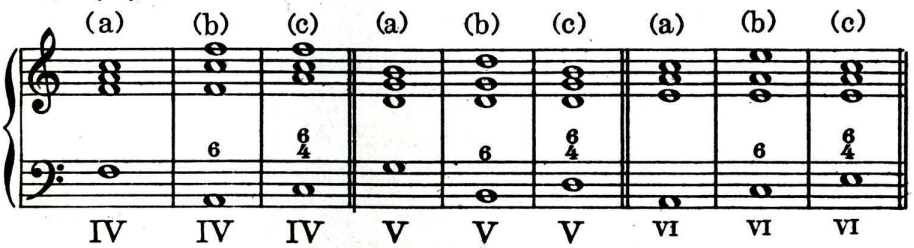
The table of the triads of the C major scale, in root position, first inversion, and second inversion, is given in Ill. Nº 6.

The Triads of the C Major Scale in
(a) Root Position.
(b) First Inversion.
(c) Second Inversion.

Ill. Nº 6



Ill. Nº 7

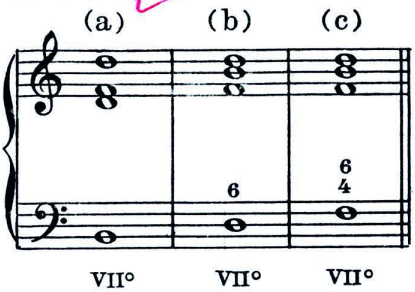


The triad on the seventh degree should not double its root tone, which is the leading tone of the scale. This chord usually *doubles its third* and sometimes doubles its fifth. Watch carefully any chord built on the seventh of the scale in your exercises, and double the third of the chord, unless the leading of the voices is such that it *requires* the doubling of the fifth.

The chords of the leading tone are given in Ill. Nº 7, in root position, first inversion and second inversion. Ill. Nº 7 (a) gives the root position of the VII° chord, with the *third* of the original triad doubled. Ill. Nº 7 (b) gives the first inversion of the VII° chord, with the *third* of the original triad doubled. Ill. Nº 7 (c) gives the second inversion of the VII° chord, with the *fifth* of the original triad doubled.

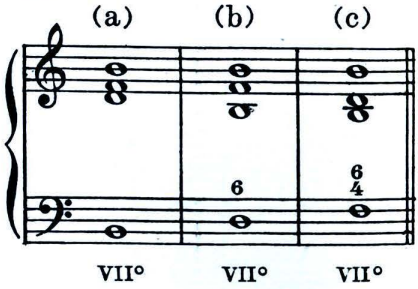
The chords given in Ill. Nº 8 are the chords of the leading tone in root position, first inversion and second inversion, with the *root* of the triad doubled in each chord. These chords, having the dissonant leading tone doubled, are not as agreeable as those given in Ill. Nº 7. In your harmony writing, use the chords given in Ill. Nº 7 in preference to those given in Ill. Nº 8.

Ill. Nº 7



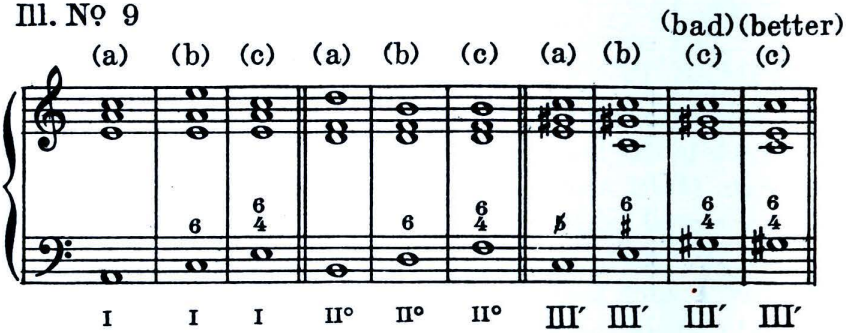
then

Ill. Nº 8

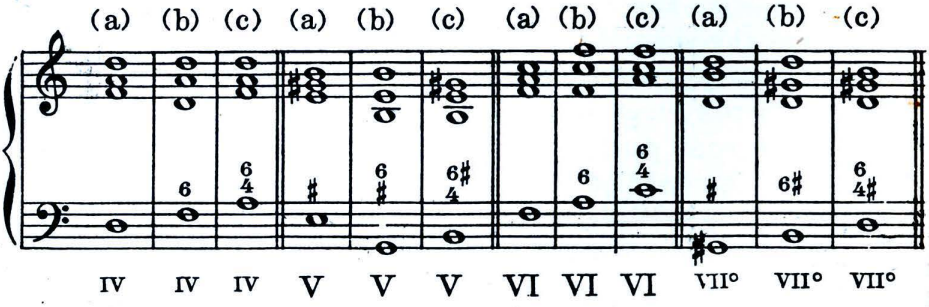


Triads of the Scale of A Minor
- (a) Root Position.
- (b) First Inversion.
- (c) Second Inversion.

Ill. Nº 9



Ill. Nº 10



egel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS

by ADOLPH ROSENBECKER and DANIEL PROTHEROE

Examination Paper for Lesson No. 31

e..... ..... { **Class Letter and No.**..... **Account No.**.....

n.....**State** .....**Percentage**.....

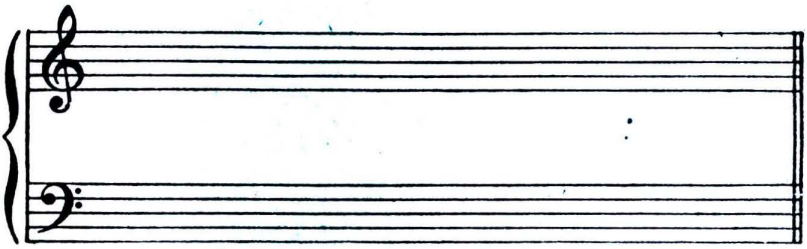
ite name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

In what position have you heretofore written triads and chords?.....

(a) When is a triad in *root position?*.....

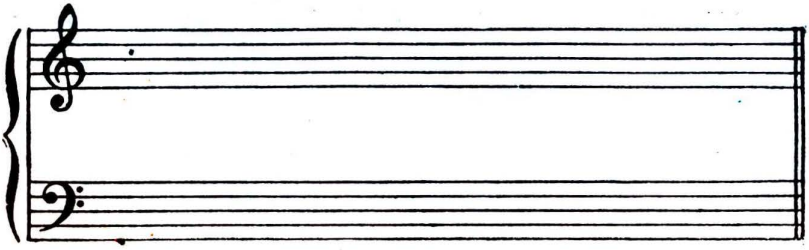
(b) Illustrate



When is a triad inverted?.....

(a) When is a triad in the *first inversion?*.....

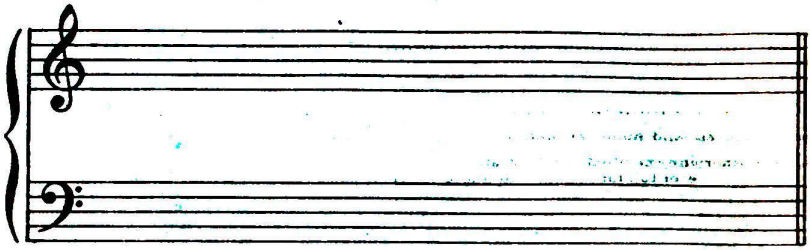
(b) Illustrate



5. (a) When is a triad in the *second inversion?*.....

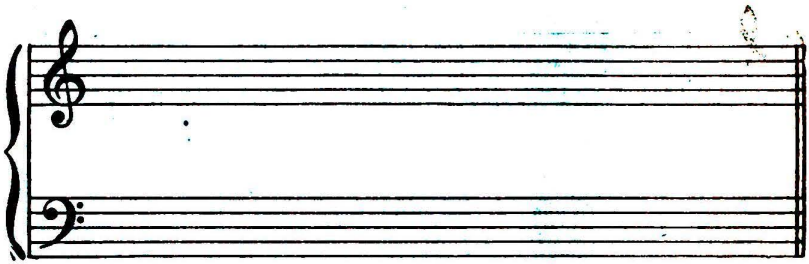
.....

(b) Illustrate



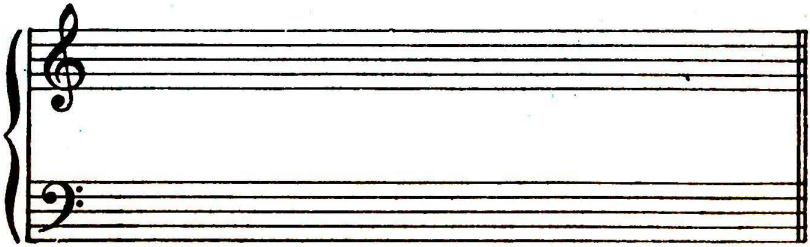
6. Write the tonic triad in the key of E major in (a) root position; (b) first inversion;

(c) second inversion.



7. Write the dominant triad in the key of E major in (a) root position; (b) first inver-

sion; (c) second inversion.



8. Write the triads built on the tones of the G major scale in (a) root position; (b) first inversion; (c) second inversion. *Be sure to write under each the Roman numeral indicating the scale degree*.....

9. (a) In writing the triads built on the seventh tone of the scale, should the *root* of the original triad be doubled?.....

(b) Should the *fifth* of the original triad be doubled?.....

(c) Should the *third* of the original triad be doubled?.....

10. Write the triads built on the tones of the G minor scale in (a) root position; (b) first inversion; (c) second inversion. *Carefully indicate chromatic alterations.*

11. Write the triads built on the tones of the F major and the F minor scales in (a) ro position; (b) first inversion; (c) second inversion.....

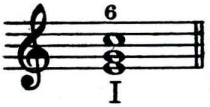
SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

Harmony Lesson Nº 32

Composed and Edited by
ADOLPH ROSENBECKER

TRIADS OF THE FIRST INVERSION

Ill. Nº 1

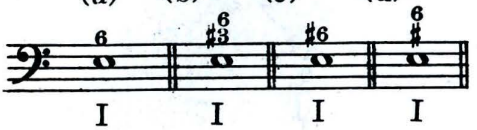


The triad given in Ill. Nº 1 is in the first inversion, having the *third* of the original triad in the lowest voice. The interval E-C, Ill. Nº 1, is a *sixth;* or, *the root of the triad is a sixth above the bass note in the first inversion.* Hence the first inversion of the triad is called the *Chord of the Sixth.*

The Arabic 6 above the chord is used in this case. Note that chords of the first inversion were so marked in Lesson 31.

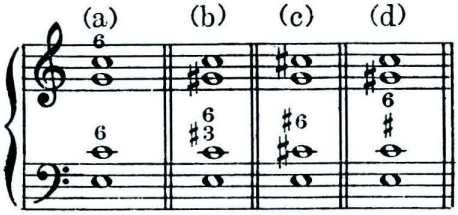
The interval E-G, Ill. Nº 1 is the interval of a third. That is, the fifth degree, or the dominant of the original chord, is a third above the bass note in the first inversion. In case the dominant in the first inversion is to be affected by an accidental, the 3 may be written above the bass note together with the necessary accidental, or the accidental alone may indicate the chromatic alteration.

Ex. Nº 1



The Arabic numeral "6" written above the bass note in Ex. Nº 1 (a) indicates that the chord of the sixth is to be written.

Chords as indicated in Ex.Nº 1

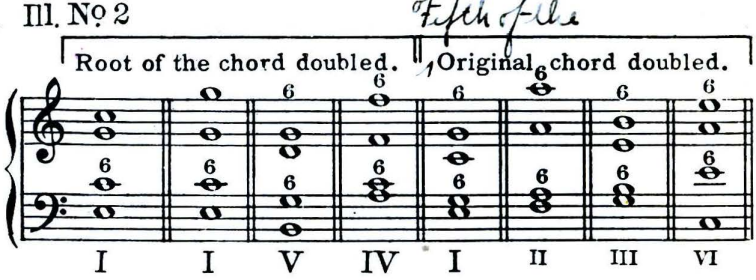


The $\frac{6}{\sharp 3}$ above the bass note in Ex. Nº 1 (b) indicates that the chord of the sixth is to be written, and the third above the bass note is to be raised a chromatic half-step. This may also be indicated as in Ex.Nº1 (d)

The 6♯ above the bass note in Ex. Nº 1 (c) indicates that the chord of the sixth is to be written, and the sixth above the bass note is to be raised a chromatic half-step. Remember the sixth above the bass note in the first inversion is *the tonic.*

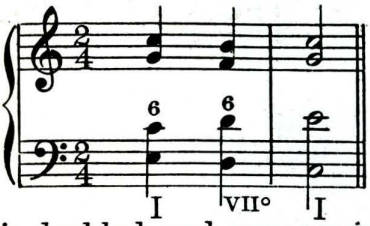
When writing chords of the first inversion, called *chords of the sixth,* do not double the bass note. The bass note is the *third* of the original triad, and is to be doubled only in certain instances, which will be explained later. In writing chords of the first inversion, be careful for the present to double the *root* or the *fifth* of the original chord. Double the root in preference to the fifth.

This, of course, is not true of the trial built on the leading tone. Its fundamental tone is not doubled, whether the triad is in its root position or in either inversion. See Lesson 31, Illustrations Nos. 7 and 8. Ill. Nº 2



We give some chord connections in which the fifth of the first inversion is doubled. Notice that the chord is more satisfactory in cases where the root is doubled. Therefore, whenever the leading of the voices allows a choice, double the tonic of the chord of the first inversion in preference to the fifth. The third of the original chord which is the bass note in the chord of the sixth, is doubled when the chord of the leading tone is given.

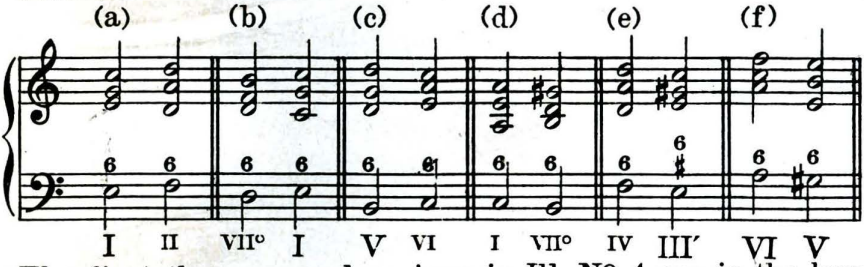
Ill. Nº 3



The first chord in Ill. Nº 3 is the first inversion of the tonic chord, with the fundamental tone doubled. This is followed by a chord on the leading tone VII° in the first inversion in which the third of the original chord is doubled, and appears in the bass and tenor voices. This dependent chord is resolved into the tonic chord in the root position; that is, the root tone of the tonic chord is in the bass voice.

When two chords of the sixth (first inversion) follow one another by scale degrees, the doubling of the third of the original triad may be used to avoid faulty progressions, such as parallel fifths and octaves.

Ill. Nº 4



The first three examples given in Ill. Nº 4 are in the key of C major. Examples D, E and F are in the key of A minor. These are examples of succeeding chords of the sixth following each other by single degrees of the scale. In these cases the third is doubled in one of the chords. And either the root or the fifth is doubled in the other chord. Thus we avoid parallel octaves and fifths.

In Ill. Nº 4 (a) the third "E" in the first chord, which is a chord of the tonic in the first inversion, is doubled. The progression into the chord on the supertonic, first inversion, did not require another doubling of the third, so in the II chord the *fundamental* tone "D" was doubled. If the fundamental tone had been doubled in both chords, there would have resulted parallel octaves in the progressions C to D in two voices.

In Ill. Nº 4 (b) the VII° chord doubles its third according to rule, and the I chord doubles its root, and all faulty progressions are thus avoided.

In Ill. Nº 4 (c) the V chord of the sixth doubles the fifth of the original triad; and in the succeeding chord, the VI chord of the sixth, it was necessary to double the third of the original triad, "C," or parallel octaves would have occurred between tenor and soprano.

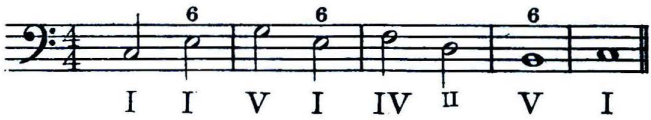
In Ill. Nº 4 (d) the I6 chord doubles its root and the third is doubled in the succeeding chord of the sixth on the leading tone, VII°.

In Ill. Nº 4 (e) the IV chord of the sixth is succeeded by the III′ chord of the sixth. The first of the two chords doubles its root tone, and the succeeding chord doubles its third, to avoid parallel octaves between the soprano and tenor voices.

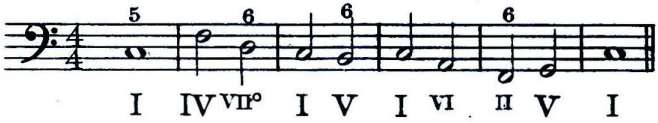
In Ill. Nº 4 (f) the sub-mediant chord of the sixth is followed by the dominant chord of the sixth. The VI chord doubles its third and the V chord doubles its root tone.

In the following exercises the chord of the sixth is frequently used. When the Arabic 6 is not written above the bass note, the chord in root position is to be written.

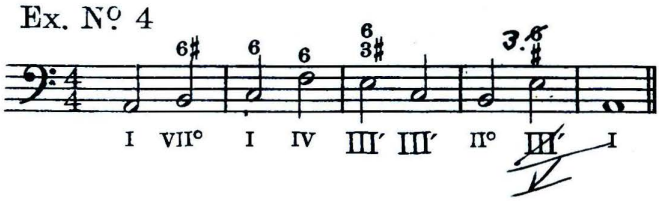
Ex. Nº 2



Ex. Nº 3



Ex. Nº 4



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Correspondence School of Music
CHICAGO, ILL.

Examination Paper **Harmony Lesson No. 32**

Name.....**Class Letter and No.**.....

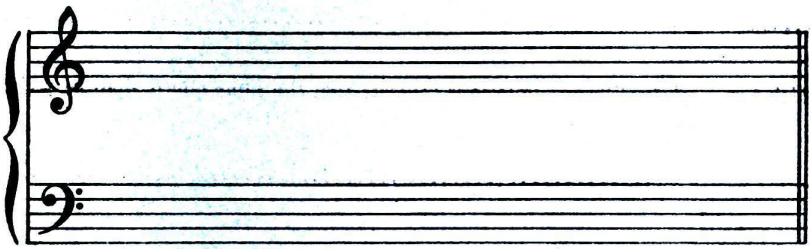
Town.....**State**.....**Percentage**.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What intervals occur between the *bass note* and the other notes in a triad of the first inversion? .....

Illustrate:



2. (a) What other name is given to the triad of the first inversion?.....

   (b) How is the chord of the sixth indicated in thorough-bass notation?.....

3. Without referring to the explanation given in your lesson sheet, tell what is indicated by the notation of Ex. No. 1 (a).....

.....

....

4. What is indicated by the notation of Ex. No. 1 (b)?.....

.....

.....

5. What is indicated by the notation in Ex. No. 1 (c)?.....

.....

.....

6. What is indicated by the notation of Ex. No. 1 (d)?.....

.....

.....

7. Which two slightly different notations indicate that the same chord shall be written?....

.....

8. In writing chords of the first inversion, or *chords of the sixth,* should the ***root*** of the original chord be doubled?.....

.....

9. In writing chords of the sixth, should the ***fifth*** of the original chord be doubled?....

.....

10. In writing chords of the sixth should the *third* of the original chord be doubled?....

.....

11. In the writing of which chord do you *not* follow the rules given in your answers to questions 8, 9 and 10?.....

.....

12. Without referring to the explanation given in the lesson sheet, analyze each of the chords in Ill. No. 3.....

.....

.....

.....

.....

.....

.....

13. (a) Name one instance in which the chord of the sixth may double the third of the original chord .....

.....

(b) Why is this allowed?.....

.....

.....

14. Without referring to the explanation in your lesson sheet, analyze the chords and the progressions of voices in Ill. No. 4 (c).....

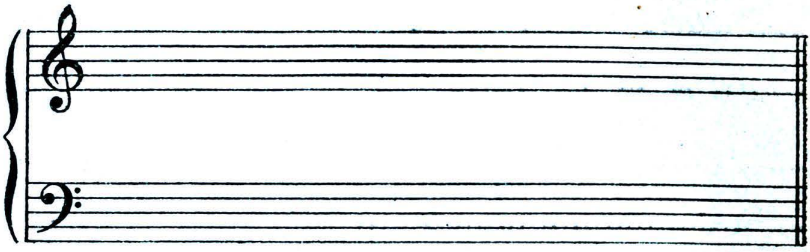
.....

.....

.....

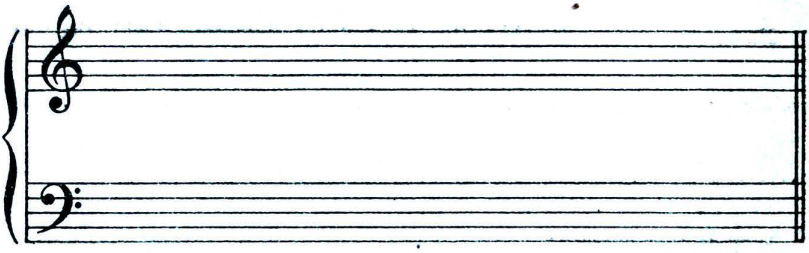
15. (a) In what key is Ex. No. 2 written?.....

(b) Harmonize the bass melody given in Ex. No. 2.....



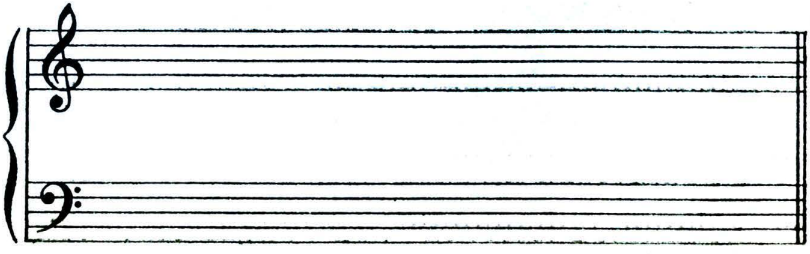
16. (a) In what key is Ex. No. 3 written?.....

(b) Harmonize Ex. No. 2 3.....



17. (a) In what key is Ex. No. 4 written?.....

(b) Harmonize Ex. No. 4.....



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Chicago, Ill.

Composed and Edited by
ADOLPH ROSENBECKER

Harmony Lesson Nº 33

THE TRIADS OF THE FIRST INVERSION (continued)

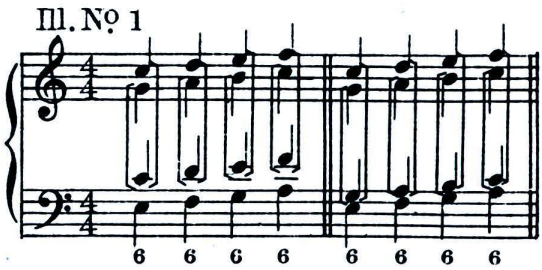
In the previous lesson you learned that in the chord of the sixth (the chord of the first inversion) the *root* of the original triad is doubled in preference to the fifth, unless the progression of the voices is such that it requires the doubling of the fifth.

The *third* of the original triad, which is the bass note in the chord of the sixth, is doubled in certain cases, two of which were given in Lesson Nº 32, namely:-

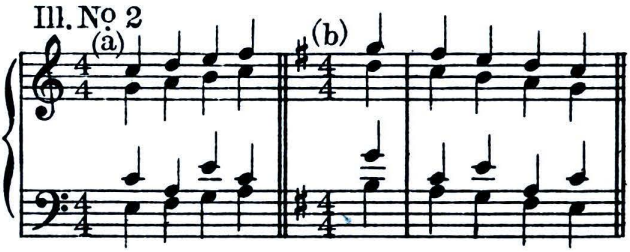
(1) *The* VII° *chord doubles its third* except when the progression of the voices demands the doubling of the fifth. (And in the writing of harmonizations you will soon discover that the VII° chord is seldom used in root position, but is frequent and useful in its first inversion. Whenever the first inversion of the leading tone is used, let it lead to the tonic chord, either in its root position or in its first inversion.)

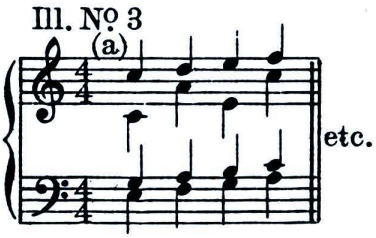
(2) In Lesson Nº 32 you also learned that *the third of the original chord is sometimes doubled in successive chords of the sixth on successive scale degrees.* We give some further instances in which the third may sometimes be doubled.

When two or more first inversions follow one another, care is necessary in their treatment, otherwise progressions of parallel octaves and fifths will result.



The successive octaves and fifths in Ill. Nº 1 may be avoided by doubling alternately the root and the fifth of the original chord. In Ill. Nº 2 the root and the fifth of the chords were alternately doubled in the tenor. In Ill. Nº 3 they were alternately doubled in the alto voice. Care must here be taken not to double the root or fifth of the leading tone. This alternation should occur in one of the *inner voices, i. e., the alto or the tenor.*





It is often found desirable in a succession of two or more inversions, to double the *third* in some of the chords.

The first chord I in Ill. Nº 4 has the *root* doubled.

The second chord VII°6 in Ill. Nº 4 has the *third* doubled.

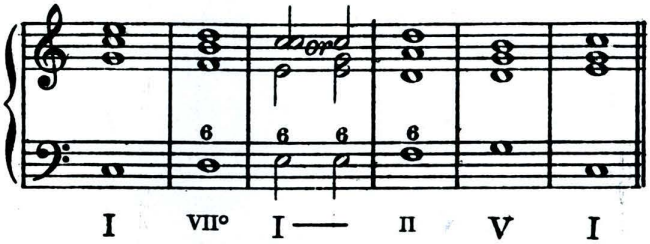
The third chord I6 in Ill. Nº 4 has {either the *root* or the *third* doubled.

The fourth chord II6 in Ill. Nº 4 has the *root* doubled.

The fifth chord V in Ill. Nº 4 has the *root* doubled.

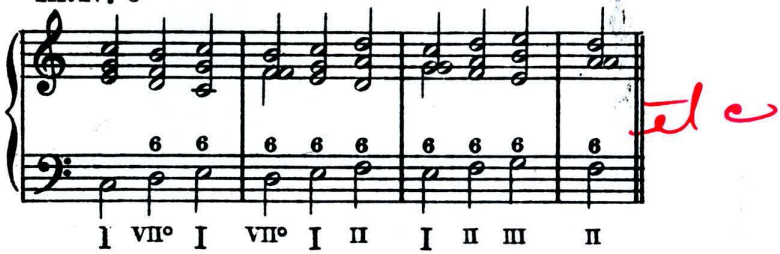
The sixth chord I in Ill. Nº 4 has the *root* doubled.

Ill. Nº 4

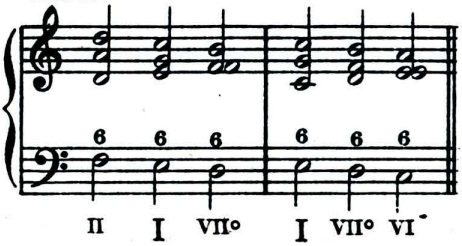


Chords of the sixth written in sequence will show still more clearly the necessity for sometimes doubling the third of the root tone of the triad.

Ill. Nº 5



Ill. Nº 6



The sequences, Ills. Nos. 5 and 6 are in the key of C Major. These chords may be analyzed as in the following table.

Analysis of Chords in Ill. Nº 5 (The chords are taken in succes ion as they occur.)

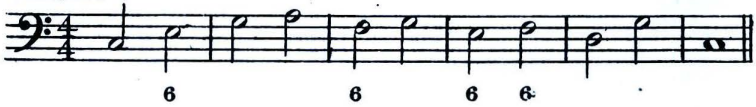
I	has the *root* doubled.
VII°6	has the *third* doubled.
I6	has the *root* doubled.
VII°6	has the *fifth* doubled.
I6	has the *third* doubled.
II6	has the *root* doubled.
I6	has the *fifth* doubled.
II6	has the *third* doubled.
III6	has the *root* doubled.
II6	has the *fifth* doubled.

Analysis of Chords in Ill. Nº 6 (The chords are taken in successio

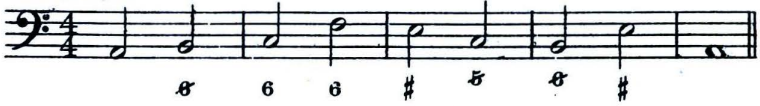
II6	has the *root* doubled.
I6	has the *third* doubled.
VII°6	has the *fifth* doubled.
I6	has the *root* doubled.
VII°6	has the *third* doubled.
VI	has the *fifth* doubled.

The chords in Ex. Nº 1 are to be analyzed in tabular form o the examination paper.

Ex. Nº 1



Ex. Nº 2



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CHICAGO, ILL.

Examination Paper **Harmony Lesson No. 33**

Name.....**Class Letter and No.**.....

Town.....**State**.....**Percentage**.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What rule is given you for *the doubling of notes* in the chord of *the first inversion?*....

.....

.....

2. (a) State the first case given you in which *the third* of the original chord is doubled in a chord of the first inversion.....

.....

.....

(b) Give exceptions to this.....

.....

.....

3. (a) In what form is the triad built on the seventh degree of the scale usually written?

.....

.....

(b) *To what chord* does this form of the chord lead?.....

.....

4. State the second case in which *the third* of the original chord is doubled in a chord of the first inversion.....

.....

5. (a) How can you *avoid successive octaves and fifths* when chords of the first inversion follow each other?.....

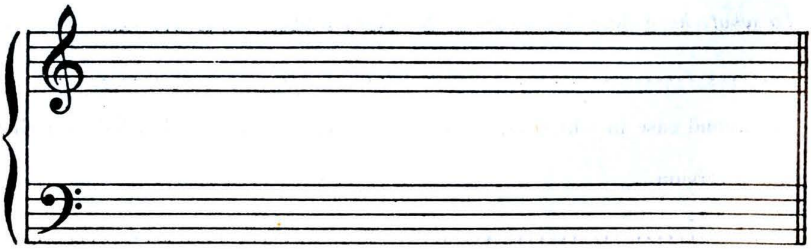
.....

(b) Should this doubling usually occur in *an inner voice (tenor or alto), or in an outer voice (bass or soprano)?*.....

.....

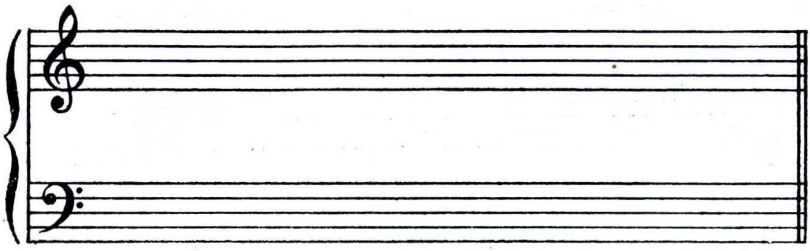
6. Write an analysis of the chords in Ill. No. 2 (a) and (b), similar to the analysis given on page 3 of the accompanying lesson

7. *In Ill. No. 2 (a) and (b), the alternation of doubled notes occurs in the tenor voice. The same progression may be written with the alternation in the alto voice.* We wrote part of this in Ill. No. 3 (a). Write the progression given in Ill. No. 2 (b) with the alternation in the alto voice, and call it Ill. No. 3 (b).....

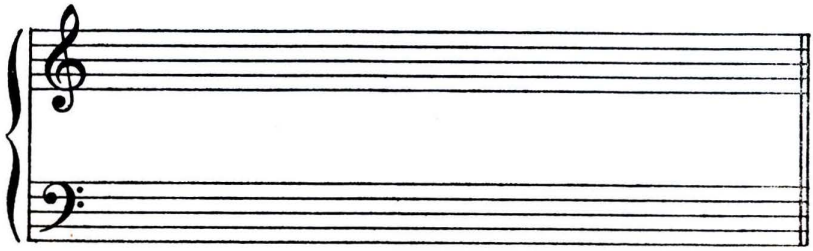


8. Analyze the chords in Ill. No. 3 (a) and (b) in tabular form (as in the accompanying lesson).

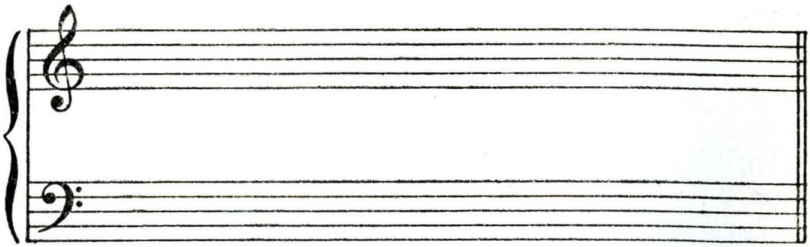
9. Transpose Ill. No. 5 into the key of D major. Be sure that *the same chords, the same chords of the sixth,* and *the same doubling of notes is used*



10. Copy the sequence given in Ill. No. 6 and continue it for three additional measures. Then, if you can, write a natural close to the sequence, ending on the tonic chord....

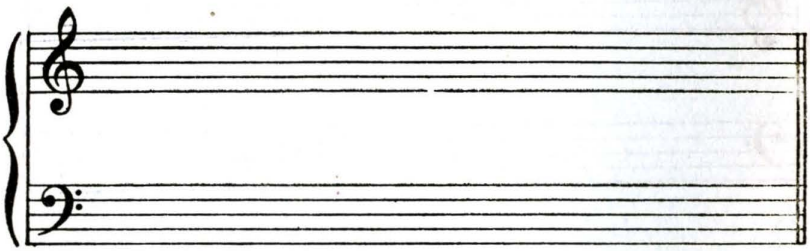


11. Harmonize Exercise No. 1.....



12. Write an analysis of the chords in your harmonization of Exercise No. 1

13. Harmonize Exercise No. 2.....



14. Write an analysis of the chords in your harmonization of Exercise No. 2

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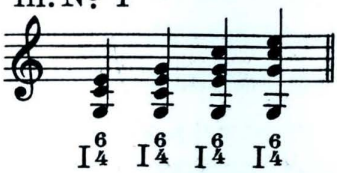
Harmony Lesson Nº 34

Composed and Edited by
ADOLPH ROSENBECKER

TRIADS OF THE SECOND INVERSION

Ill. Nº 1

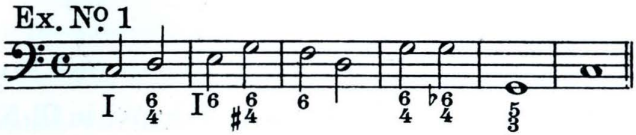


The triads given in Illustration Nº 1 are in the *second inversion*, having the *fifth* of the original chord in the bass voice. The interval G-C, Ill. Nº 1, is a fourth; that is, *the root of the original triad is a fourth above the bass note in the second inversion.* The interval G-E is a sixth; that is, *the third of the original triad is a sixth above the bass note in the second inversion.* This chord is called a *chord of the six-four,* thus indicating the position of both the third and the root above the bass note.

Whatever the position of the upper three voices, so long as the fifth of the original triad is in the bass, the chord is a chord of the six-four.

The Arabic figures $\frac{6}{4}$ below the chord are used to indicate the chord of the second inversion, and were so marked in Lesson Nº 31.

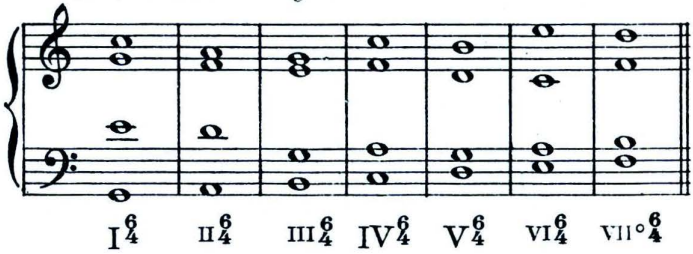
Ex. Nº 1



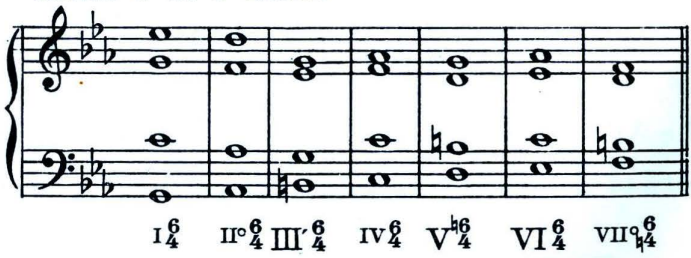
The Arabic numerals $\frac{6}{4}$ written below the bass notes in Ex. Nº 1 indicate that chords of the *six-four* are to be written. If either the sixth or fourth above the bass note is to be altered chromatically, such alteration is indicated by the ♯ or ♮ placed before the interval to be so affected. For example, ♯4 placed below the bass note G would require that the chord to be written include C♯ and E. The numerals $\frac{♭6}{4}$ written below the bass note G would require that C and E♭ be written in the chord.

The second inversion may be written on any degree of the scale in either the major or the minor key, although in the case of some of these chords the effect is better than in others.

Ill. Nº 4 in C Major



Ill. Nº 5 in C Minor

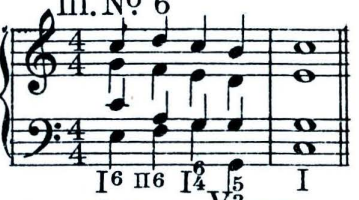


We give in Ill. Nº 4 the chords of the second inversion, or the *six-four* chords, in the key of C major. We give in Ill. Nº 5 the second inversion, or the chords of the *six-four*, in the key of C minor.

Some authorities state that only the *primary triads* (I, IV and V) should be used in their second inversion. While these are most commonly used, the chord of the *six-four* may be written on any of the degrees of the scale. The second inversion has a restless, unsatisfying effect, and, in fact, requires some other chord to follow. It has the effect of a dissonance.

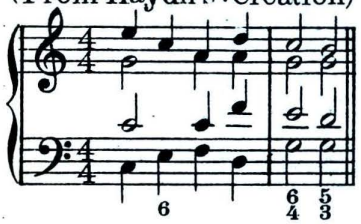
The uses of the chord of the I^{6}_{4} are limited. It is principally useful in the formation of the close, where it is most often found in the position ***before the dominant chord of an authentic close,*** as in Ill. Nº 6; or it is found *preceding the dominant chord in a partial close,* as in Ill. Nº 7.

Ill. Nº 6



The progression of the close in Ill. Nº 6 is I^{6}_{4}-V-I. When the last chord is omitted, the close I-V is the partial close, as in Ill. Nº 7.

Ill. Nº 7
(From Haydn's Creation)



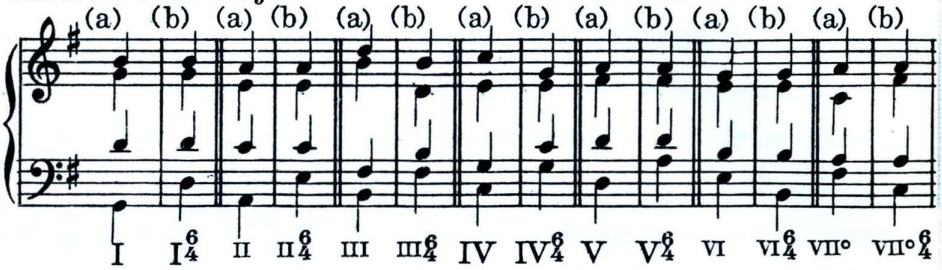
The chord of the I^{6}_{4} strengthens the authentic cadence by preceding it, and the chord of the *six-four* should in these cases appear on a relatively strong beat of the measure, a stronger beat than the dominant chord, if possible.

This use of the *six-four* chord is very characteristic, and must be reserved for cadences. *The bass note of the chord of the six-four,* which is the *fifth of the original triad, should usually be doubled in four-part writing.*

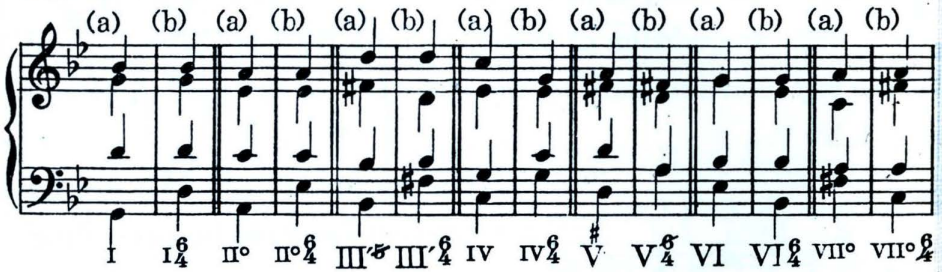
So, to sum up the subject for you, in the *first inversion,* not the bass note, which is the third of the triad, but the *root* of the chord is generally doubled. In the *second inversion,* it is usually best to double the *bass note,* which is the fifth of the original triad.

In Illustrations Nos. 8 and 9, each triad is given (a) in root position, (b) in its second inversion. The chords of the second inversion, the six-four chords, are in each case given as they should usually be written, viz., *the bass note, which is the fifth of the original chord, is doubled.* The principal exception is III$_{4}^{6}$.

Ill. Nº 8 In G Major



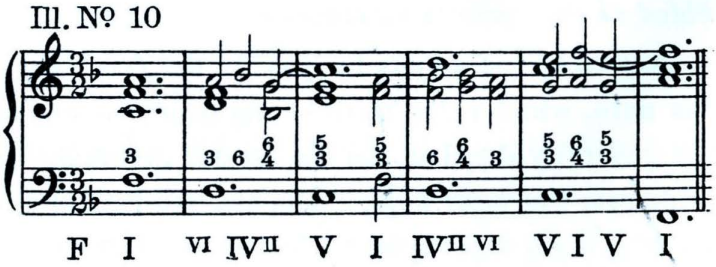
Ill. Nº 9 In G Minor



Notice that in the chords written on the leading tone, the *third,* not the *fifth,* was doubled.

You will find the short theme, Ill. Nº 10, both melodious and good harmonically. It is to be analyzed on the accompanying examination paper.

Ill. Nº 10



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Examination Paper **Harmony Lesson No. 34**

Name.....**Class Letter and No.**..... .....

Town.....**State**.....**Percentage**.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. When is a triad in its second inversion?.....

.....

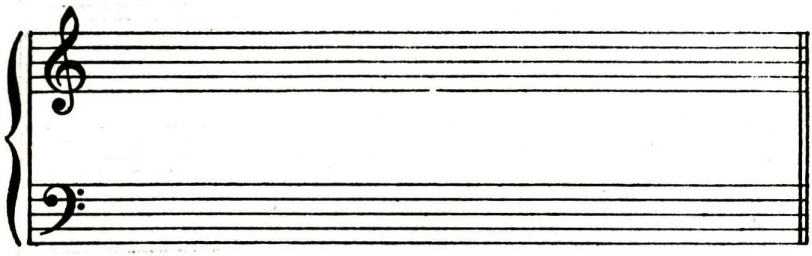
2. Why is the second inversion called a chord of the six-four?.....

.....

3. (a) How do we indicate a chromatic alteration of either the sixth or the fourth above the bass note in the chord of the six-four?.....

.....

(b) Illustrate.

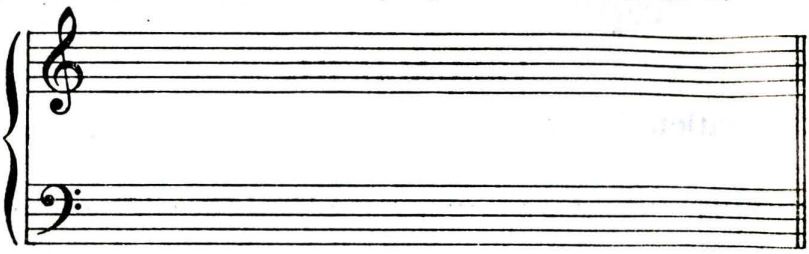


4. (a) On what degree of the scale may chords of the six-four be written?.....

(b) Which triads are commonly used in the second inversion, primary or secondary triads? .....

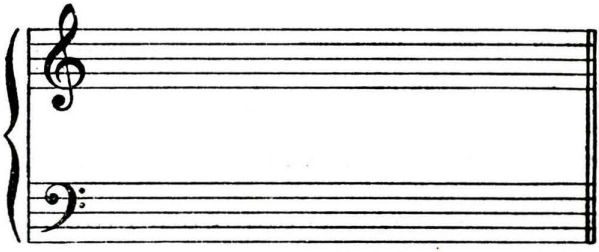
5. (a) Write the six-four chord on every degree of the scale in the key of G major.

(b) Write the six-four chord on every degree of the scale in the key of G minor.



6. (a) What is the principal use of the chord of the six-four?.....

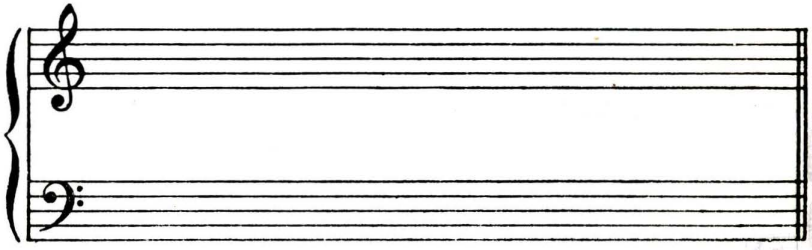
(b) **Illustrate.**

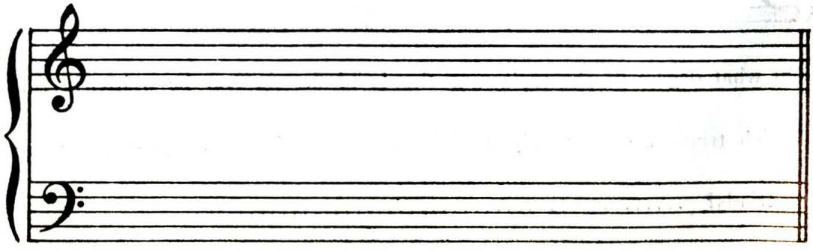


(c) In this use of the chord, on what kind of a beat should the six-four chord occur?

.....

7. Write the authentic cadence, preceded by the six-four chord, in two major and two minor keys.

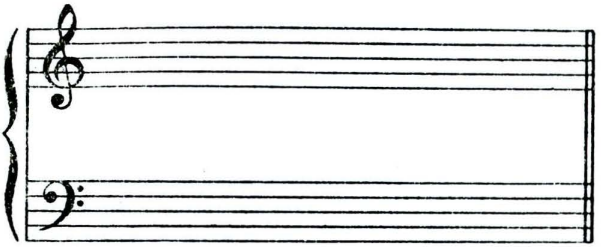




8. Write a partial close (using the six-four chord), in two major and two minor keys.

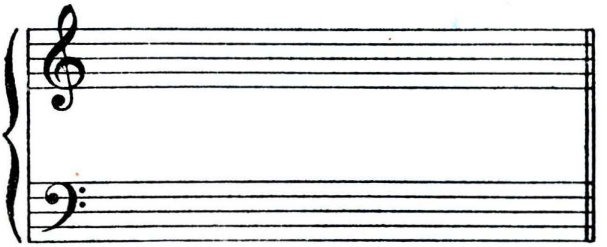
9. (a) Which note of the chord should usually be doubled in the *first inversion?*.....

(b) Illustrate.



(c) Which note of the chord should usually be doubled in the *second inversion?*.....

(d) Illustrate.



10. Write the triads on each degree of the scale in the key of C minor, (a) in root position,

(b) in the second inversion.

Be careful to double the fifth of the original chord in writing chords of the six-four, in all chords but those on the leading tone of the scale, which require the third to be doubled.

11. In giving the following analysis, state (a) on what degree of the scale the chord is found, and (b) the position in which it is written.

Analyze the chords given in Illustration No. 10. Remember, that a note held during two or three chords is as much a note of the second and third chords as it is of the first.

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Chicago, Ill.

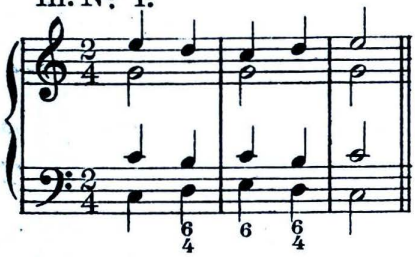
Harmony Lesson Nº 35

Composed and Edited by
ADOLPH ROSENBECKER

TRIADS OF THE SECOND INVERSION (continued)

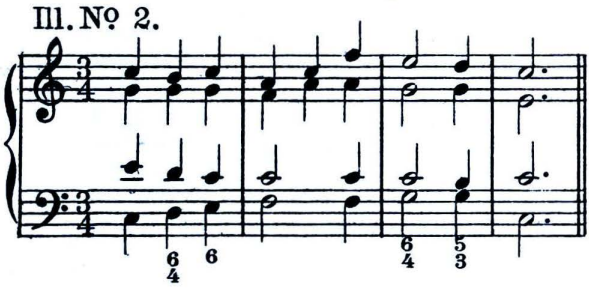
The second inversion is also used when its bass note is the second of three notes progressing by degrees, as in Ill. Nº 1.

Ill. Nº 1.



In this case the chord of the six-four is called a *passing six-four,* as it passes between two accents. Both $\frac{6}{4}$ chords in Ill. Nº 1

Ill. Nº 2.

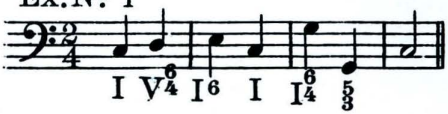


are directly between two accents. In Ill. Nº 2 the $\frac{6}{4}$ chord is one of the passing chords between two accents, leading from the

tonic chord to the sub-dominant. Notice in the third measure of Ill. Nº 2 the use of the 6-4 chord which was explained in Lesson Nº 34. The progression is I^{6}_{4}--V^{5}_{3} – I. The 6-4 chord of the tonic precedes the dominant chord in the partial close. As there are two chords on the same bass note, it is necessary to figure the second chord as well as the first.

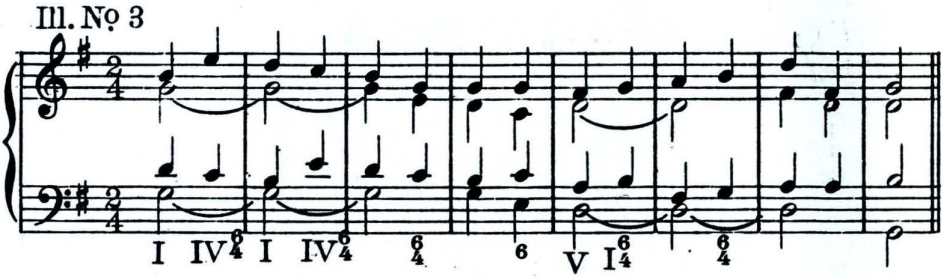
The 6-4 chord, as in this case, is usually the 6-4 chord of the tonic, I^{6}_{4}.

Ex. Nº 1



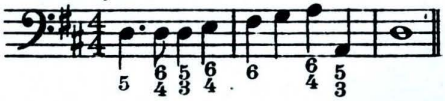
The second inversion is also used in the case of a sustained bass note with different chords built on it.

Ill. Nº 3



This was explained in connection with Lesson Nº 34. This use may be called *organ point* or *pedal* use. The sustained G (Ill. Nº 3) is the *tonic-pedal,* and the sustained D is the *dominant-pedal*. Note here the repeated doubling of the bass note, the fifth of the original chord.

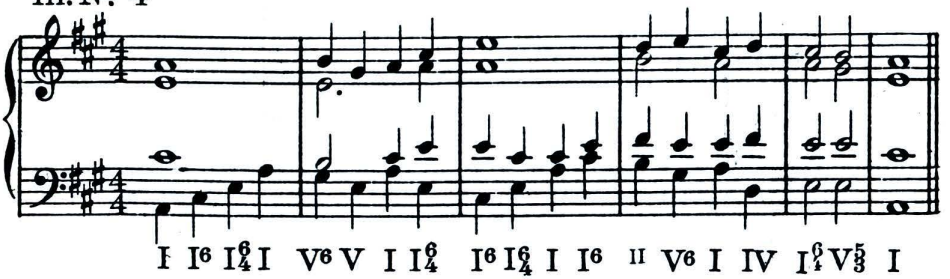
Ex. Nº 2



In Exercise Nº 2 we give three ways of using the 6-4 chord; the 6-4 chord is used as an *organ point chord;* the second 6-4 chord is a passing chord between two accents; and the third 6-4 chord precedes an authentic cadence, and is sometimes referred to as a *Cadential six-four.*

The second inversion is also written on a bass note when that note is taken by a skip and left by a skip, and it is the second of three notes belonging to the same chord. In other words, when the arpeggio of any chord is in the bass, the 6-4 chord can be used in the *second* of an arpeggio, as in Illustration Nº 4.

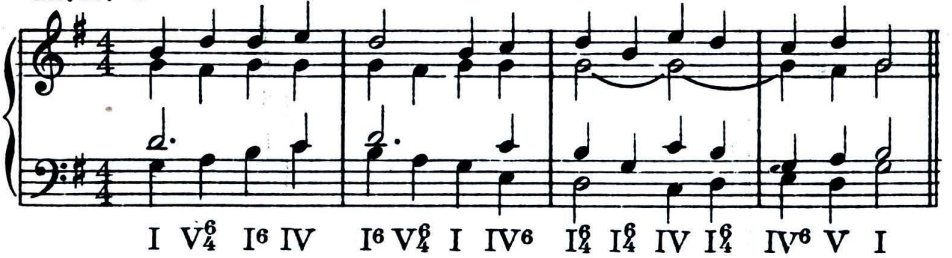
Ill. Nº 4



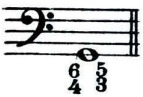
When the bass moves from one interval to another of the same chord, it is not as necessary to try to double the *bass* note, as in the other examples. This doubling always depends more or less on the progression.

Ex. Nº 3

Ill. Nº 5



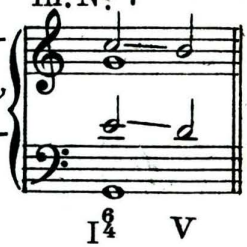
Ill. Nº 6



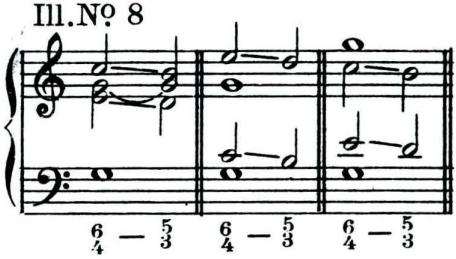
If a note has two figures below it, as in Illustration Nº 6, two chords must be written on that bass note, as in Illustration Nº 7.

The change from the *tonic chord of the six-four to the root position of the dominant chord*, is frequent, and is written in any one of the following ways:

Ill. Nº 7

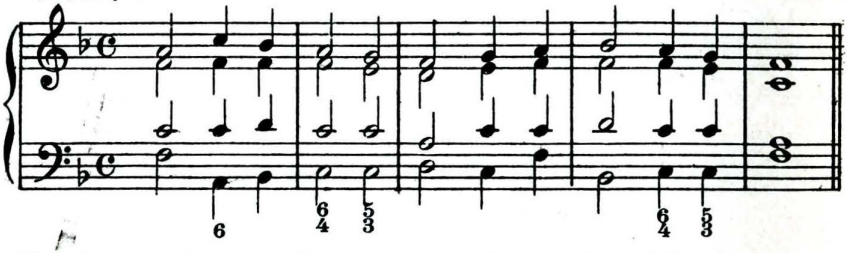


Ill. Nº 8



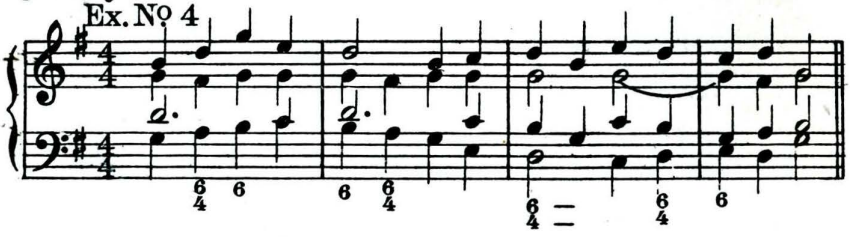
In case of such notation, the time should be divided equally between two chords, as shown in Illustration Nº 9.

Ill. Nº 9



The harmonization, Ex. Nº 4, is to be analyzed in the accompanying examination sheet, and its notation given. You will find it valuable, before doing this, to sing or play each voice separately until its melody is clear in your mind. You will find the melody in some voices more pleasing than others. If you think you could improve the progression in any voice, do so wherever you can without violating any of the rules for harmony writing so far given you.

Ex. Nº 4



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Examination Paper **Harmony Lesson No. 35**

Name.....**Class Letter and No**..... .....

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Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. (a) When the bass melody progresses by *scale degrees, on which of the bass notes* can the chord of the six-four be written?.....

   (b) Can this six-four chord occur on an accented beat of the measure?.....

   (c) What name is given to this six-four chord?.....

2. (a) Explain the use of the first six-four chord in Illustration No. 1.....

.....

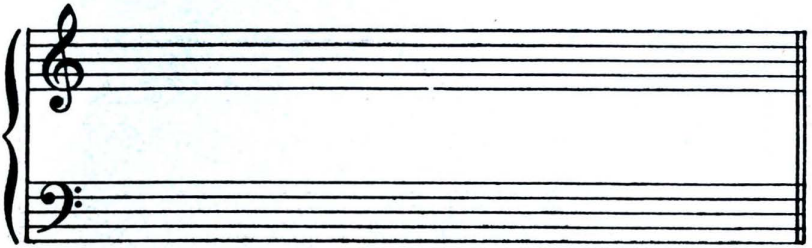
   (b) Explain the use of the first six-four chord in Illustration No. 2.....

.....

   (c) What is the *difference* in the uses of the two six-four chords just explained?....

.....

3. Harmonize Exercise No. 1.



11. In giving the following analysis, state (a) on what degree of the scale the chord is found, and (b) the position in which it is written.....

Analyze the chords given in Illustration No. 9.....

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12. Analyze the chords given in Exercise No. 4.....

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Harmony Lesson Nº 36

Composed and Edited by
ADOLPH ROSENBECKER

THE THREE FORMS OF THE TRIAD

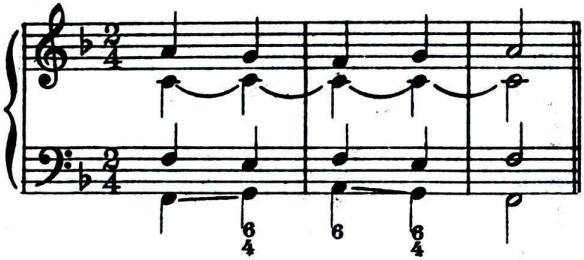
The triad is used in its fundamental or root position more than in either inversion.

The *second inversion* is less used than either root position or first inversion, and is the *weakest form of the triad*. It is scarcely an independent form, and every precaution must be taken to have its connection with other chords as smooth as possible.

The bass of the chord of the *six-four* (the second inversion) should be approached in certain specific ways:

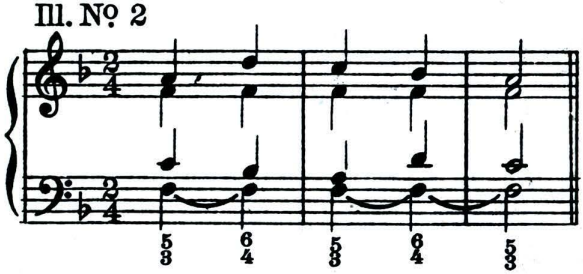
Ill. Nº 1

It may be approached by a scale degree (diatonically), as in Ill. Nº 1.



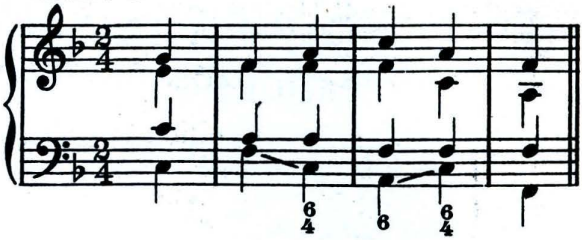
Ill. Nº 2

It may be approached from a stationary bass note, as in Ill. Nº 2.



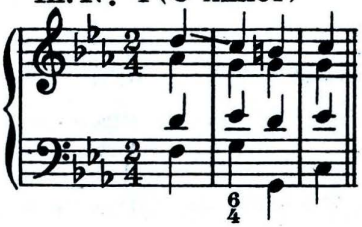
It may be approached from the root position or the first inversion of the same chord, as is the case in its arpeggio use. See Ill. Nº 3.

Ill. Nº 3

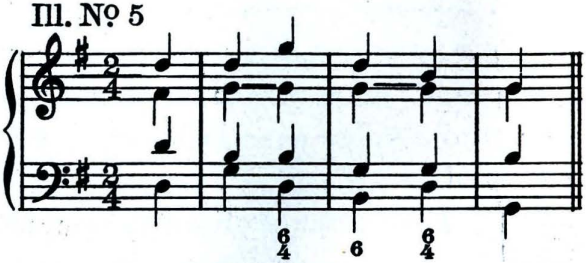


The *fourth* of the *six-four* chord, which is the root of the original triad, should usually be approached by a scale degree, as in Ill. Nº 4; or, it is a note of the previous chord, in which case it is held in the same voice, as in Ill. Nº 5.

Ill. Nº 4 (C minor)

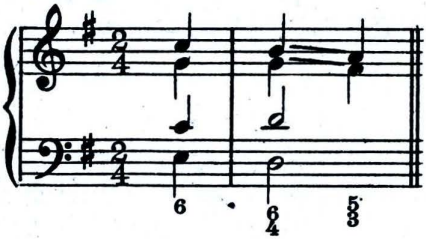


Ill. Nº 5

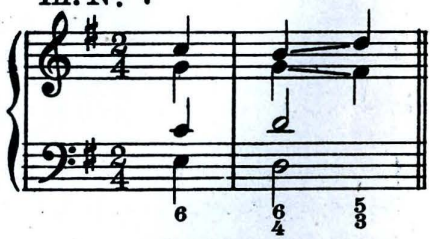


The *fourth* of the *six-four* chord, should *descend a scale degree* in its progression; the *sixth* should *usually descend a scale degree* also, though it may occasionally rise. The chord of the *six-four*

Ill. Nº 6



Ill. Nº 7



given in Ills. Nos. 6 and 7 is the *cadential six-four;* it occurs on the accent, and is written on the dominant, according to rule (See Lesson Nº 35). In both of the given illustrations, *the fourth from the bass note in the chord of the six-four, progresses a scale degree downward.* The sixth from the bass note in the chord of the *six-*

four, progresses downward a scale degree in Ill. Nº 6, and in Ill. Nº 7 progresses upward by a skip (for melodic effect).

Occasionally two *six-four* chords follow one another. When this happens, the two *fourths* above the bass note must not be in the same voice; the upper three voices should move in contrary motion with the bass.

In the previous lessons you have learned to use the scale, in both major and minor keys, in their three forms, root position, first inversion and second inversion. Preparatory to the study of another chord in Lesson Nº 37, you are here given a brief summary of some of the general principles for the use of triads which have been given you for use in harmony writing.

The doubling of tones in four-part writing depends largely on the progression of voices.

The chord in root position should double the fundamental tone, or the fifth, and only in a few special cases, the third.

The chord of first inversion (6) should usually double the fundamental tone of the original chord. Exceptions to this, when the fifth and even third are doubled, were given in Lesson Nº 33.

The chord of the second inversion ($\frac{6}{4}$) should usually double the fifth of the fundamental tone of the original chord.

The chord on the leading tone *always* doubles its *third* except when the progression of the parts demands the doubling of the fifth.

The primary chords I, IV and V in both major and minor, are likely under usual conditions, to double their root or fifth.

The secondary chords, II, III, VI are more free to double their third than the primary chords, dependent on the voice progression.

Skips, for the present, should be used sparingly.

Major, minor, and perfect intervals may generally be used when a skip is desirable.

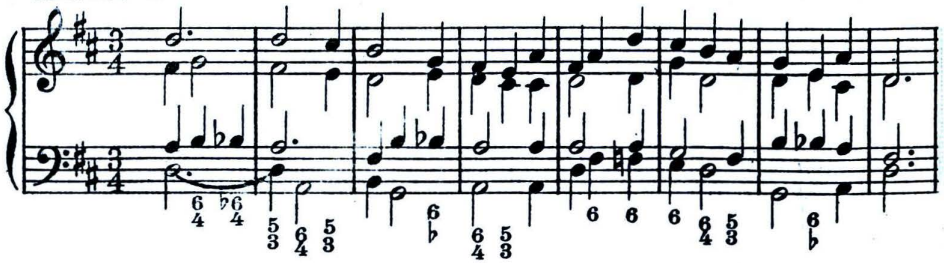
Augmented intervals are to be avoided.

When the chord remains unchanged, the soprano voice should usually change its position by a skip, and with it the two middle voices. That is, the upper three voices take different positions, of the chord, when the bass remains the same, and the chord the same. This is true whether the triad, is in root position or either inversion.

In case of an authentic cadence, when the chord changes from the *six-four* chord of the tonic to the dominant chord, the skip is often advisable preparatory to the close on the tonic.

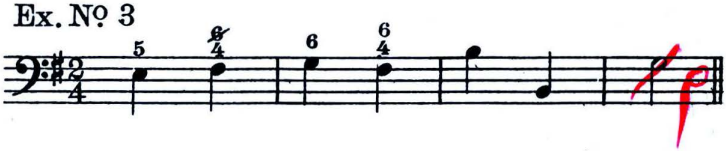
Ex. Nº 1 is to be analyzed on the accompanying examination paper. Soprano alto and tenor parts are to be added to the bass melodies given in Exercises Nos. 2, 3 and 4.

Ex. Nº 1

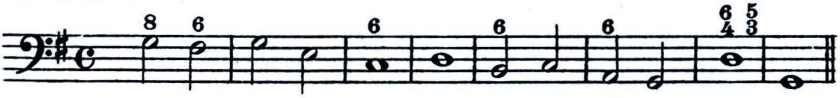


Ex. Nº 2

Ex. Nº 3



Ex. Nº 4



Ex. Nº 5

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Examination Paper **Harmony Lesson No. 36**

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Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

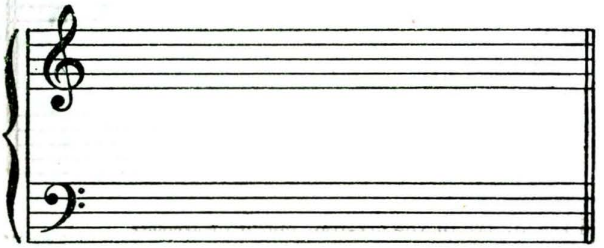
1. What position of the triad is most frequently used?.....

2. (a) What is the weakest form of the triad?..... .....

   (b) What precaution must be taken in the use of this form?.....

3. Name and illustrate each of the ways in which the *six-four chord* should be approached?

   (a).....



   (b) ....

Analyze the chords in the first two and last two measures of Exercise No. 1.....

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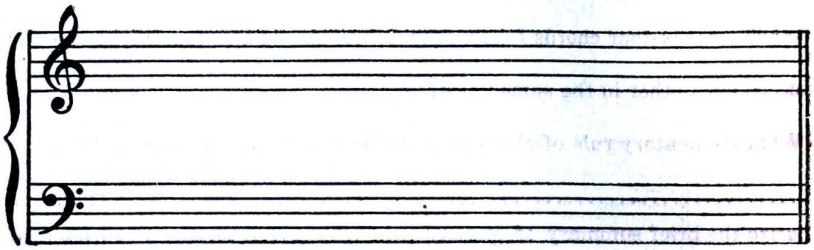
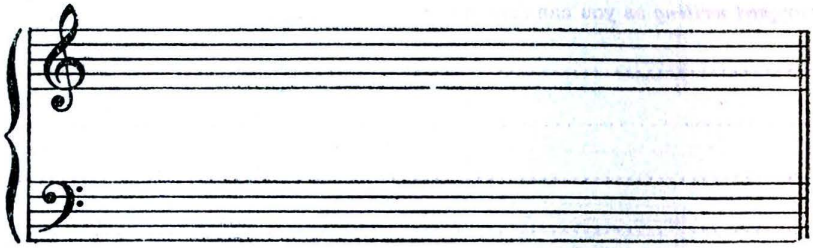
10. (a) In what key is Exercise No. 2 written? .....

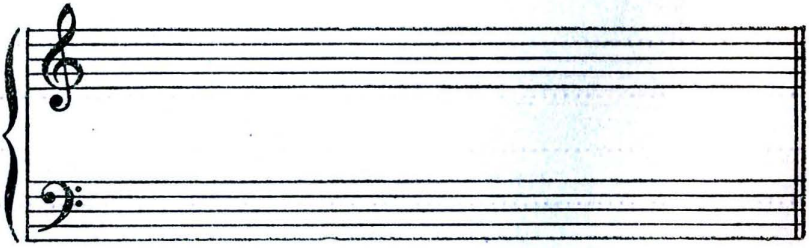
(b) Harmonize Exercise No. 2 .....



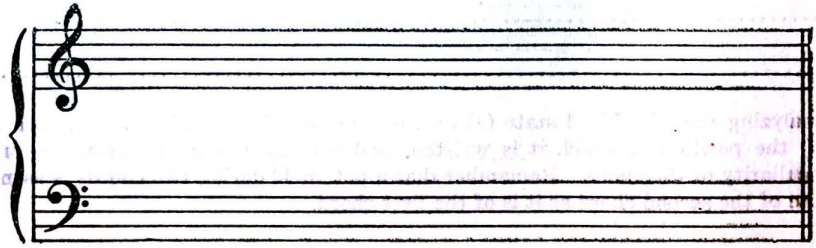
11. Harmonize Exercise No. 3.



12. Harmonize Exercise No. 4.



13. Harmonize Exercise No. 5.



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Chicago, Ill.

Harmony Lesson Nº 37

Composed and Edited by
ADOLPH ROSENBECKER

CHORDS OF THE SEVENTH

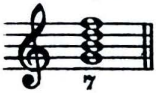
THE CHORD OF THE DOMINANT SEVENTH

Hitherto all the chords used in these lessons have been *triad chords,* or three-toned chords. We are now about to introduce a four-toned chord, THE CHORD OF THE DOMINANT SEVENTH.

A triad is a combination of a *root,* the *third* above the root, and the *fifth* above the root. It is formed by placing two thirds one above the other. Thus the triad G-B-D, Illustration Nº 1, is composed of two thirds, G-B and B-D, the one placed above the other. By placing another third above the triad, we have the chord G-B-D-F, Illustration Nº 2. The third, D-F, is placed above the triad G-B-D. In doing this, one note, viz., F, is added to the triad. And this new, or additional, note is a seventh from G, the root of the chord. Hence,

Ill. Nº 1

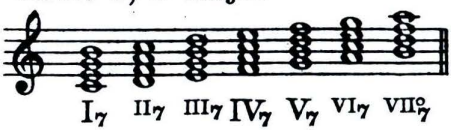
Ill. Nº 2



The chord formed by the addition, to a triad, of the seventh note above the root, is called a Chord of the Seventh.

The Chord of the Seventh, then, consists of a *root,* the *third,* the *fifth,* and the *seventh. Any combination of four different tones which can be re-arranged in thirds, one above the other, is a chord of the seventh. As triads were built on each note of the scale, so chords of the seventh may be built on each note of the scale.*

Ill. Nº 3, C Major



Ill. Nº 4, C Minor

The chords of the seventh are named from the degrees of the scale on which they are built.

The chord built on the	tonic	is the	I_7 chord.
The chord built on the	supertonic	is the	II_7 chord.
The chord built on the	mediant	is the	III_7 chord.
The chord built on the	sub-dominant	is the	IV_7 chord.
The chord built on the	dominant	is the	V_7 chord.
The chord built on the	sub-mediant	is the	VI_7 chord.
The chord built on the	leading tone	is the	VII°_7 chord.

The V_7 chord, or the chord of the seventh which is built on the *dominant, is* the most important, and is the chord we will consider in this and the next following lessons. THIS CHORD IS CALLED THE CHORD OF THE DOMINANT SEVENTH.

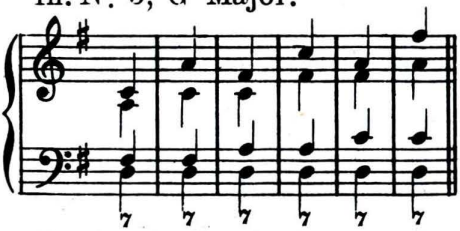
Triads were classified in Lesson Nº 12 as consonant and dissonant. The consonant triads are complete in themselves, and are, therefore, independent triads. The dissonant triads are *not* complete in themselves, but are dependent triads and require resolution. Chords of the seventh are dissonant chords.

A dissonant chord, or discord, is a chord not complete in itself; it cannot appear alone, but must be followed by another chord, an independent or consonant chord, called a chord of resolution. A discord should not be considered unpleasant; it only differs from a concord by its *lack of finality.*

The consonant triads are often sublime and effective in their simplicity, but a long succession of them would be monotonous. To obtain variety in tone-color, we must have discords.

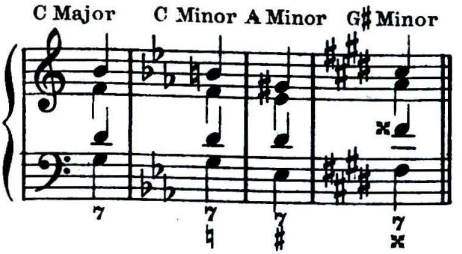
When the chord of the dominant seventh is so written that the thirds are one above the other, the chord is in its original position, and the lowest note is the root of the chord. When this note is in the lowest voice, the chord is in root position, whatever the arrangement of the notes in the upper three voices.

Ill. Nº 5, G Major.



D, the note of the dominant seventh chord, in the key of G major, is the bass note in the chords given in Ill. Nº 5. Hence, these chords are all in root position. The complete figuring for the chord would include all intervals from the root, and would be written, $\frac{7}{5}_{3}$. This figuring, however, is rarely necessary. A "7" placed below the bass note, as in Illustration Nº 5, is sufficient.

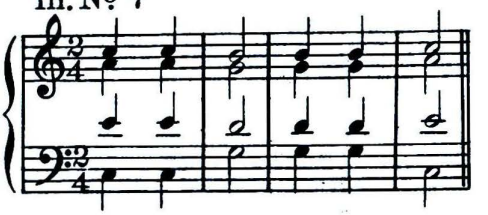
Ill. Nº 6



In case the chord is in the minor key, add a ♮, or ♯, or ×, below the 7, as in Illustration Nº 6, thus indicating that the third of the chord is to be raised chromatically. Remember that *the third from the root in the dominant seventh chord is always a major third.*

Notice, in Illustration Nº 7, the close relation existing between the dominant and the tonic triads. Although both chords in Illustration Nº 7 are independent, i. e., complete in themselves, yet the chord on the tonic gives us a greater feeling of completeness and finality. It is natural for the chord on the dominant to return to the tonic, whether the dominant is a three-toned or a four-toned chord.

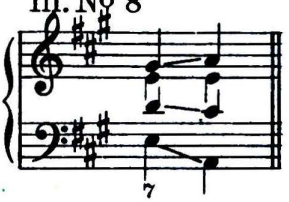
Ill. Nº 7



THE DOMINANT SEVENTH HAS SPECIAL CHARACTERISTICS.

(1) THE DOMINANT SEVENTH CHORD IS THE SAME FOR MAJOR AND MINOR KEYS.

Ill. Nº 8



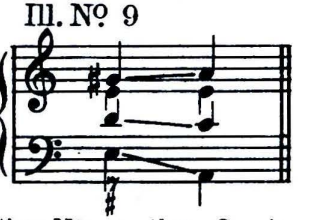
In the key of A major, the dominant seventh chord is E-G♯-B-D, (See Illustration Nº 8. (B is here omitted from the V_7 chord.)

The interval E-G♯ is a *major third.*
The interval E-B is a *perfect fifth.*
The interval E-D is a *minor seventh.*

In the key of A minor, the dominant seventh chord is E-G♯-B-D, (See Illustration Nº 9. (B is here omitted from the V_7 chord.)

The interval of E-G♯ is a *major third.*
The interval of E-B is a *perfect fifth.*
The interval of E-D is a *minor seventh.*

Ill. Nº 9



In the dominant seventh chord of A minor, Illustration Nº 9, the G is chromatically raised, because it is the seventh, or leading note, in the scale of A minor. The seventh of the scale is the third of the dominant seventh chord.

Hence, the dominant seventh chord is the same for the keys A major or A minor.

Since the chromatic alteration of the leading note is universal in minor keys, *the dominant seventh chord is always the same for major and minor modes of any key.*

(2) THE DOMINANT SEVENTH CHORD DEFINES THE KEY BUT NOT THE MODE.

Whenever the chord *E-G♯-B-D* is given, you know *it is the dominant seventh in the key of A.* But from this chord alone it will be impossible to tell whether this key is A major or A minor. The dominant seventh chord, E-G♯-B-D, may resolve into the three-toned chord of A minor, as in Illustration Nº 10; or, into the three-toned chord of A major, as in Illustration Nº 11.

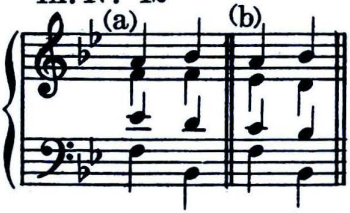
Ill. Nº 10

Ill. Nº 11

When the chord of the resolution is given, and not until then, the mode is defined.

(3) THE DOMINANT SEVENTH CHORD IS FREQUENTLY USED IN THE AUTHENTIC CADENCE.

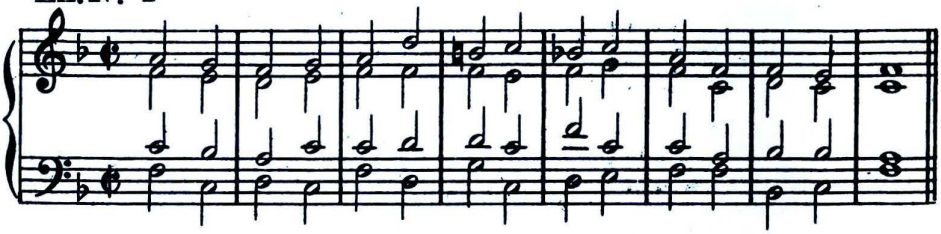
Ill. Nº 12



At (a), the seventh of the dominant is in the tenor voice; at (b), the alto takes the seventh. Both chords are the dominant seventh chords on F, key of B♭; and the progression is V_7-I.

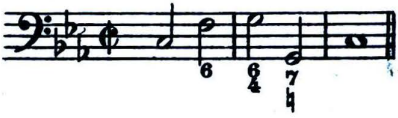
Exercise Nº 1 is to be analyzed in the accompanying examination paper. Exercises Nos. 2 and 3, in the keys of C major and C minor respectively, are to be harmonized in the accompanying examination paper. Notice the use of the dominant seventh chord in the authentic cadence in these exercises.

Ex. Nº 1



Ex. Nº 2

Ex. Nº 3



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS

by ADOLPH ROSENBECKER and DANIEL PROTHEROE

Examination Paper for Lesson No. 37

Name..... { **Class Letter and No.**..... **Account No.**.....

Town.....**State** .....**Percentage**.....

Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

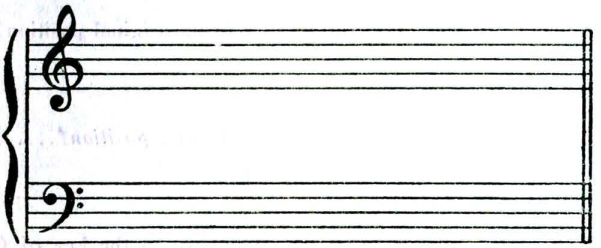
1. Of what intervals is a triad composed?.....

.....

2. Of what intervals is a chord of the seventh composed?.....

.....

3. Write the chords of the seventh on each degree of the scale of G major.....



4. Write the chords of the seventh on each degree of the scale of G minor.....

5. (a) What is meant by the tonic seventh chord?.....

(b) What is meant by the super-tonic seventh chord?.....

(c) What is mean by the mediant seventh chord?.....

(d) What is meant by the sub-dominant seventh chord?.....

(e) What is meant by the dominant seventh chord?.....

(f) What is meant by the sub-mediant seventh chord?.....

(g) What is meant by the leading-tone seventh chord?.....

6. Which of the seventh chords named in Question No. 5 is most important?.....

7. Define consonant triads or chords.....

.....

8. (a) Define dissonant triads or chords.....

.....

(b) What other name is given to dissonant chords?.....

9. Is the chord of the dominant seventh a consonant chord, or is it a discord?.....

10. What is the purpose of introducing discords into harmony writing?.....

.....

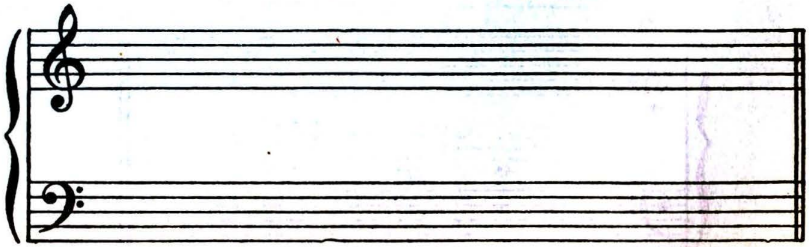
11. (a) When is the chord of the dominant seventh in its original position?.....

.....

(b) When is the chord of the dominant seventh in *root position?*.....

.....

12. Write, in the staff below, the dominant seventh chord in the key of G major (a), in its original position, and (b), in a root position, which is *not* its original position....



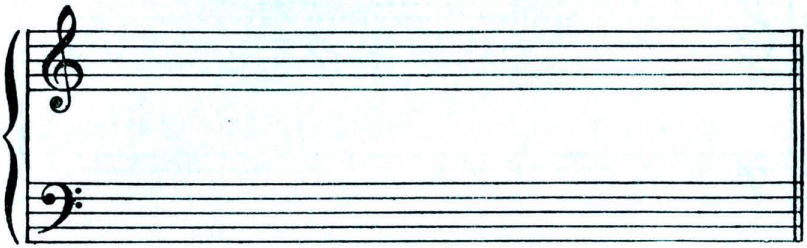
13. Write beneath the chord of No. 12 (a) the complete figuring; and at No. 12 (b) the usual figuring .....

14. Transpose the chords which you wrote in answer to Question No. 12 into the key of G minor; and write beneath the chords the usual figuring.....

15. Write the progression from the chord of the dominant seventh to the tonic triad.....

(a) In the key of B major.....

(b) In the key of B minor.....



16. Analyze the progressions which you wrote in answer to Question No. 13, and compare them, showing why the chord of the dominant seventh is the same for major and minor keys.....

.....

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17. State the second special characteristic of the dominant seventh chord, and explain it by referring to Questions Nos. 15 and 16.....

.....

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18. State the third special characteristic of the chord of the dominant seventh, and explai it by referring to any of the three exercises at the close of the accompanying lesso

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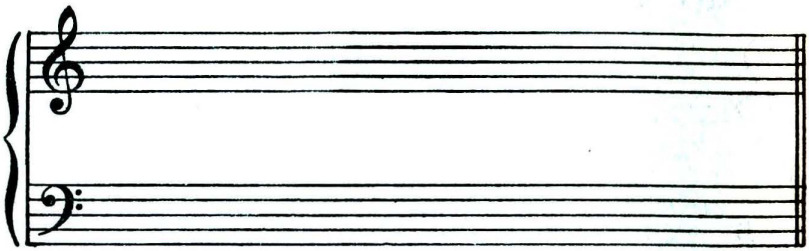
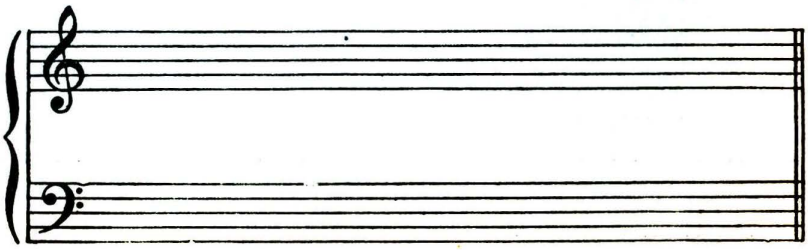
19. Copy Exercise No. 1, and write beneath each chord the correct figuring.....



20. Harmonize Exercise No. 2.....

21. Harmonize Exercise No. 3.....



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Chicago, Ill.

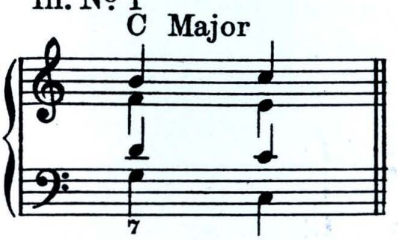
Harmony Lesson Nº 38

Composed and Edited by
ADOLPH ROSENBECKER

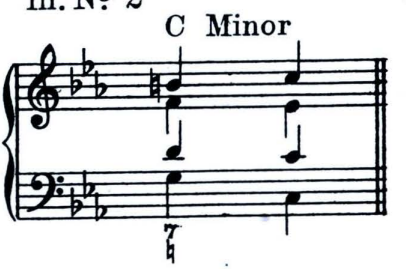
THE NATURAL RESOLUTION OF THE DOMINANT SEVENTH

The simplest and most natural resolution of the chord of the dominant seventh, is into the tonic triad. (See Illustrations Nos. 1 and 2.)

Ill. Nº 1



Ill. Nº 2



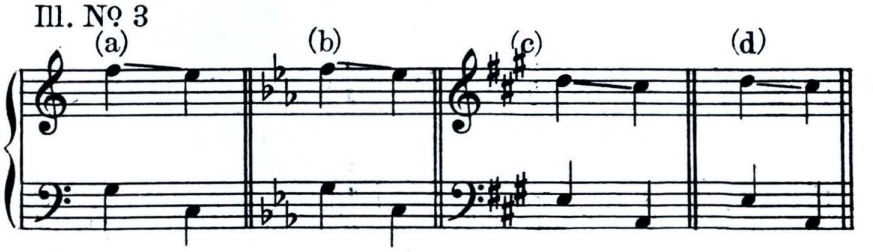
Each one of the important notes in the dominant seventh chord has a natural tendency to resolve.

The root of the dominant seventh chord skips (either a fourth up or a fifth down) *to the root of the tonic chord.*

The third of the dominant seventh chord, being the leading tone of the scale, ascends a half step *to the root of the tonic chord.*

The seventh of the dominant seventh chord decends a half step in the major mode, and a whole step in the minor mode, *to the third of the tonic chord.*

Ill. Nº 3



At (a), Illustration Nº 3, you will notice that the chord is the dominant seventh on G, key of C major, F being the seventh. The seventh naturally falls to the third of the tonic chord.

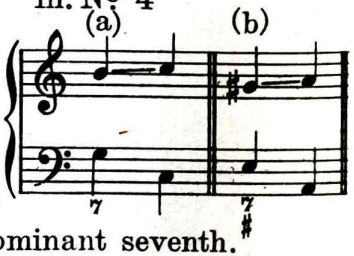
At (b), the same chord on the same root (g) is given, but in this instance the key is C minor. (This illustrates the statement given in Lesson Nº 37, that the chord of the dominant seventh is the same in both major and minor modes of any key).

At (c), the dominant seventh chord on E is given, key of A major.

At (d), the same chord occurs, but in the key of A minor.

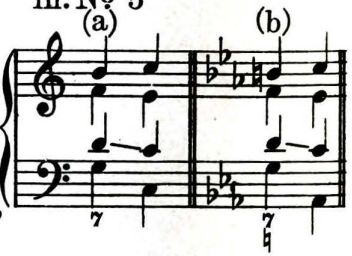
In each case the seventh of the dominant chord falls to the third of the tonic chord.

Ill. Nº 4



In Illustration Nº 4, the third of the chord of the dominant seventh moves upward to the root of the tonic chord. You will notice that the third is resolved in this instance, as it would be were the chord a triad instead of a part of the dominant seventh.

Ill. Nº 5



The fifth, if included in the dominant chord, either descends a step to the root of the tonic chord, or ascends a step to the third.

The descent of the fifth to the root of the tonic chord is usually advisable, as in Illustration Nº 5.

Ill. Nº 6

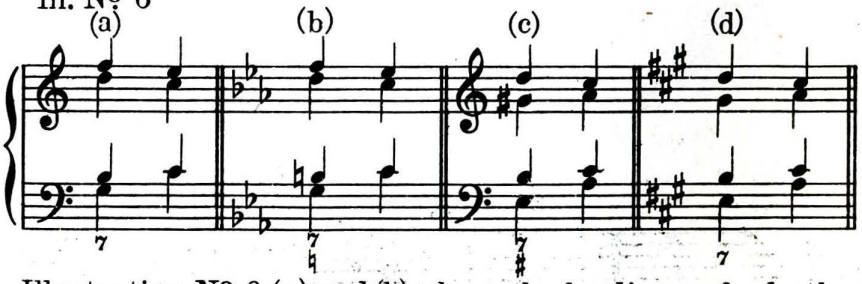


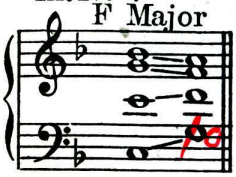
Illustration Nº 6 (a) and (b), show the leading of both the third and fifth of the dominant seventh, to the root tone of the tonic triad; (c) and (d) show the leading of the third to the root of the tonic triad, and the fifth to the third of the tonic triad.

The latter resolution should be used only in case the third of the seventh chord lies in an inner voice, alto or tenor.

The fifth is not necessary to the chord of the dominat seventh, and may be omitted, as in Illustration Nº 8.

We cannot have a fifth in the chord of resolution, if the fifth is included in the dominant seventh chord.

Ill. Nº 7
F Major

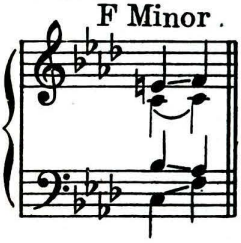


The dominant seventh chord in the key of F major, given in Illustration Nº 7 includes the fifth of the chord. The natural leading calls for the following progressions.

C (root of the	dominant	seventh	chord)	moves to	F	(root of the	tonic	chord)
E (third of the	,,	,,	,,)	,,	,,	F (root of the	,,	,,)
B♭ (seventh of the	,,	,,	,,)	,,	,,	A (third of the	,,	,,)
G (fifth of the	,,	,,	,,)	,,	,,	either F or A of the	,,	,,

In the progression given in Illustration Nº 7 *the dominant seventh chord includes the fifth, but the chord of resolution omits its fifth.*

Ill. Nº 8
F Minor



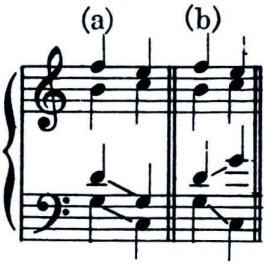
In Illustration Nº 8, the natural resolution of the notes of the dominant seventh requires that one C (root of the dominant seventh chord) progress to the root of the tonic chord, while the other C is held in the same voice, becoming the fifth of the tonic chord. In the progression given in Illustration Nº 8, *the dominant seventh chord omits the fifth, but the chord of resolution includes its fifth.*

The fifth is not an important note in either of the chords studied so far, viz., the tonic chord, or the chord of the dominant seventh. Its importance to the chord depends on the requirements of the voices, or special combinations.

The progressions given you in this lesson require that the various parts should, as far as possible, move to the nearest note in the following chord. This will insure smooth part-writing.

Avoid in your resolutions, incorrect progressions given in Illustration Nº 9.

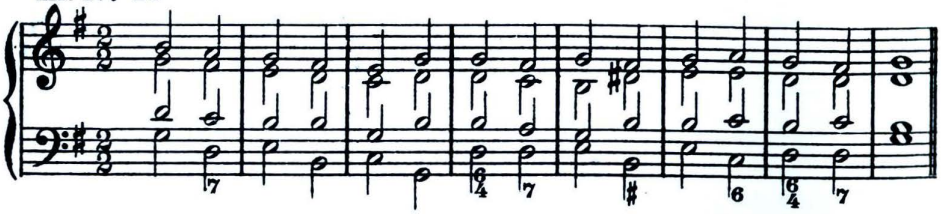
Ill. Nº 9



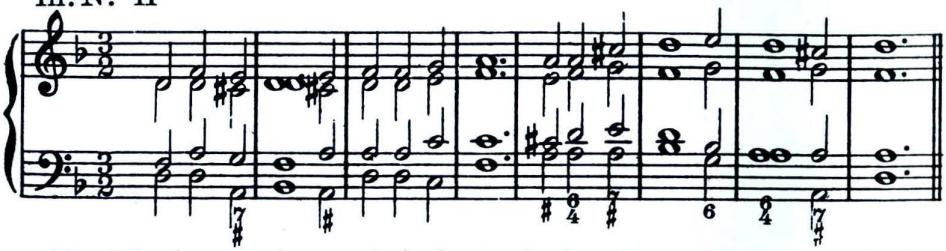
Parallel, or consecutive fifths occur between the tenor and bass voices at (a); at (b), the same kinds of fifths are in the same parts, but in the latter case they are by contrary motion, *which is also objectionable.*

The following will serve as models for the use of the dominant seventh in its root position. Instructions for the transpositions of these models are given in the accompanying examination papers.

Ill. Nº 10

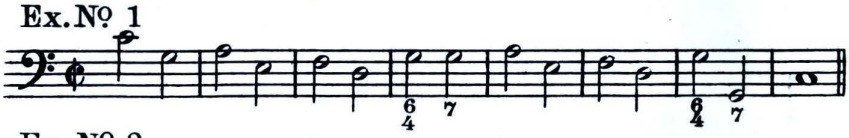


Ill. Nº 11

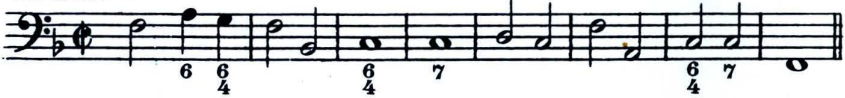


The following exercises are to be harmonized on the accompanying examination paper, according to the rules given in this and in previous lessons.

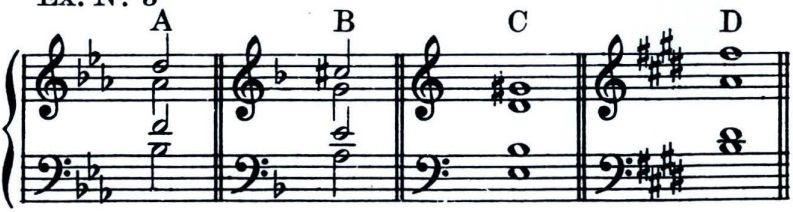
Ex. Nº 1



Ex. Nº 2



Ex. Nº 3



Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS

by ADOLPH ROSENBECKER and DANIEL PROTHEROE

Examination Paper for Lesson No. 38

Name..... ..... { **Class Letter and No.**..... **Account No.**.....

Town.....**State** .....**Percentage**.....

Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What is the *natural resolution* of the chord of the dominant seventh?.....

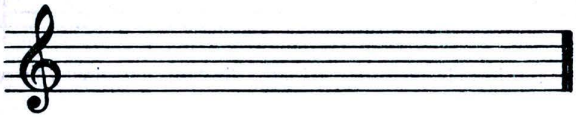
.....

2. (a) What is the natural resolution of each of the three important notes in the chord of the dominant seventh?.....

.....

.....

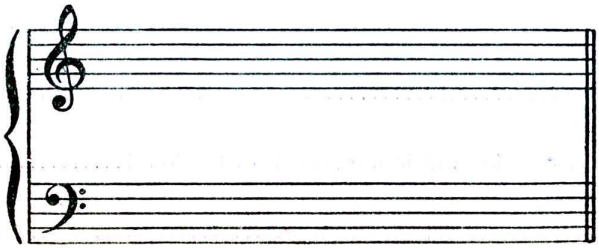
(b) Illustrate each.



3. If the fifth is included in the chord of the dominant seventh, what two resolutions may it have? .....

.....

(b) Illustrate each.



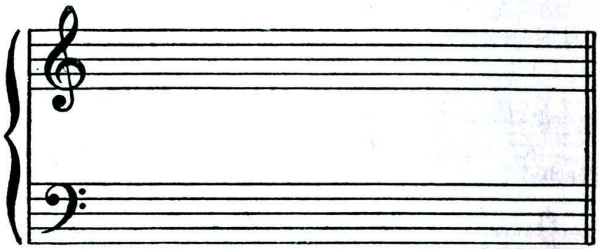
(c) In what case may the second resolution be used?.....

.....

(d) Did you use the second resolution correctly in the chord of Question No. 3 (b)?...

4. (a) Can the fifth be included in both the dominant seventh chord, and in the chord of resolution? .....

(b) Write two progressions from the chord of the dominant seventh to the tonic triad, in the key of F minor, *including* the fifth in the *dominant seventh* chord in the first progression, and including the fifth in the *tonic triad* in the second progression .....



5. Analyze the progressions in each voice in the first progression you wrote in answer to Question No. 4 (b).....

.....

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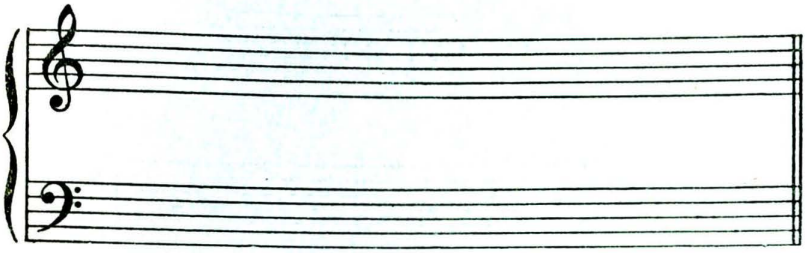
.....

.....

6. What rule of progression will insure smooth part-writing?.....

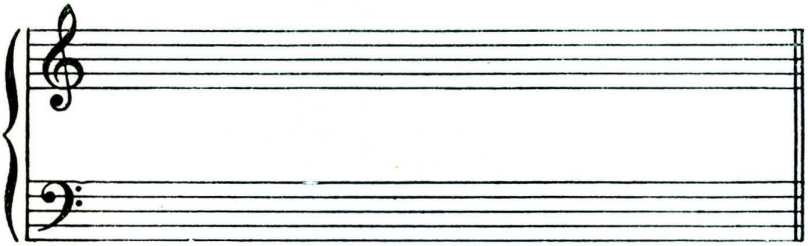
.....

7. Transpose Illustration No. 10 into the key of E. Transpose the bass voice first, by observing the *scale degree* of each note.....



8. Transpose Illustration No. 11 into the key of E minor.....

9. Harmonize Exercise No. 1.....



10. Harmonize Exercise No. 2.....

11. (a) Write resolutions for the chords given in Exercise No. 3.....

(b) Name the exact key in which these resolutions occur.....

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Harmony Lesson Nº 39

Composed and Edited by
ADOLPH ROSENBECKER

APPROACHING THE CHORD OF THE DOMINANT SEVENTH

The chord of the dominant seventh is a discord (See Lesson Nº 37), and the seventh of the chord is the dissonant element. Hence any interval including this dissonant note must be approached with care.

The interval between the root and the seventh of the dominant seventh chord is a *minor seventh;* and this interval should not be approached by similar motion. Similar motion toward the minor seventh, as given in Illustration Nº 1, is unmusical; while the progressions into the seventh by contrary or oblique motion, as given in Illustration Nº 2, are pleasing to the ear.

Ill. Nº 1

Ill. Nº 2

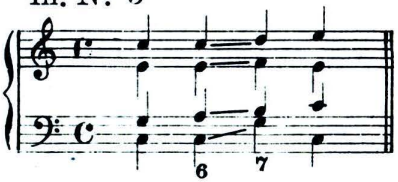
The interval between the third and seventh of a dominant seventh chord is a *diminished fifth,* and should not be approached by similiar motion. The approach to the dominant seventh chord by similar motion towards the dissonant interval of the diminished fifth, as given in Illustration Nº 3, is unmusical; while the progression into the seventh by the employment of contrary motion towards the dissonant interval, as given in Illustration Nº 4 is pleasing and satisfactory.

Ill. Nº 3

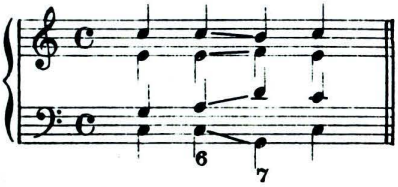
Ill. Nº 4

Analyze the progression into the chord of the dominant seventh, taking precaution that the progression shall include contrary motion between those intervals just described. In the progression given in Illustration Nº 5, both of the intervals mentioned were approached by similar motion; while in Illustration Nº 6, the same intervals were approached by contrary motion, which is the correct progression.

Ill. Nº 5



Ill. Nº 6



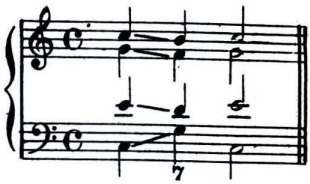
APPROACHING THE DOMINANT SEVENTH CHORD FROM THE TONIC TRIAD

When approaching the dominant seventh chord from the *root position of the tonic,* it is possible to have the upper three voices move very smoothly. The bass is the only voice which needs to skip.

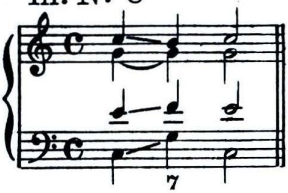
In Illustration Nº 7, the soprano, alto and tenor all move diatonically.

Notice how melodiously and smoothly the parts lead. The same chords can be arranged also in the following manner.

Ill. Nº 7



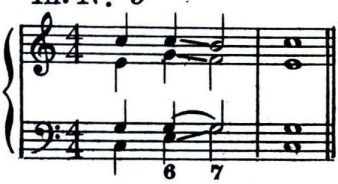
Ill. Nº 8



In Illustration Nº 8, the seventh of the chord is taken by the tenor, while in Illustration Nº 9, it is taken by the alto. In each case, however, the voices move to the nearest note in the dominant seventh chord.

In the following Illustration, you will notice that the dominant seventh chord is approached *through the first inversion* of the tonic triad. *The same principle of diatonic progression into the dominant seventh chord must be observed in progressing from the tonic triad into the dominant seventh chord, whether the tonic triad is in root position, or either inversion.*

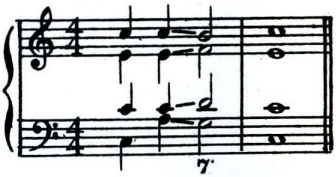
Ill. Nº 9



APPROACHING THE DOMINANT SEVENTH CHORD FROM THE SUB-MEDIANT TRIAD

The dominant seventh chord can be approached from the triad on the sixth degree of the scale - the sub-mediant triad. In this progression, as in the previous one, the voices, with the exception of the bass voice, should move diatonically into the nearest notes of the dominant seventh chord.

Ill. Nº 10

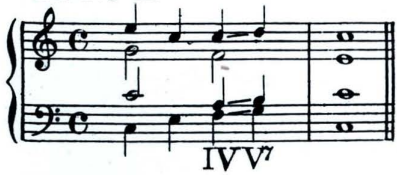


APPROACHING THE DOMINANT SEVENTH CHORD FROM THE SUB-DOMINANT TRIAD

When the dominant seventh chord follows that of the sub-dominant triad, the fifth of the dominant seventh chord (root position) must be omitted, in order to avoid parallel fifths.

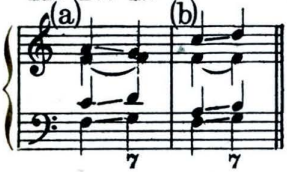
It is easy to fall into errors such as are displayed in the following illustration:

Ill. Nº 11



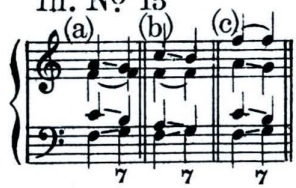
NOTE: The fifth of any chord may be omitted when necessary, as it is the least important note in the chord. When the fifth is omitted, it is usually best in three-toned chords to triple the root, although both the root and the third may sometimes be doubled.

Ill. Nº 12



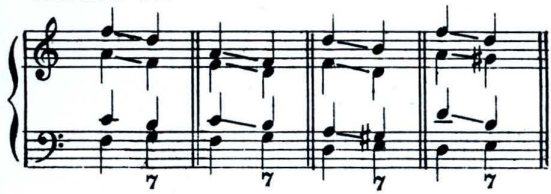
In Illustration Nº 12, notice the parallel fifths at (a) between the tenor and bass parts; and at (b), where we have the same objectional progression between the soprano and bass. In both cases, the chord of the dominant seventh is preceded by the triad on the sub-dominant. The correct resolution is given in Illustration Nº 13. By analyzing Illustration Nº 13, you will find that at (a), (b) and (c) the fifth of the dominant seventh is omitted.

Ill. Nº 13

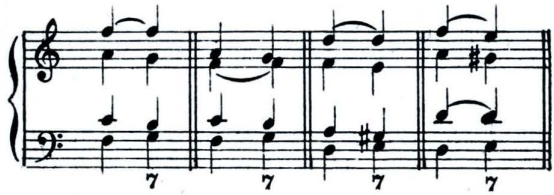


When approaching the dominant seventh chord from the sub-dominant triad, *undesirable skips cannot be avoided if the fifth is included in the dominant seventh chord.* Compare the progressions in Illustrations Nos. 14 and 15. The sub-dominant chords in the keys of C major and A minor, progress in Illustration Nº 14, into the dominant seventh chords *including the fifth.* The undesirable skips which were thus necessarily introduced, are marked with heavy lines. In Illustration Nº 15, the same sub-dominant chords progressed into dominant seventh chords *omitting the fifth.* The undesirable skips were by this means in each case avoided. Notice how much smoother and more melodious are the latter progressions. The dominant seventh chords in Illustration Nº 15, in each case double the root. In the accompanying examination paper, you will be instructed to double another note, the third of the dominant seventh chord in these progressions; and then state which progressions you consider more musical, those you have written, or those given in Illustration Nº 15.

Ill. Nº 14

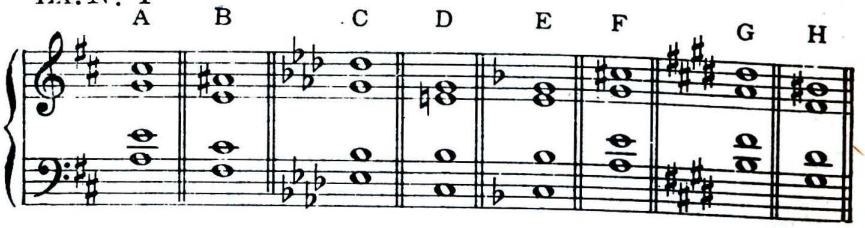


Ill. Nº 15



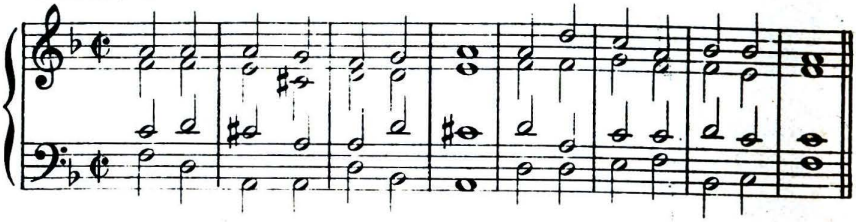
The dissonant chords in Exercise Nº 1 are to be resolved in the accompanying examination papers according to the rules given in this lesson.

Ex. Nº 1



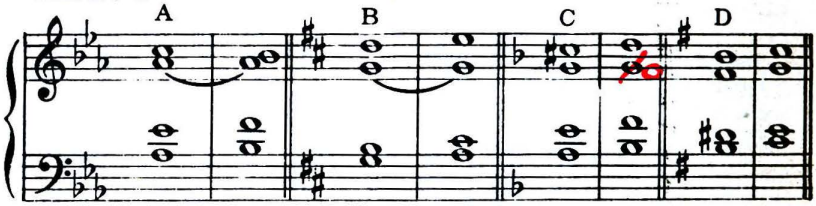
The chords in Exercises Nos. 1 and 2 are to be analyzed in the accompanying examination paper.

Ex. Nº 2



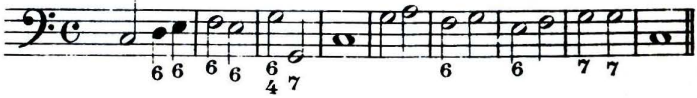
The faulty progression of chords given in Exercise Nº 3 are to be corrected in the accompanying examination paper.

Ex. Nº 3

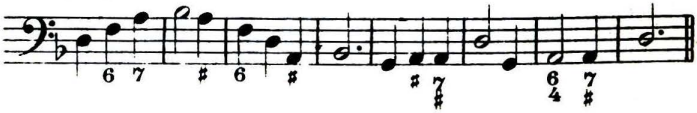


The bass melodies given in Exercises Nos. 4 and 5 are to be harmonized in the accompanying examination paper.

Ex. Nº 4



Ex. Nº 5



SIEGEL-MYERS
Correspondence School of Music
CHICAGO, ILL.

Examination Paper **Harmony Lesson No. 39**

Name.....**Class Letter and No**..... .....

Town.....**State**.....**Percentage**.....

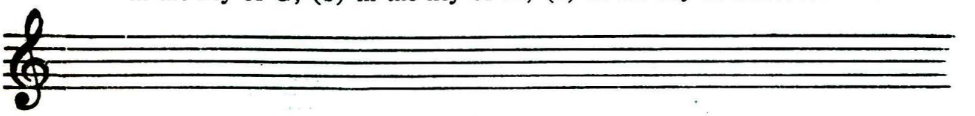
Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

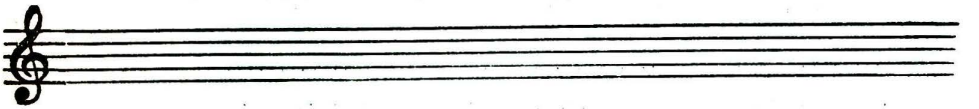
1. Define a discord.....
.....

2. (a) Is similar motion towards a dissonant interval advisable?.....

   (b) Illustrate the correct approach of the minor seventh from the tonic triad, (a) in the key of G; (b) in the key of D; (c) in the key of A.....



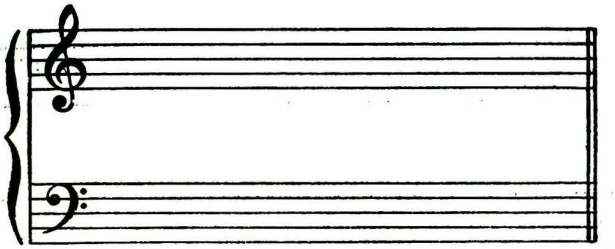
   (c) Illustrate the correct approach of the diminished fifth from the tonic triad, (a) in the key of F; (b) in the key of B flat; (c) in the key of E flat.....



3. (a) What is meant by *diatonic progression?*.....
.....

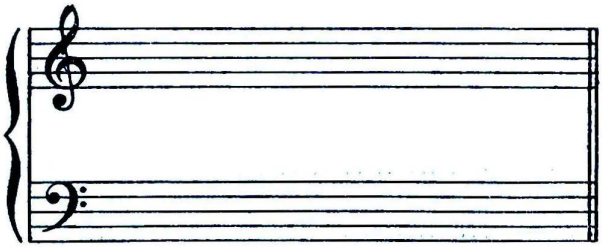
   (b) Why is diatonic progression used when approaching the dominant seventh chord from the tonic triad?.....

   (c) Write a correct, melodious and smooth progression into the dominant seventh chord from the tonic triad, (a) in the key of E major; (b) in the key of E minor.....



Note:—*Be sure to write key signatures.*

(d) Write a correct and smooth progression into the dominant seventh chord from the first inversion of the tonic triad, (a) in the key of A flat major; (b) in the key of A flat minor.....



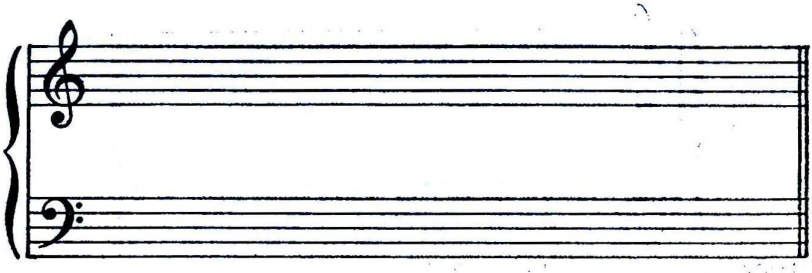
4. (a) Write an approach of the dominant seventh chord from the sub-mediant triad, (a) in the key of A major; (b) in the key of A minor.....

(b) How should the voices move in the above progression?.....

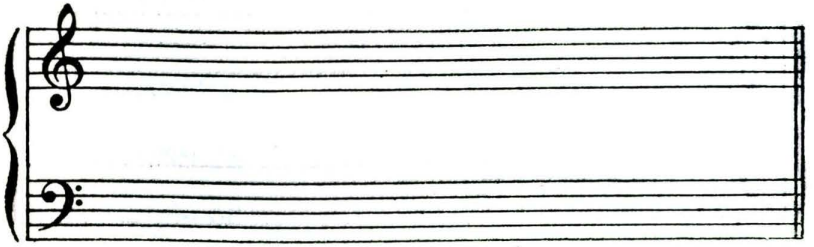
.....

5 (a) When the dominant seventh chord is approached from the sub-dominant triad, what faulty progression results if the fifth is included in the dominant seventh chord? .....

(b) Illustrate the faulty and the correct progressions from the sub-dominant triad to the dominant seventh chord in the keys of G major and G minor.....



6. (a) Alter the progressions given in Illustration No. 15 by doubling *the third of the dominant seventh chord* instead of the root.....



(b) Compare the progressions you have just written with those given in Illustration No. 15. Which do you consider more musical? State as many reasons as you can supporting your opinion.....

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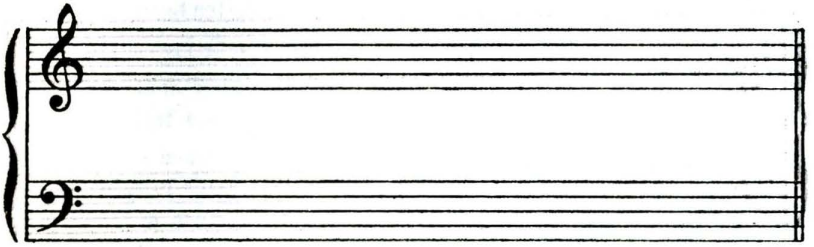
.....

7. Resolve the chords given in Exercise No. 1. Write above each resolution the name of the key in which it occurs. Notice that the chords marked A, C, E and G are in major keys, while those marked B, D, F and H are in minor keys.



8. Analyze the chords in the last four measures of Exercise No. 2. Roman numerals may be used to designate chords, and Arabic numerals to designate inversions or chords of the seventh.....

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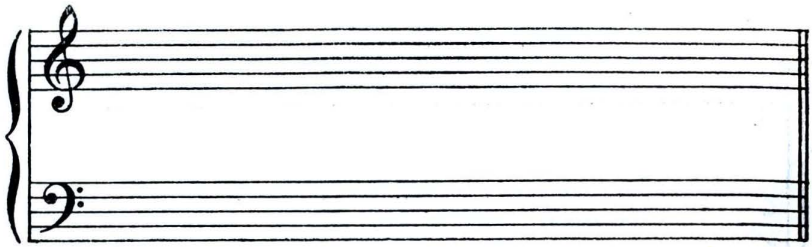
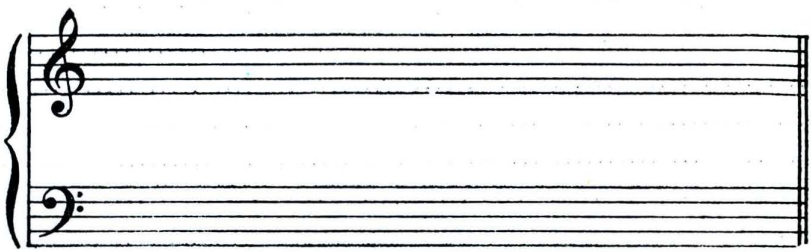
9. Correct the faulty progressions given in Exercise No .3. Name the fault in each case.

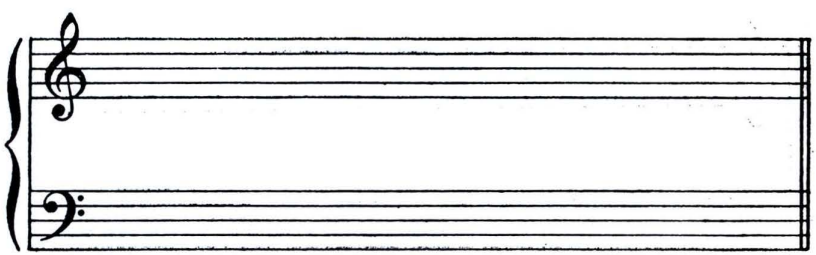


10. Harmonize the bass melody given in Exercise No. 4.....



11. (a) In what key is the bass melody given in Exercise No. 5 written?.....

(b) Harmonize it.....



SIEGEL-MYERS
Correspondence School of Music
Chicago, Ill.

Harmony Lesson Nº 40

Composed and Edited by
ADOLPH ROSENBECKER

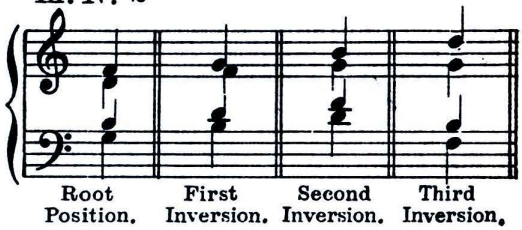
INVERSIONS OF THE DOMINANT SEVENTH CHORD

The principle of inversion is applied to four-toned chords as well as to triads, and the inversion is effected in the same manner. As the triad is composed of *three* notes, so it has *three positions;* viz., root position, first inversion, and second inversion. (See Illustration Nº 1.)

Ill. Nº 1

Chords of the seventh, being composed of *four* notes, have *four positions;* viz., root position, and three inversions. We will now consider the inversions of the chord of the dominant seventh. This chord, in the key of C, is given in its root position, and in its three inversions, in Illustration Nº 2, the positions printed below.

Ill. Nº 2



The chord is in *root position* when its *fundamental or root note* is the lowest note, regardless of the positions of the other notes.

The chord is in its *first inversion* when *the third* of the chord is the lowest note, regardless of the positions of the other notes.

The chord is in its *second inversion* when *the fifth* of the chord is the lowest note, regardless of the positions of the other notes.

The chord is in the *third inversion* when *the seventh* of the chord is the lowest note, regardless of the positions of the other notes.

The complete figuring for chords of the dominant seventh, giving the relative position of each note from the lowest note, is as follows:

Root Position	7 5 3
First Inversion	6 5 3
Second Inversion	6 4 3
Third Inversion	6 4 2

As the root and the seventh of the original chord are the two characteristic notes that define the chord, these same two notes

are sufficient to name the position. They are easily found, as they are the two contiguous notes in the seventh chord.

The following figuring is, then, sufficient to define the positions of chords of the dominant seventh.

Root Position, figured 7, called The Chord of the Seventh.
First Inversion, figured $\frac{6}{5}$, called The Chord of the Six-five.
Second Inversion, figured $\frac{4}{3}$, called The Chord of the Four-three.
Third Inversion, figured 2, called The Chord of the Second.

NOTE: The figuring, 7, for the root position, defines the position of the seventh of the chord, and the root of the chord is the lowest note.

The figuring, $\frac{6}{5}$, for the first inversion, defines the position of both the seventh and the root from the lowest note, which is the third of the original chord.

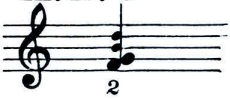
The figuring, $\frac{4}{3}$, for the second inversion, defines the position of both the seventh and the root from the lowest note, which is the fifth of the original chord.

The figuring, 2, for the third inversion, defines the position of the root of the chord, and the seventh is the lowest note.

Ill. Nº 3

Ill. Nº 4

Ill. Nº 5



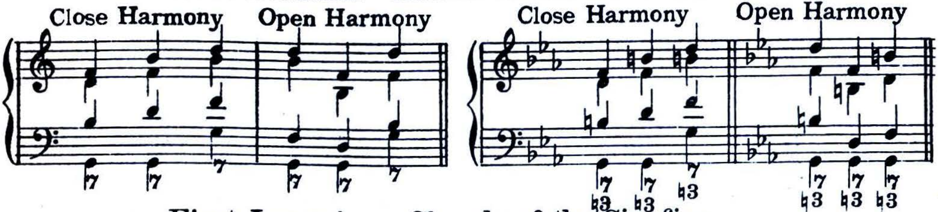
Ill. Nº 6

Har. L. 40.

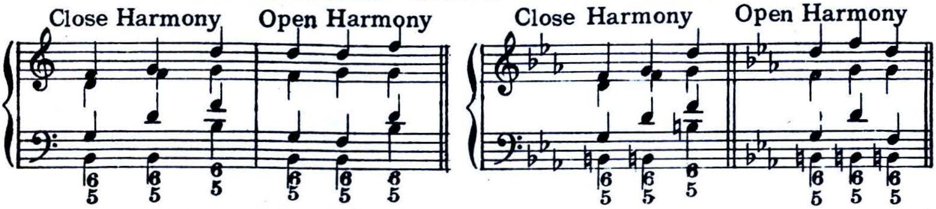
Hence, the figuring we give in each case defines the position of the *characteristic notes, the root and the seventh.* Notice that these two notes are *at the top of the chord* in the first inversion, (See Illustration Nº 3); *in the middle* of the chord in the second inversion, (See Illustration Nº 4); *at the bottom* of the chord in the third inversion, (See Illustration Nº 5); while in root position these two notes are widely separated, (See Illustration Nº 6). The various positions of these two characteristic notes make the chords decidedly individual in character, and distinctive in effect. In the analysis of musical compositions, you will find masters give a decided preference to certain forms of this chord, or to some peculiar treatment of the chords.

Ill. Nº 7 Ill. Nº 8

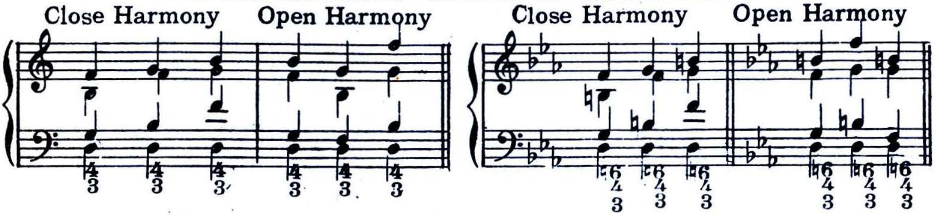
Root Position - Chords of the Seventh.



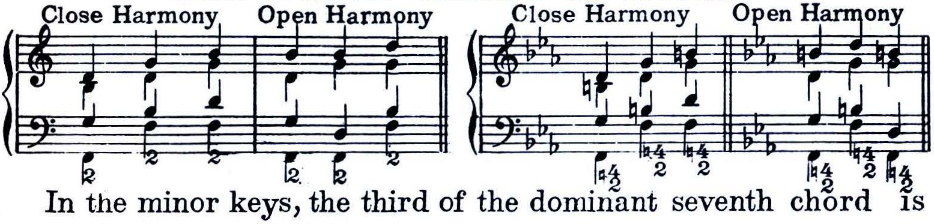
First Inversion - Chords of the Six-five.



Second Inversion - Chords of the Four-three.



Third Inversion - Chords of the Second.



In the minor keys, the third of the dominant seventh chord is raised a chromatic half-step, in inversions as well as in root positions. The figuring of the chords in the minor, therefore, must include the interval which is chromatically altered. (See Illustration Nº 8). The figuring for the root position, in the minor, is $\begin{smallmatrix}7\\ \natural 3\end{smallmatrix}$ $\left(\begin{smallmatrix}7\\ \not{3}\end{smallmatrix}\right)$, $\begin{smallmatrix}7\\ \sharp 3\end{smallmatrix}$ $\left(\begin{smallmatrix}7\\ \not{3}\end{smallmatrix}\right)$, or $\begin{smallmatrix}7\\ \times 3\end{smallmatrix}$ $\left(\begin{smallmatrix}7\\ \not{3}\end{smallmatrix}\right)$, depending on the key in which the chord is written.

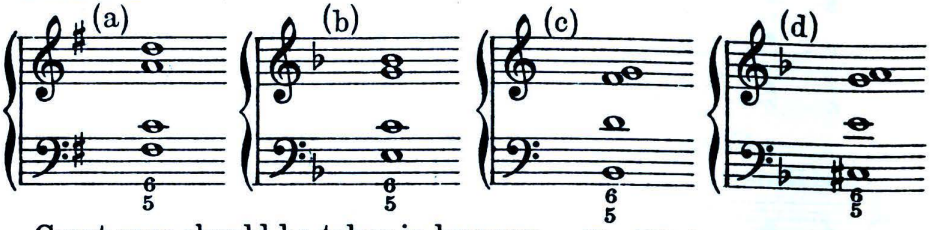
The figuring for the first inversion, in the minor, is the same as in the major; viz. , the chromatically altered interval occurs here in the lowest voice.

The figuring for the second inversion, in the minor, is $\begin{smallmatrix}\natural 6\\ 4\\ 3\end{smallmatrix}$ $\left(\begin{smallmatrix}\not{6}\\ 4\\ 3\end{smallmatrix}\right)$, $\begin{smallmatrix}\sharp 6\\ 4\\ 3\end{smallmatrix}$ $\left(\begin{smallmatrix}\not{6}\\ 4\\ 3\end{smallmatrix}\right)$, or $\begin{smallmatrix}\times 6\\ 4\\ 3\end{smallmatrix}$ $\left(\begin{smallmatrix}\not{6}\\ 4\\ 3\end{smallmatrix}\right)$

The figuring for the third inversion, in the minor, is $\begin{smallmatrix}\natural 4\\ 2\end{smallmatrix}$ $\left(\begin{smallmatrix}\not{4}\\ 2\end{smallmatrix}\right)$, $\begin{smallmatrix}\sharp 4\\ 2\end{smallmatrix}$ $\left(\begin{smallmatrix}\not{4}\\ 2\end{smallmatrix}\right)$, or $\begin{smallmatrix}\times 4\\ 2\end{smallmatrix}$ $\left(\begin{smallmatrix}\not{4}\\ 2\end{smallmatrix}\right)$

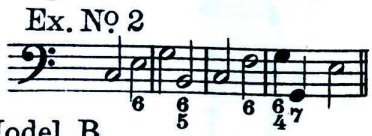
In the accompanying examination paper, you are to add to each of the discords given in Exercise Nº 1, triads of resolution. Write beneath the triads the correct Roman numeral.

Ex. Nº 1

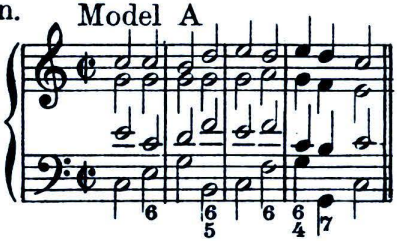


Great care should be taken in harmonizing the following exercises. Two models for the harmonizing of these exercises are given.

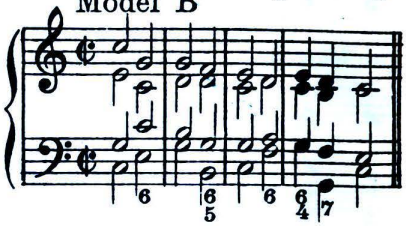
Ex. Nº 2



Model A

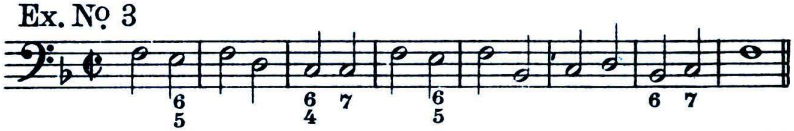


Model B

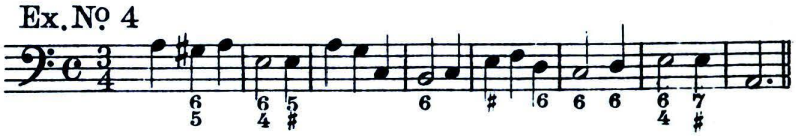


In adding parts to a figured bass, there are opportunities to give different melodies, in the upper voices, as the student will notice. The chords in the above models are exactly the same, although the parts are arranged differently. Keep in mind all the time the rule with regard to *progressing to the nearest note in the succeeding chord,* in order to avoid unnecessarily large skips.

Ex. Nº 3



Ex. Nº 4



You are given, in Exercises Nos. 3 and 4, bass melodies, which are to be harmonized in the accompanying examination paper. Triads in root position are to be written on the notes having no figuring given.

egel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS
by ADOLPH ROSENBECKER and DANIEL PROTHEROE

Examination Paper for Lesson No. 40

e..... ..... { **Class Letter and No.**..... **Account No.**.....

n.....**State** .....**Percentage**.....

ite name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

When is the dominant seventh chord in root position?.....

.....

.....

When is the dominant seventh chord in its first inversion?.....

.....

.....

When is the dominant seventh chord in its second inversion?.....

.....

.....

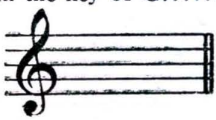
When is the dominant seventh chord in its third inversion?.....

.....

.....

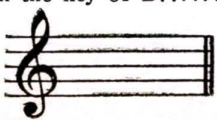
Write the original position and the three inversions of the dominant seventh chord, taking Illustration No. 2 as a model:

(a) In the key of G.....

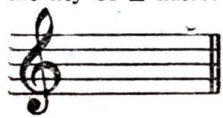


(b) In the key of F.....

(c) In the key of B.....



(d) In the key of E flat.....



6. (a) Write the complete figuring for the four positions of the dominant seventh chord.

.....

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.....

.....

(b) Write the figuring for four positions of the dominant seventh chord which is sufficient to define the positions, and which will be used in these lessons.....

.....

.....

.....

.....

(c) Explain why this figuring is sufficient.....

.....

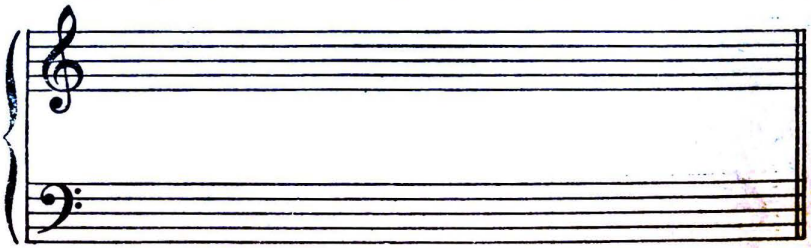
.....

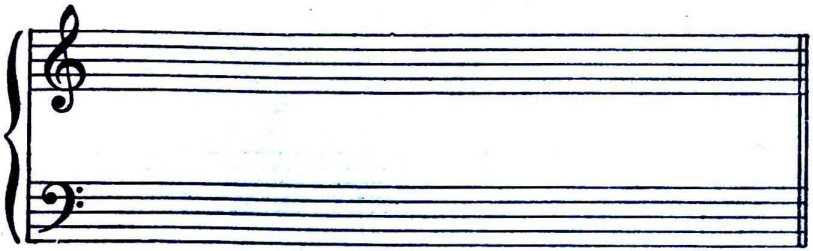
7. (a) Name the two characteristic notes in the dominant seventh chord.....

.....

(b) Using Illustrations Nos. 3, 4, 5 and 6 as models, show the position of these two characteristic notes in the positions of the chord, in the keys of A major and A minor .....

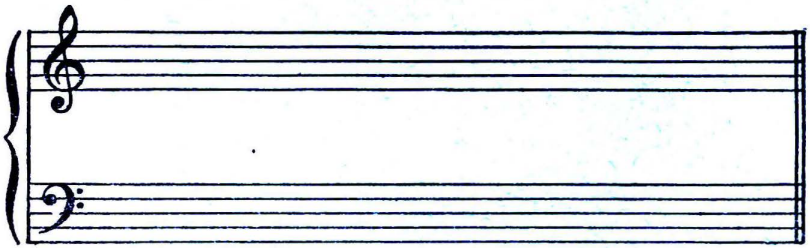
8. Write, in *close harmony,* in the four positions, the chords of the dominant seventh, in the keys of D major and D minor. Add to the figuring of the chords in the minor key, whatever is necessary to indicate the chromatic alteration.....





Note:—In giving a list of chords such as is found in Illustrations Nos. 7 and 8 of the lesson sheet, some chords are given which it is not advisable for you to use *in chord progressions in four-part writing.* Remember your instructions in regard to writing chords in which the voices, especially the upper three voices, should be about equidistant. Be careful that the interval between the alto and soprano, or between the alto and tenor, is never greater than an octave.

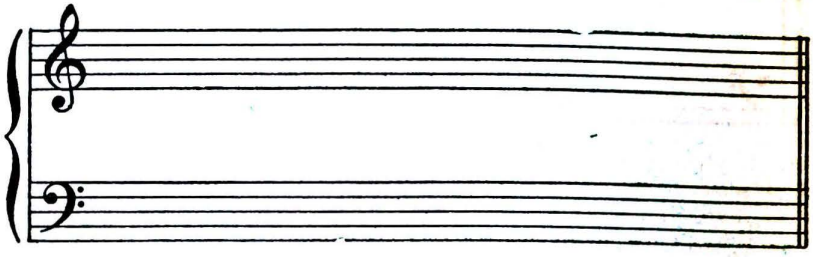
9. Add to the discords given in Exercise No. 1, triads of resolution. Write beneath the triads the correct Roman numeral.....



10. Write two harmonizations for the bass melody given in Exercise No. 3. Follow carefully the figured bass notation, but arrange a different soprano part each time.

11. (a) In what key is Exercise No. 4 written?.....

(b) Harmonize the bass melody given in Exercise No. 4.....



SIEGEL-MYERS
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Chicago, Ill.

Harmony Lesson Nº 41

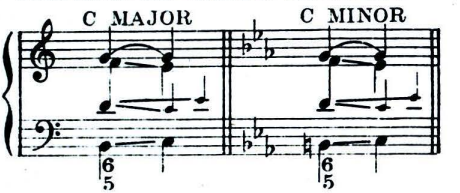
Composed and Edited by
ADOLPH ROSENBECKER

INVERSIONS OF THE DOMINANT SEVENTH CHORD, AND THEIR NATURAL RESOLUTIONS

The simplest and most natural resolution of the chord of the dominant seventh, in its inversions, as well as in root position, is into the tonic triad; and each note has a natural tendency to resolve, very similar to its tendency when the chord is in root position. Refer to Lesson Nº 38, page 1, and compare the resolutions there given of the dominant seventh chord (root position), with the resolutions in Illustration Nº 1.

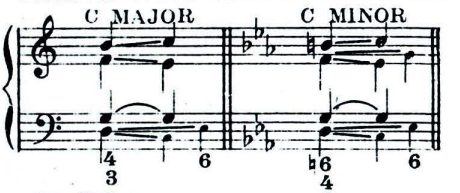
Ill. Nº 1 (a)

First Inversion Chord of the six-five



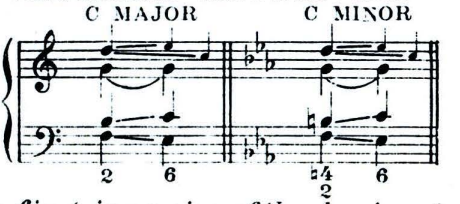
Ill. Nº 1 (b)

Second Inversion Chord of the four-three



Ill. Nº 1 (c)

Third Inversion Chord of the Second



The root of the original chord, not being in the bass voice in any of the inversions, *is carried in the same voice into the succeeding* tonic triad.

The third of the original chord tends upward to the root of the tonic triad.

The seventh of the original chord tends downward a half-step in the major and a step in the minor *to the third of the tonic triad.*

The fifth of the original chord may either rise or fall a scale degree.

In the progressiom from the inversions to the tonic triad, given in Illustration Nº 1(a),(b) and (c), the voices all move according to their natural tendencies.

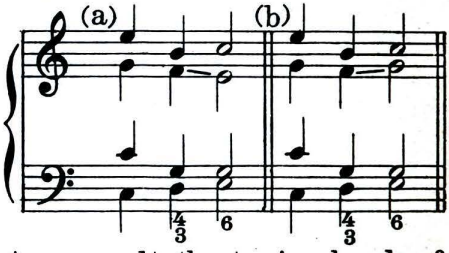
In the natural resolution of the first inversion of the dominant seventh chord into the tonic triad, Illustration Nº 1(a), either the root or the third of the tonic triad is doubled, according to the

progression of the third of the six-five chord (the fifth of the original dominant seventh chord). The progression downward to the root of the tonic chord produces the more desirable chord of resolution, and is given first in the Illustration.

In the natural resolution of the second inversion of the dominant seventh chord into the tonic triad, the bass note either descends one scale degree to the root of the tonic triad, or ascends one scale degree to the third of the tonic triad. (Illustration Nº 1 (b)). In other words, the progression is either into the root position of the tonic triad, or into the first inversion.

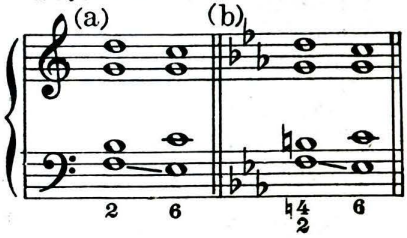
In case the bass of the chord of the four-three descends to the root of the tonic chord, the progression will usually remain as given in Illustration Nº 1 (b). In case the bass of the chord of the four-three ascends to the third of the tonic triad, i. e., enters, or progresses into, the first inversion of the tonic chord, the third of the chord of the four-three (the seventh of the original chord) may either descend to the third of the tonic chord of the sixth, as has been given, or ascend to the fifth of that chord. In Illustration Nº 2 (a), the third of the chord of the four-three descends to the third of the tonic chord, while at (b), it ascends to the fifth. As a result, the tonic chord of the sixth at (a) doubles its third, while at (b) the fifth of the chord is doubled, usually considered a better chord.

Ill. Nº 2



In the natural resolution of the third inversion of the dominant seventh chord into the tonic triad, the natural tendency of the seventh, which in the inversion is the lowest note, is to resolve downward into the third of the tonic triad. In this case, the chord of the second leads into the first inversion of the tonic triad. The other voices follow their natural tendencies in their resolutions. (See Illustration Nº 3).

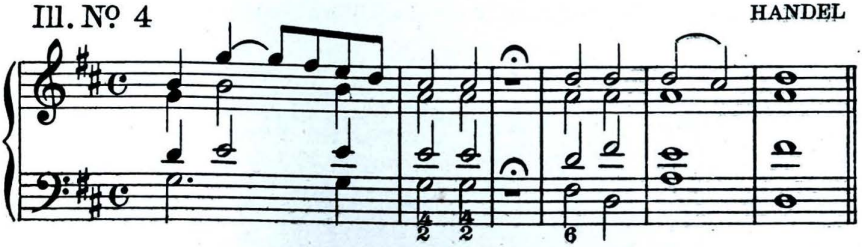
Ill. Nº 3



Some composers make a long pause after the chord of the second before proceeding to the chord of the resolution. An excellent example of this is found in the close of the noted Amen Chorus from Handel's Messiah.

Ill. Nº 4

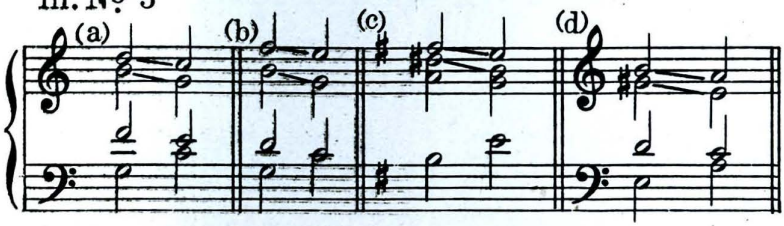
HANDEL



In previous lessons we have spoken of the natural tendency of the leading note to proceed upward to the tonic. This is particularly the case in the progression from the dominant to the tonic chords. When the leading note happens to be one of the middle voices, this tendency is not so marked, because the leading note is somewhat obscured by the outside voices, and is therefore not so prominent.

When the third of the dominant seventh chord lies in one of the inner voices, and the bass skips upward a fourth to the root of the tonic chord of resolution, the third can proceed downward to the fifth of the tonic chord, in contrary motion to the bass, as shown in the following illustration.

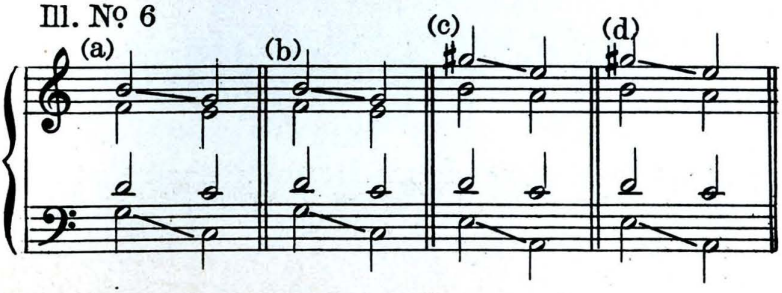
Ill. Nº 5



In Illustration Nº 5 the dominant seventh chord is given with G as the root at (a) and (b). The third of the chord, "B," descends to the fifth of the chord of resolution; the bass skips upward to the tonic or root tone of the chord of resolution. At (c), we have the dominant seventh on B, scale of E minor, and the third, "D#," proceeds downward to the fifth of the chord of resolution, the tonic triad of E minor. At (d), the chord is that of the dominant seventh on E, scale of A minor, and the third, "G#," descends to E in the chord of resolution.

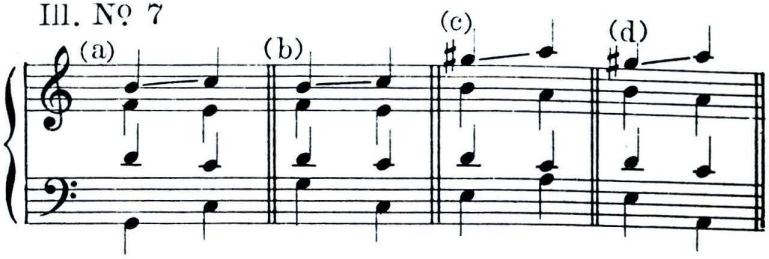
But if the third of the dominant seventh chord lies in the soprano, or upper part, *it must resolve upward*, otherwise we should have the following faulty progressions.

Ill. Nº 6



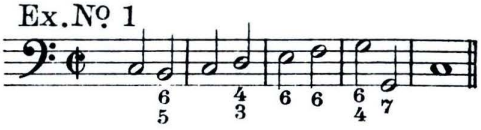
The connection of the dominant chord, whether triad or chord of the seventh, with the tonic triad, can never take place in such a way that the root and third of the dominant seventh chord proceed downward into the root and fifth of the tonic triad, which they do in Illustration Nº 6. Compare the resolutions in Illustration Nº 6, with the natural resolution of the third upward to the tonic, given in Illustration Nº 7, and you will observe at once the correct progression.

Ill. Nº 7

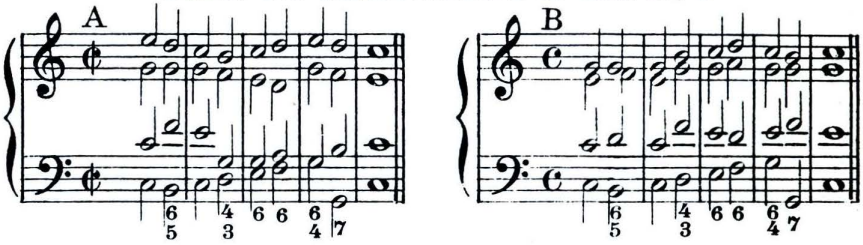


As we have opportunities, in adding parts to a figured bass, of writing exercises in several ways, the student will be asked to harmonize the exercises in more ways than one. As a model, we add two harmonizations of the bass melody given in Exercise Nº 1.

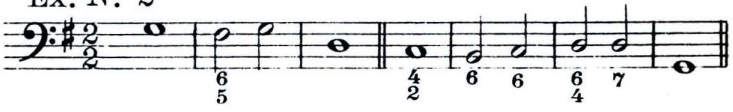
Ex. Nº 1



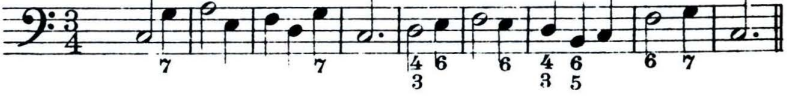
Model for harmonization of Ex. Nº 1



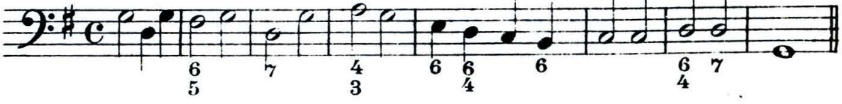
Ex. Nº 2



Ex. Nº 3



Ex. Nº 4



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Examination Paper **Harmony Lesson No. 41**

Name..... **Class Letter and No.**..... .....

Town..... **State**..... **Percentage**.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. (a) What is the natural resolution of each of the notes in the dominant seventh chord, whether the chord be in root position or in an inversion?.....

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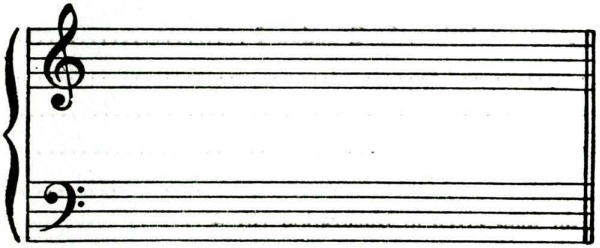
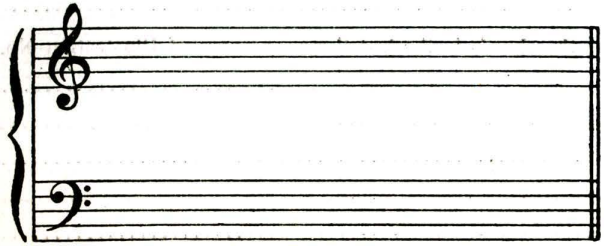
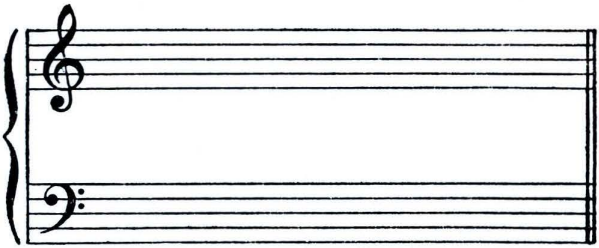
(b) Illustrate this natural resolution in each of the three inversions, in the keys of G major and G minor, taking Illustration No. 1 as a model.....







2. Analyze the progression from the first inversion of the dominant seventh chord into the tonic triad which you have just written, stating what is usually the best method of resolution.....

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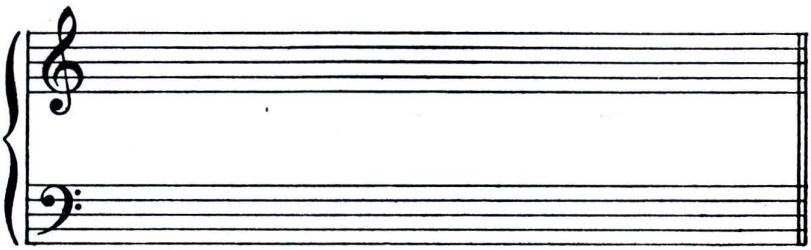
3. (a) Give two illustrations of the resolution of the second inversion of the dominant seventh chord, when the bass rises one scale degree to the third of the tonic chord .....



(b) Analyze your resolutions in Question 3 (a).....

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4. (a) Explain the *hold* given in Illustration No. 4.....

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(b) Analyze the chords in the last three measures of Illustration No. 4.....

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5. (a) State the natural tendency of the leading note to resolve, and cases in which other resolutions of the leading note are allowed.....

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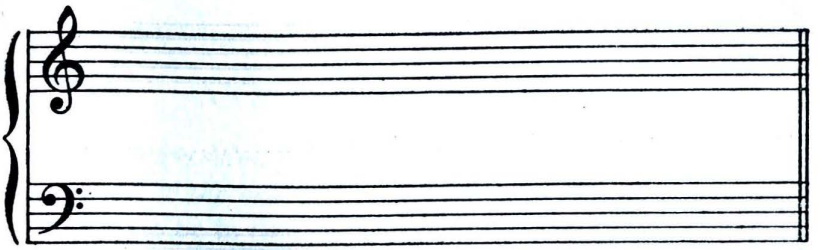
(b) Illustrate .....



6. (a) Compare Illustrations Nos. 6 and 7.....

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(b) State the rule violated in Illustration No. 6.....

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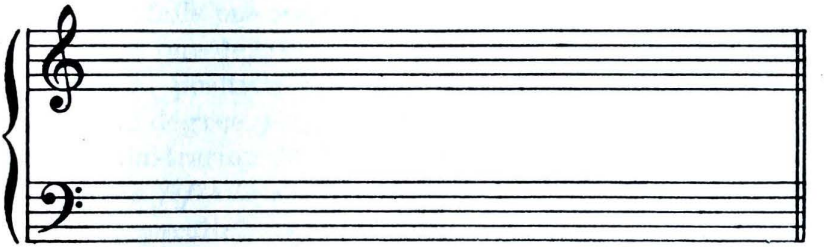
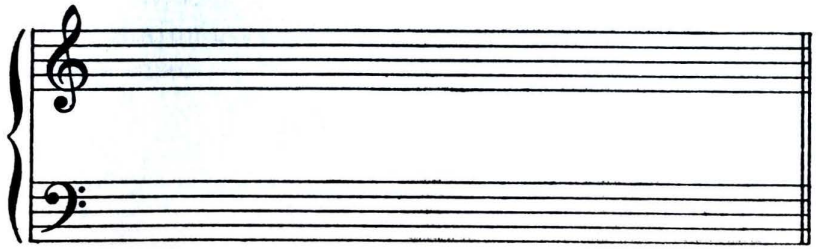
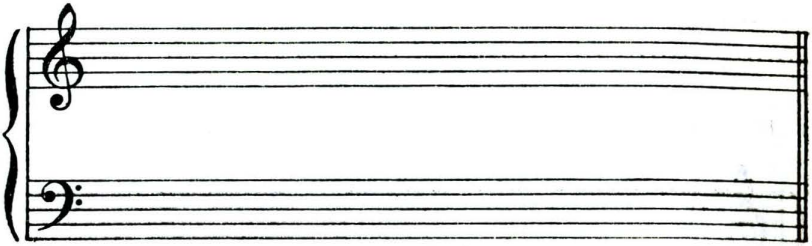
7. Write two harmonizations for the bass melody given in Exercise No. 2.....

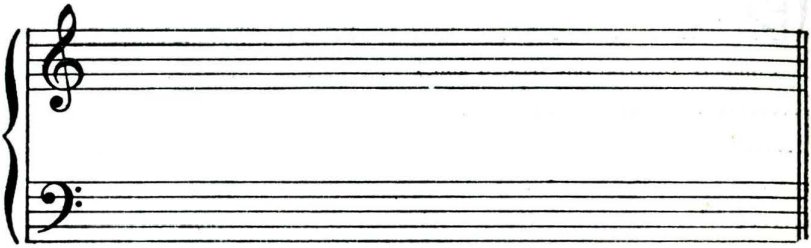




8. Harmonize the bass melody given in Exercise No. 3.....



9. Harmonize the bass melody given in Exercise No. 4.....



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Harmony Lesson Nº 42

Composed and Edited
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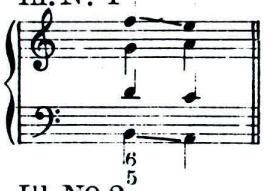
THE INVERSIONS OF THE DOMINANT SEVENTH AND THEIR RESOLUTIONS

In the progression from the first inversion of the dominant seventh chord to the sub-mediant triad, the latter, (the sub-mediant triad) must also be in the first inversion, for the leading tone in the bass must rise.

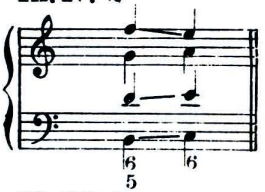
If the bass falls to the root of the sub-mediant chord, as in Illustration Nº 1, there will be a progression from a diminished fifth into a perfect fifth between the soprano and the bass, which progression is forbidden between the two outer voices. The bass progresses into the third of the sub-mediant chord, in Illustration Nº 2, thus entering the first inversion of the sub-mediant chord, and preventing this faulty progression. Hence, in this progression, the root of the dominant seventh chord rises one scale degree; the seventh (original position) falls one scale degree; the leading tone rises one degree; the fifth of the chord (original position) may either rise or fall one scale degree, *provided it is below the root,* as in Illustration Nº 2.

But if *the fifth be above the root it must fall,* or else parallel fifths will result, as in Illustration Nº 3.

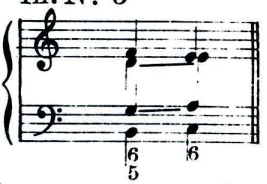
Ill. Nº 1



Ill. Nº 2



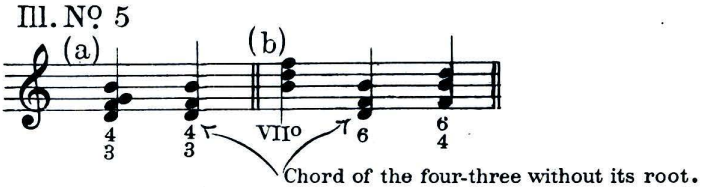
Ill. Nº 3



The resolution given in Illustration Nº 4 is the correct resolution in this case.

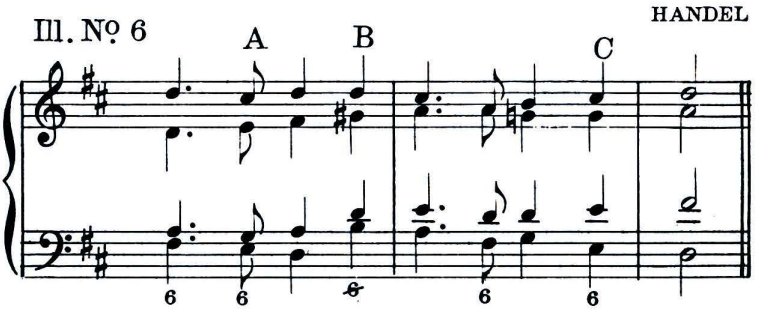
Ill. Nº 4

The second inversion of the dominant seventh chord is frequently found without its root. (See Illustration Nº 5 (a)).



When in this form, it is the first inversion of the triad on the leading note, (See Illustration Nº 5 (b)) and as such is merely figured "6." As the root is no longer present in this chord, the seventh is not restricted in its progression, and is free to either rise or fall.

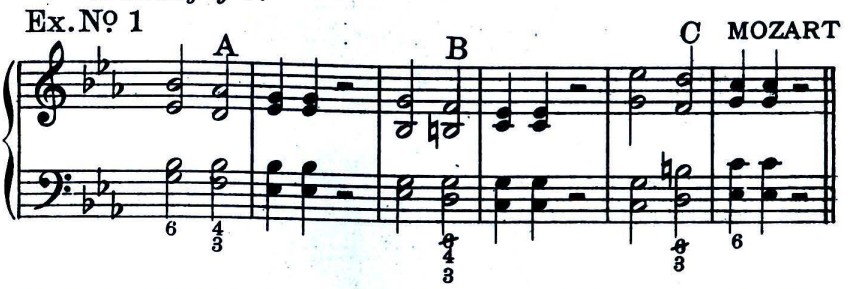
The following short extract from the Hallelujah Chorus of Handel's Messiah, gives us three examples of the second inversion of the dominant seventh chord without its root. Notice the direction in which the seventh tone of this chord progresses:



At A, notice the second inversion of the dominant seventh chord on A, without A, the root; at B, notice the second inversion of the dominant seventh chord on E, without E, the root; at C, is given exactly the same chord as at A, but the alto and tenor voices have exchanged notes.

NOTE: You must be careful to bear in mind the difference between the dominant seventh chord *in a scale or key,* and the dominant seventh chord *on a given note.* For instance, G-B-D-F, is the chord of the dominant seventh *in the key of C;* while the dominant seventh chord *on C,* is C-E-G-B♭; these notes, while on C, compose the dominant seventh chord *in the key of F.*

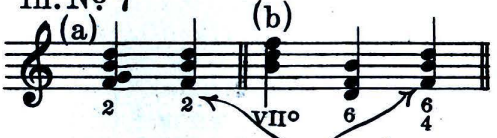
Ex. Nº 1



Exercise Nº 1 is taken from the opera, "Marriage of Figaro," by Mozart, and gives further examples of the second inversion of the dominant seventh chord, with and without its root. The chords marked A, B and C are to be analyzed in the accompanying examination paper.

Like the second inversion, the *root of the dominant seventh chord is occasionally omitted in the third inversion.* As it is rarely used in this way, even by the best composers, the student is advised to use the root for the present, when writing this inversion.

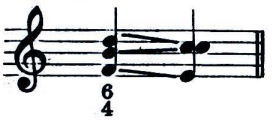
Ill. Nº 7



Chord of the Second with root omitted.

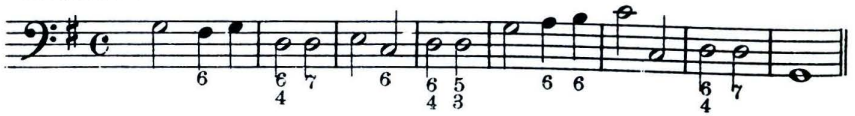
The third inversion of the dominant seventh without the root, is the second inversion of the diminished triad on the leading tone, as shown in Illustration Nº 7. The natural resolution of this chord will usually call for the progression given in Illustration Nº 8. The progressions of the third and the seventh of the original dominant seventh chord, are into the root and third of the tonic, and the fifth usually leads to the tonic to avoid the harshness of doubled thirds.

Ill. Nº 8

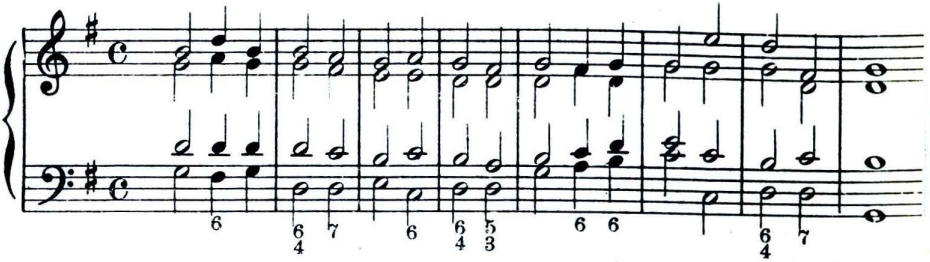


The following exercises are to be harmonized in the accompan ing examination paper. In adding three parts to a figured bass, tak the following harmonization as a model.

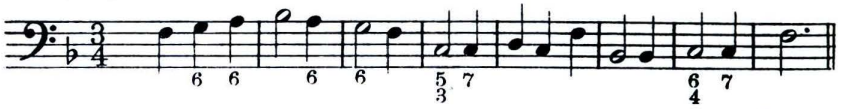
Ex. Nº 2



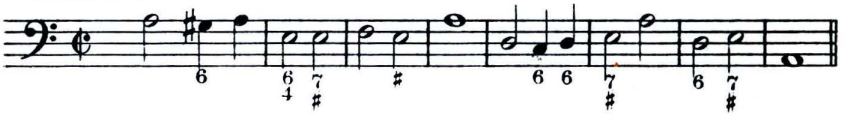
Model for the harmonization of Ex. Nº 2



Ex. Nº 3

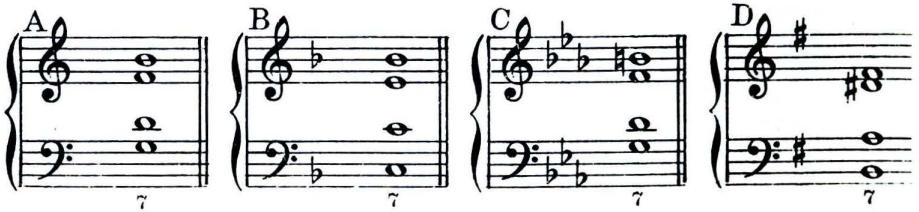


Ex. Nº 4



Resolve the following Chords:

Ex. Nº 5



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Examination Paper **Harmony Lesson No. 42**

Name..... **Class Letter and No.**..... .....

Town..... **State**..... **Percentage**.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. (a) State the rule for the progression from the dominant seventh chord to the submediant triad .....

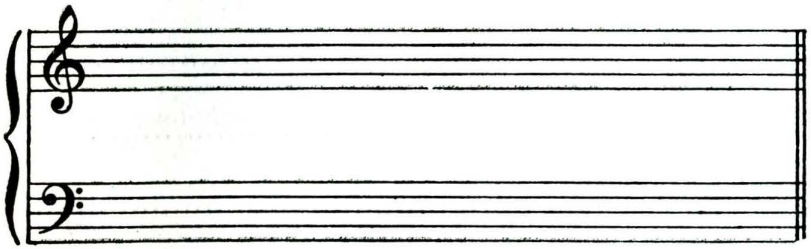
.....

.....

(b) If the fifth of the dominant seventh chord be above the root, how will it be resolved? .....

.....

(c) Illustrate your answers to Question 1 (a) and (b).....



2. (a) Is the second inversion of the dominant seventh chord found without its root?....

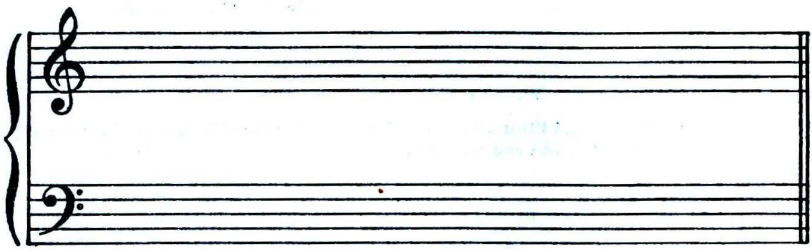
(b) In this case how is it figured?.....

.....

3. (a) Write the dominant seventh chord in the key of E flat.....

(b) Write the dominant seventh chord on E flat.....

(c) Write the dominant seventh chord on A, and above it write in what key this chord is found.....



4. Exercise No. 1, found on page 3 of the lesson sheet, is taken from the opera, "Marriage of Figaro," by Mozart. *Analyze carefully* the chords marked A, B and C and their resolutions .....

.....

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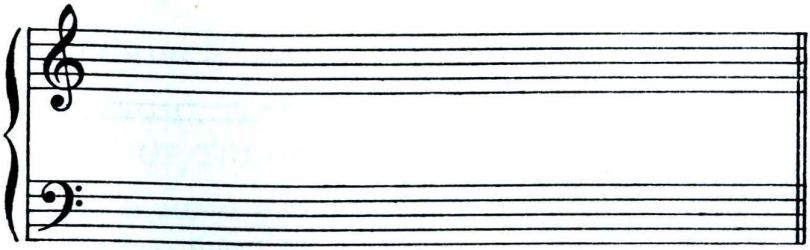
.....

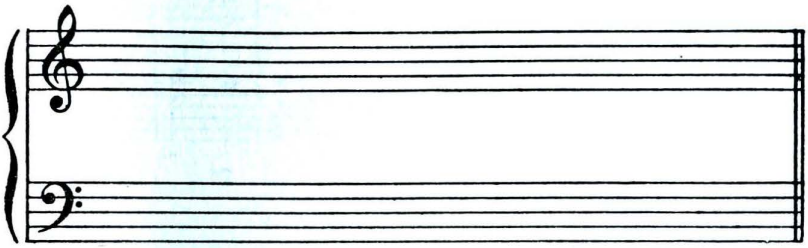
5. (a) Is the third inversion of the dominant seventh chord found without its root?.....

(b) How is it figured?.....

(c) Illustrate its resolution in the key of D major.....

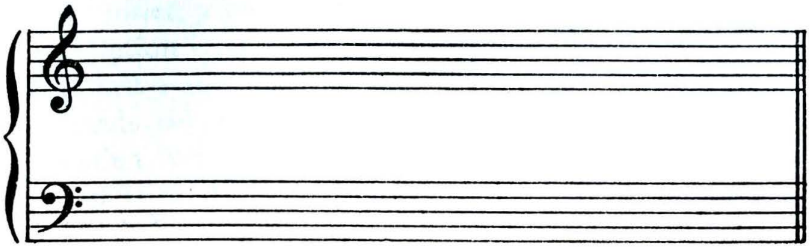


6. Harmonize the bass melody given in Exercise No. 3.....



7. (a) In what key is Exercise No. 4 written?.....

(b) Harmonize the bass melody given in Exercise No. 4.....



8. Write resolutions for the chords given in Exercise No. 5. Write above each progression the key in which it is found.....

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Harmony Lesson Nº 43

Composed and Edited by
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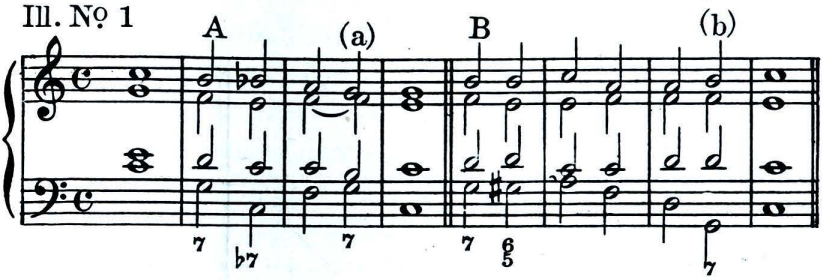
SOME IRREGULAR RESOLUTIONS OF THE DOMINANT SEVENTH

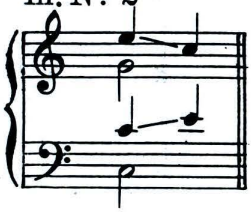
Chromatic resolutions of the dominant seventh chord are frequently written. No rules other than the general ones for chord-progression can be given for such resolutions.

Ill. Nº 1



Two chromatic resolutions of the dominant seventh chord are given in Illustration Nº1. At A, the chord of the seventh, instead of resolving into the tonic triad on C, resolves chromatically into the dominant seventh on C (key of F), then to the triad on F. At B, the V_7 resolves chromatically into the first inversion of the dominant seventh on E (key of A), then to the tonic triad of A minor. Both of these progressions close with the dominant seventh chords at (a) and (b), which are followed by their resolution into the tonic triad.

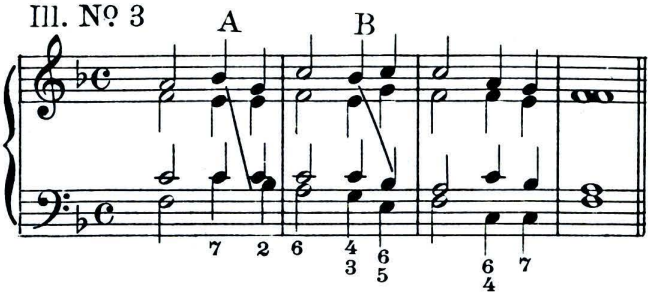
Ill. Nº 2



The dissonant notes, in discords, can be taken by different voices, provided they pass to their note of resolution in the same voice or part in which they last appear. The same is true of fundamental triads, certain notes passing from one voice to another, when the same chord is repeated, as in Illustration Nº 2. The dissonant element in the

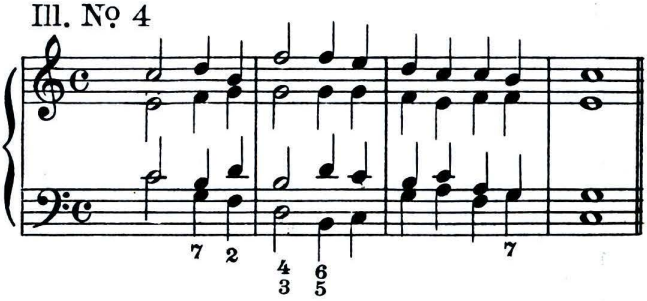
dominant seventh chord is the *seventh.* Illustration Nº 3

Ill. Nº 3



is written in the key of F, its dominant seventh chord being C, E, G, B♭, At A, the dissonant note, B♭, passes from the soprano to the bass voice; thus the root position of the dominant seventh chord progresses into its third inversion. Notice that the omission of the fifth in the root position, in no way weakens the chord. At B, the dissonant note passes from the soprano to the tenor voice, and the second inversion of the dominant seventh chord progresses into the first inversion. *Sometimes we have a succession of sevenths upon the same root, as in Illustration Nº 4.*

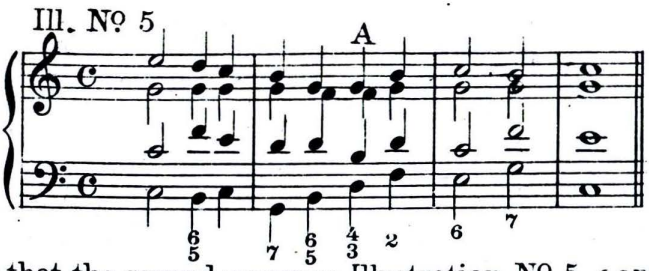
Ill. Nº 4



In the above, the student will observe that all positions of the chord of the dominant seventh are used. The first position resolves into the last position, 2, then to the $\frac{4}{3}$, and lastly to $\frac{6}{5}$, the chord finally going into the natural resolution in the last chord of the second measure.

The following gives a passage occasionally used, when the different positions of the chord appear in arpeggio form, before the note of resolution is reached.

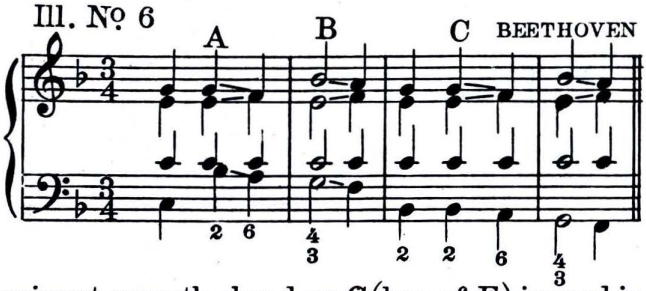
Ill. Nº 5



Notice that the second measure, Illustration Nº 5, contains the dominant seventh with G as the root, and all the positions of the chord are given. You will observe at A that the seventh, which is in the alto part, rises to the root in the next chord. This is allowable, because in the next repetition of the chord, it appears in the bass, and is then properly resolved to E in the next chord.

Illustration Nº 6 is taken from The Seventh Symphony by Beethoven. Analyze it carefully, noticing the manner in which the inversions of the dominant seventh chords are used, and their resolutions.

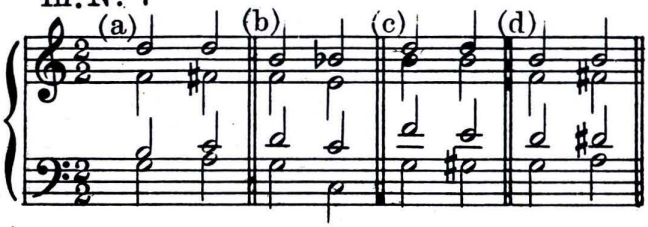
Ill. Nº 6



The dominant seventh chord on C (key of F), is used in every measure. Neither root position nor first inversion is used, but the second and third inversions alternate. Notice that the dissonant note, the seventh, is passed from voice to voice, alternating between the soprano and the bass. Notice, also, the diatonic progressions of the bass voice.

A dominant seventh chord may resolve into the dominant seventh chord of another key. In such progressions, the last dominant seventh chord passes into its own chord of resolution. In Illustration Nº 7 are given a number of progressions from one dominant seventh chord to another.

Ill. Nº 7



At (a), the dominant seventh chord on G (root position) progresses into the dominant seventh chord on D (second inversion) [V_7 on G to V^4_3 on D]

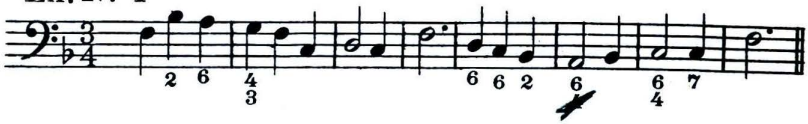
At (b), the dominant seventh chord on G (root position) progresses into the dominant seventh chord on C (root position) [V_7 on G to V_7 on C]

At (c), the dominant seventh chord on G (root position) progresses into the dominant seventh chord on E (first inversion) [V_7 on G to V^6_5 on E]

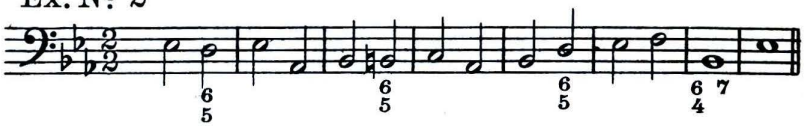
At (d), the dominant seventh chord on G (root position) progresses into the dominant seventh chord on B (third inversion) [V_7 on G to V_2 on B]

The following exercises are to be harmonized in the accompanying examination paper:

Ex. Nº 1

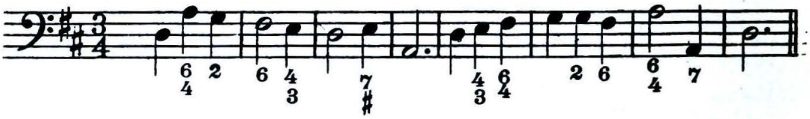


Ex. Nº 2



Ex. Nº 3

Ex. Nº 4



Ex. Nº 5

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Examination Paper **Harmony Lesson No. 43**

Name ..... { Class Letter and No..... .....
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Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What are chromatic resolutions of the dominant seventh?.....

.....

2. Without referring to the lesson explain the chromatic resolution in Ill. No. 1.....

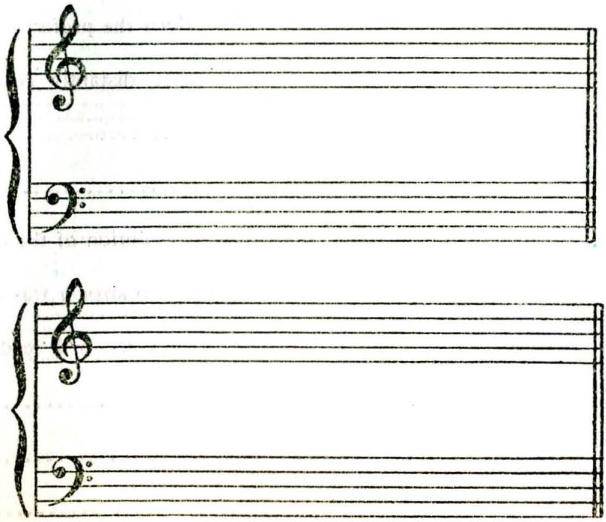
.....

.....

3. (a) What rule is observed during the repetition of chords and discords?.....

.....

(b) Illustrate.

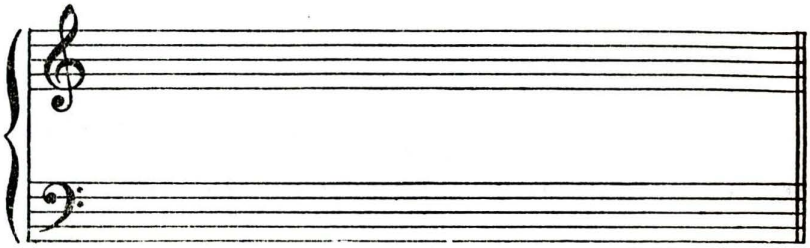


4. What is the rule for the resolution of the tones of the dominant seventh the last time it is used in repetition?.....

.....

.....

5. Transpose Ill. No. 4 to D major.....



6. Explain the resolution of the chords at A, B and C in Ill. No. 6.....

.....

.....

.....

.....

7. What new resolution of the dominant seventh is shown in Ill. No. 7?.....

.....

8. Which in your judgment are the keys which will be given the preference in this kind of resolution—the keys closely related or those more distantly connected with the original tonality? .....

.....

9. Name three keys whose dominant could be used as a resolution of the dominant seventh of G major. Smooth voice progression will help you to answer this question. Choose only those keys to which diatonic progression of the voices will lead.....

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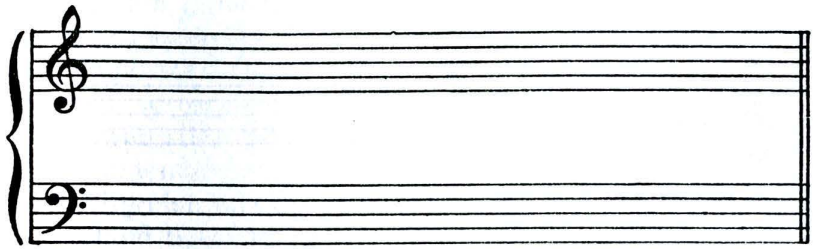
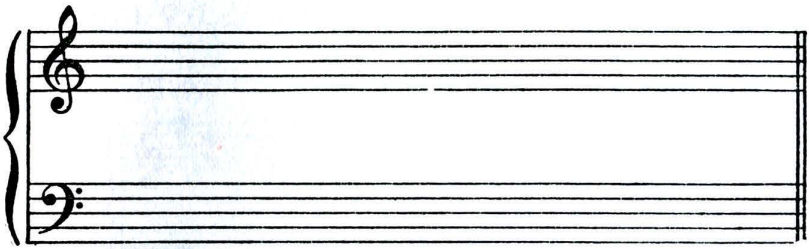
10. Harmonize Exercise No. 1.....

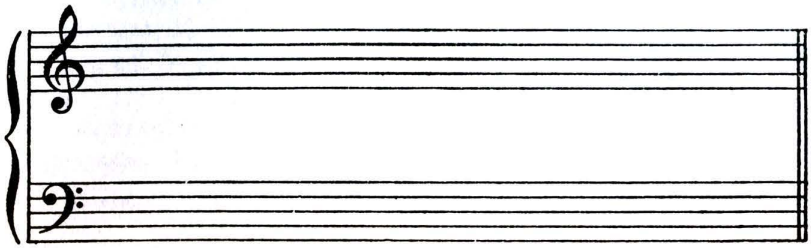
11. Harmonize Exercise No. 2.....



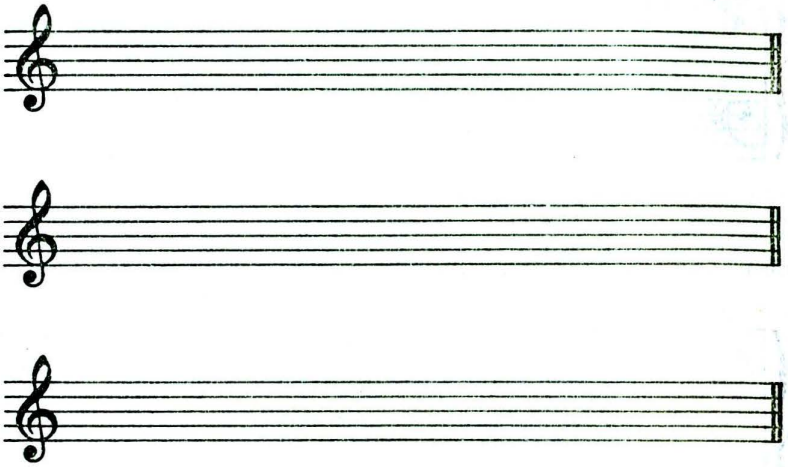
12. Harmonize Exercise No. 3.....



13. Harmonize Exercise No. 4.....



14. In Exercise No. 5 you are to give the proper resolution of each of the dominant sevenths at A, B, C, D and E.....



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Harmony Lesson Nº 44

Composed and Edited by
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MODULATION

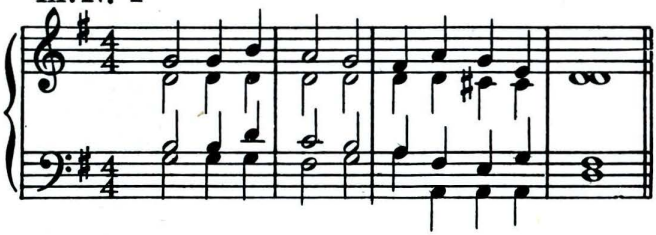
Before studying any new chords, we will take up the subject of Modulation, through the medium of the chords already mastered.

Modulation is the act of progressing from one key into another, or of exchanging one tonality for another. The process of substitution is accomplished by altering one or more of the tones of the original key to agree with the new key.

Modulation gives agreeable variety to music, and enables the composer to avoid the monotony of always staying in the same tonality. The possibilities of modulation have been greatly enlarged in the modern system of harmony, and modulations to keys formerly thought impossible are used with great freedom by the composer of today. This tendency is in part responsible for the restlessness which is the distinguishing characteristic of our modern music. But in order to understand these newer modulations, we must first master the simplest key relationships, which give us a basis from which to work.

First of all, then, *the original key, or tonality, must be well established before leaving it.* In other words, we should be well acquainted at home, before going out into the world. We need to use at least the chords, I-V-I, in order to define the key.

Ill. Nº 1

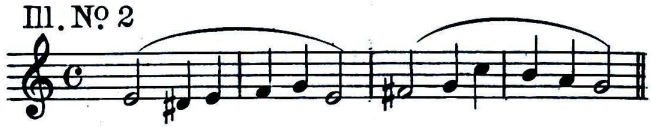


In Illustration Nº 1, you will notice that the first two measures are in the key of G, while the third and fourth measures are really in the key of D, the C♯ in the alto having effected the change in the tonality.

The character of a chord is determined by the manner in which it progresses. Be very careful not to confuse chromatic notes and

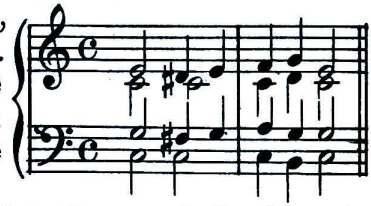
modulations. You are to bear in mind that a note chromatically altered does not, of itself, necessitate a modulation. Taking Illustra-

Ill. Nº 2



tion Nº 2 as an example, the D♯ in the first measure is an accidental, and does not indicate a modulation, because the last part of the phrase, to the end of the second measure, is evidently in the scale of C. It would, moreover, be unwise to modulate so soon after the first chord, since, as stated above, the original key must be firmly established before a new key can be introduced.

Ill. Nº 3



The first phrase of Illustration Nº 2, can be harmonized as in Illustration Nº 3.

The presence of another foreign note in the third measure of the illustration indicates a new key, since the rest of the phrase is clearly in G major.

Taking F♯ alone, the question naturally arises, as to the key to which we are to modulate, because F♯ belongs to so many keys. It can be the seventh, or leading-tone of G, the third or mediant of D, the second, or super-tonic of E, etc. So we come to consider the *relationship of keys*. We know that when two tones are consonant, they are said to be related to each other. As stated in previous lessons, the perfect consonances are the unison and the octave, the perfect fourth and the perfect fifth. These represent *the nearly related keys*. The major and minor thirds and sixths are also related to the original key, but more distantly. We might call the perfect, or nearly related keys, the first cousins; while the more distant ones, major and minor thirds and sixths, are the second cousins of the original key.

We shall first consider the modulations into the nearly related keys. If you will examine the diatonic scales of G major and F major, you will find that they vary from the C scale in only one note; C and G differ only as to F♯, and C and F only as to the note B, it being B♭ in the key of F, while C employs B natural. Otherwise the notes of the three scales are identical. The keys of G and F major stand in the dominant and sub-dominant relation to the key of C. As the relative minor of any major scale is so closely related to it, we can add the minors of these three major scales to make a set of nearly related keys, summarized as follows:

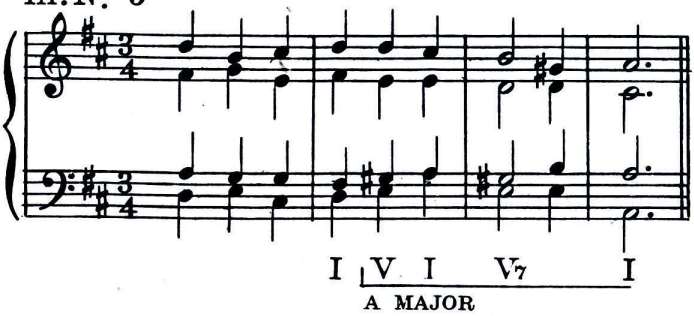
	I	V	IV
Ill. Nº 4	C major	G major	F major
	A minor	E minor	D minor

The student will see that the keys which are nearly related differ only one flat or sharp in their signatures. The nearly related keys of D major are A (dominant) and G (sub-dominant). D has two sharps, while E has three, and G only one. Take again the key of A♭. The nearly related keys are E♭ and D♭ majors. A♭ has four flats; E♭ has three; D♭ has five. The parallel major and minor keys are not so closely connected, and bear a sort of second cousin relationship to each other. These will be considered in a later lesson.

Our first modulation will therefore be to a nearly related key. Students should remember that *one chord is never sufficient to define a new key*. It must be followed by the I, or some other chord that makes the I inevitable.

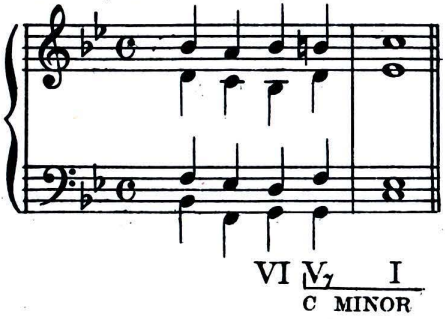
The best chord with which to introduce a new key is its dominant seventh, which is followed by the tonic or the sub-mediant. Thus, in modulating from D major to A major, we should use the dominant seventh of A, preceded by the tonic of D, and followed by the tonic of A. (See Illustration Nº 5)

Ill. Nº 5



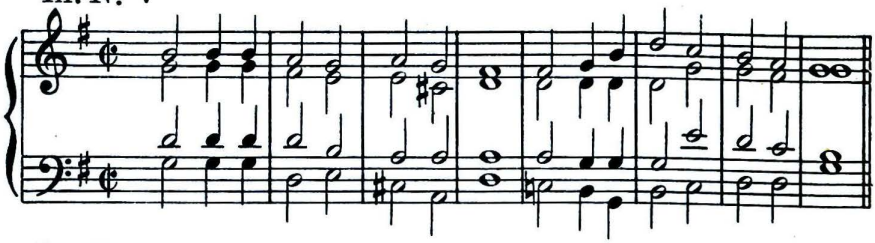
Or, in passing from B♭ major to C minor, we might write the sub-mediant of B♭, followed by the dominant seventh and the tonic of C minor, and the modulation would be complete, as in Illustration Nº 6.

Ill. Nº 6

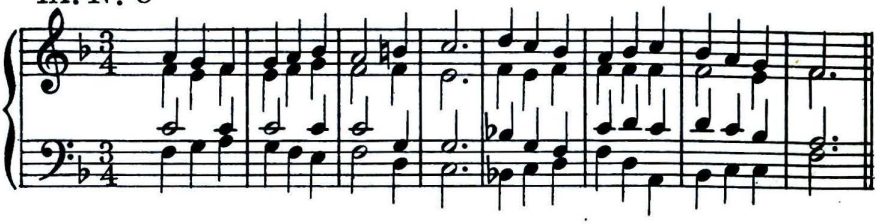


The following illustrations will serve as examples of modulation from the tonic to the dominant key with a return to the tonic.

Ill. Nº 7



Ill. Nº 8

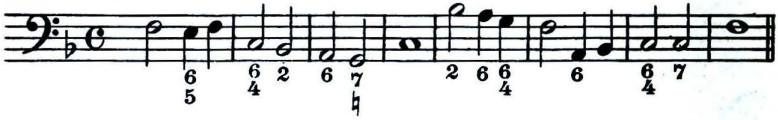


In Illustration Nº 7, you will observe the modulation to D major in the third and fourth measures through the C♯, while in the fifth measure the C♯ is canceled and the key of G major is re-established.

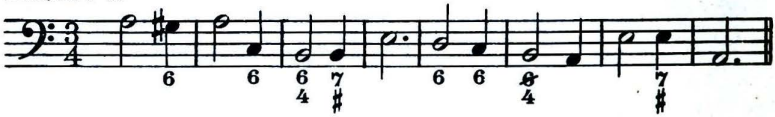
In Illustration Nº 8, we have a modulation to the dominant (C), in the third measure, through B♮, the leading-tone of C. In the fifth measure, the B is again flatted, and the tonality of F major is once more complete.

The following exercises are to be worked out in the accompanying examination paper.

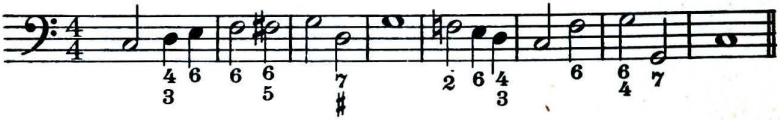
Ex. Nº 1



Ex. Nº 2



Ex. Nº 3



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Examination Paper **Harmony Lesson No. 44**

Name..... .... { Class Letter and No..... Account No.....

Town.....State .....Percentage.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. Define modulation .....

.....

.....

2. How is a modulation accomplished?.....

.....

....

3. Why must simpler modulations be mastered first?.....

.....

.....

4. What would be the result if we were obliged to always stay in the same key?.....

.....

5. What is the first rule of modulation?.....

.....

.....

6. What chords are necessary to define the key?.....

.....

7. What determines the character of a chord?.....

.....

.....

8. (a) What is the difference between a chromatic note and a modulation?.....

.....

(b) Write an original illustration showing the difference.....

9. (a) Is it proper to modulate soon after the first chord?.....

(b) Give reasons for your answer.....

.....

.....

.....

10. Why are the dominant and subdominant keys selected as the nearly related keys?.....

.....

.....

.....

11. What keys are more distantly related to the original tonality?.....

.....

12. Explain the close relation which exists between the keys of B flat and E flat and F majors ....

Give example .....

.....

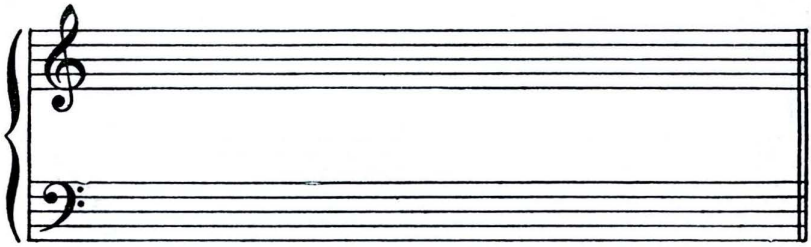
13. Give a table of nearly related keys belonging to A major.....

14. Why is one chord never sufficient to define a new key?.....

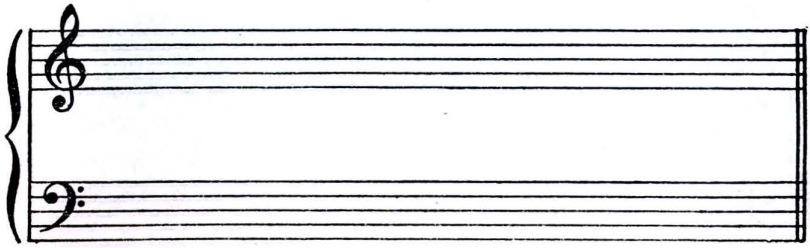
.....

15. What is the best chord to use to introduce a new key?.....

16. Write a modulation from F major to C major.....

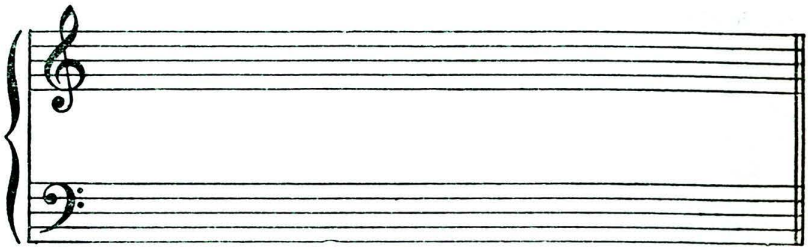


17. Write a modulation from G major to D major.....



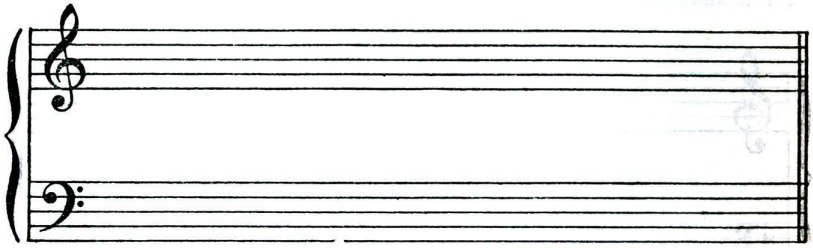
18. Give the key signature of (a) B major and B minor; (b) D major and D minor; (c) E flat major and E flat minor.

19. Harmonize Ex. No. 1, indicating the modulations.....

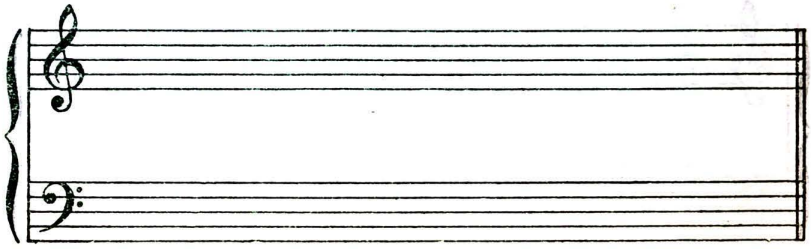


20. In what key is Exercise No. 2 written?.....

Harmonize it, indicating the modulations.....



21. Harmonize Exercise No. 2, indicating the modulation.....



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Harmony Lesson No 45

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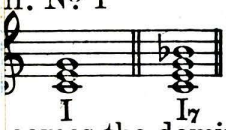
MODULATION (continued)

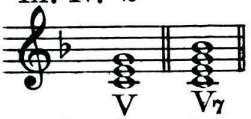
The chord of the dominant seventh affords the same opportuni- for modulation into the key of the sub-dominant that it does for odulation into the dominant key, as explained in Lesson No 44. The b-dominant is the other nearly related key, and is of almost equal nportance with the dominant, being, by inversion, the fifth below e tonic, as the dominant is a fifth above.

Ill. No 1



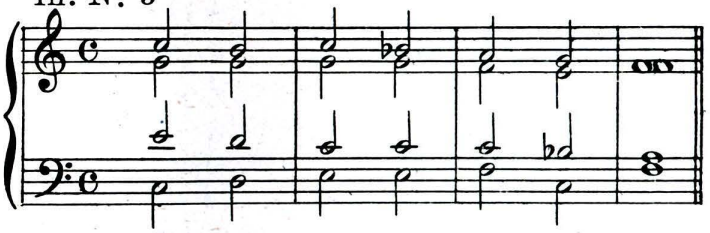
The dominant seventh of the sub-dominant key is formed by adding a minor seventh to the tonic triad of the original key. The tonic seventh chord of Illustration No 1 comes the dominant seventh of F major in lustration No 2, and as such is an excellent odulatory chord.

Ill. No 2



The following illustration will give you an example of modula- on from the tonic to the sub-dominant:

Ill. No 3

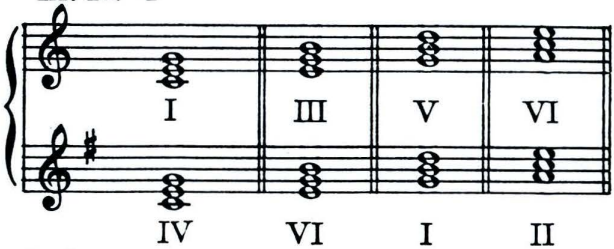


The chord by which the modulation is effected, is the second ord in the second measure, and is, as the student will see, the minant seventh of F major. In the last lesson you saw that the minant seventh of the dominant, which was used as the modulatory ord, was formed on the second tone of the scale of the original y. While the root is the same as the regular super-tonic chord in at key, the dominant seventh has a major third and an added sev-

enth, and the super-tonic is only a minor triad. In the key of C, the super-tonic is *D - F - A - D,* but the dominant seventh of the dominant (G), is *D - F♯ - A - C,* the third and seventh making a difference which can easily be remembered.

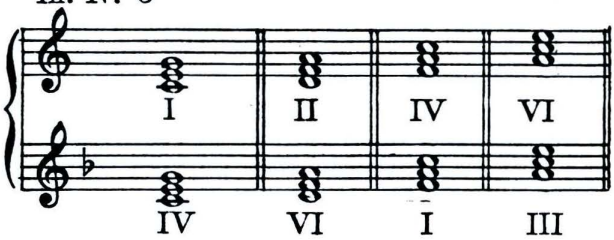
The keys of C and G have four chords in common. These should be kept in mind, as a possible means of modulation. (See Illustration Nº 4)

Ill. Nº 4



You will find that C and its sub-dominant key, F, also have four chords in common, as in Illustration Nº 5.

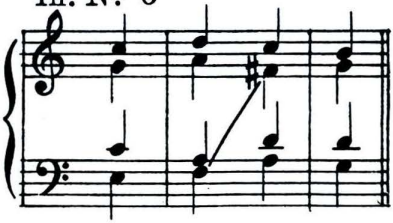
Ill. Nº 5



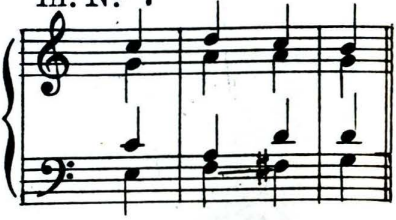
In making modulations or using chromatic alterations, you must be careful that ***the altered note appears in the same part as that which contains the unaltered note*** in the previous chord. If the altered note **appears in a *different*** part, a *"cross-relation"* between the voices results, which is very unmusical, and should be avoided.

Illustration Nº 6 shows you the effect of the **cross-relation** when F♮ is in the tenor, and F♯ is in the alto. Notice that Illustration Nº 7, where the alteration occurs in the same voice, is much more melodious.

Ill. Nº 6



Ill. Nº 7

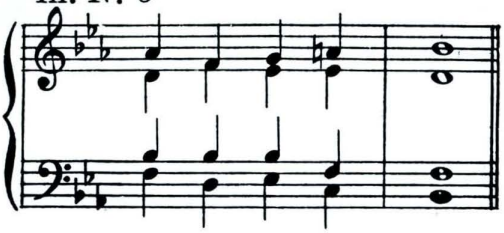


Very often a modulation to the dominant is used for variety at the cadence of a half-section of a hymn-tune. As an example, take the tune generally sung to the words of "Abide With Me," given in **Illustration Nº 8.**

Ill. Nº 8

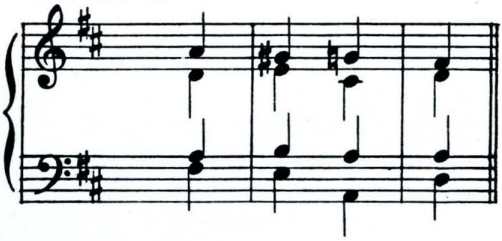
Notice in the last measure but one, that the A♭ is raised to A♮, and becomes the leading-tone of B♭ major. **In this key, F (the second tone of E♭ major) is the root of the dominant, and the measure is harmonized thus:**

Ill. Nº 9



As stated in Lesson Nº 44, when a chromatic note is used, it does not necessarily indicate a modulation. Frequently we have a phrase such as shown in Illustration Nº 10.

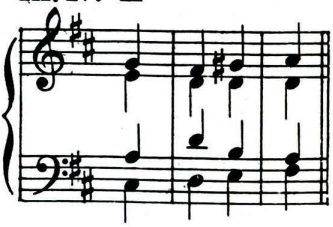
Ill. Nº 10



Notice that the note chromatically altered, G♯, is harmonized with the same chord that would be used to make a modulation into the dominant; but in this case, the next chord is again in the original key, being the dominant seventh of D major. This will further exemplify the rule that one chord is not enough to define a key.

In Illustration Nº 11, you will again observe that the last chord but one, which has the chromatically altered G♯, is harmonized with the dominant seventh of A. If a modulation were intended, it would naturally lead into the tonic of that key; but instead, it goes to the first inversion of the tonic of D major.

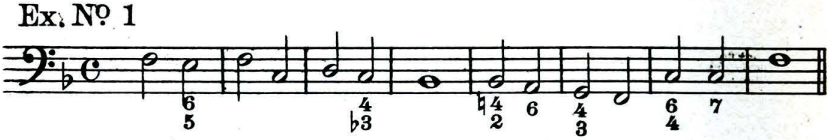
Ill. Nº 11



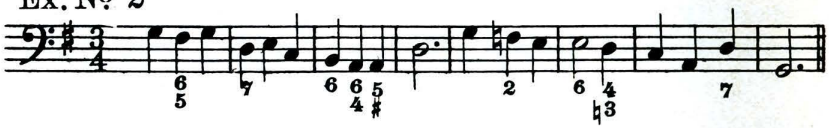
In the examples that have been given in Lesson Nº 44 and the present lesson, you will observe how smoothly the modulations are made, through the medium of the dominant seventh chord, and that the **cross-relation** has been carefully avoided.

The following exercises, which contain modulations into the dominant and sub-dominant, are to be worked out in the accompanying examination paper.

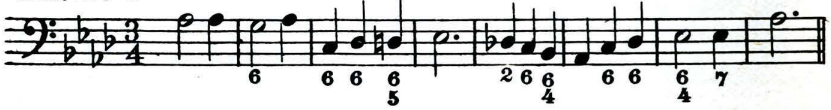
Ex. Nº 1



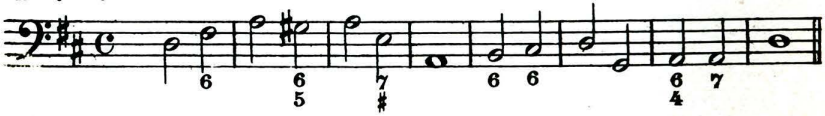
Ex. Nº 2



Ex. Nº 3



Ex. Nº 4



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Examination Paper for Lesson No. 45

Name..... ..... { Class Letter and No..... Account No.....

Town.....State .....Percentage.....

Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

. Why does the sub-dominant key bear close a relation to the tonic as does the dominant?

.....

.....

. What is the best modulatory chord of the sub-dominant key? .....

.....

. Compare the formation of the dominant seventh of the sub-dominant, with the tonic of the original key .....

.....

.....

.....

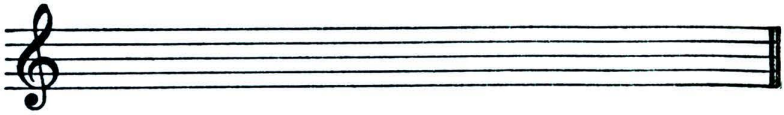
Compare the formation of the dominant seventh of the dominant, with the super-tonic of the original key.....

.....

.....

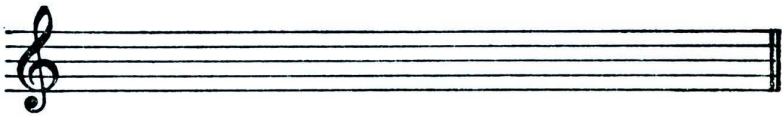
.....

5. Illustrate Questions 3 and 4, according to Illustrations Nos. 1 and 2, in the key of B flat major .....

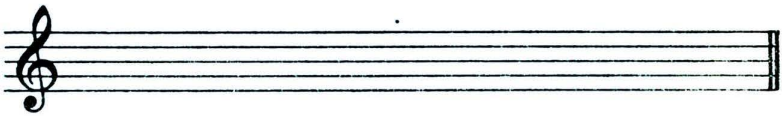


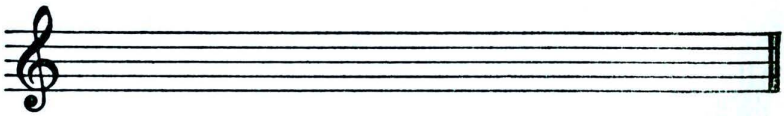
6. Make out a table of the four chords in common between the keys of D and A major.

(Compare Illustration No. 4.) .....



7. Make out a table showing the chords which B flat and E flat majors hold in common.





8. (a) Define the cross-relation.....

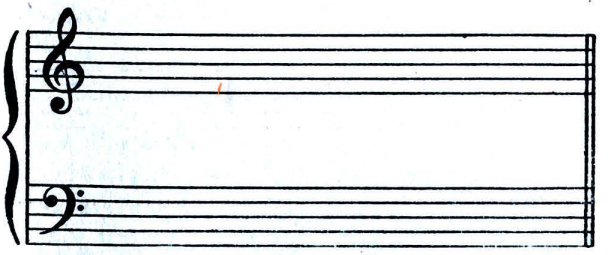
.....

.....

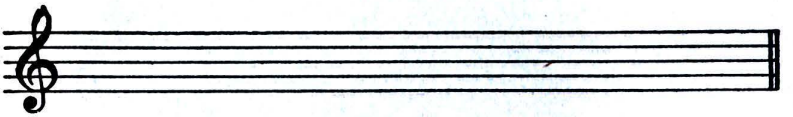
(c) Why should it be avoided?.....

.....

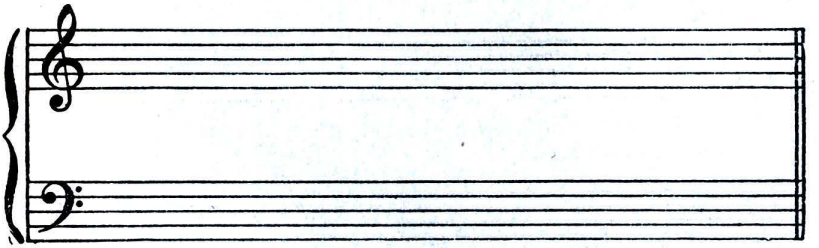
(b) Illustrate .....



9. Write for the soprano an original melody of two measures, which ends in the dominant key .....

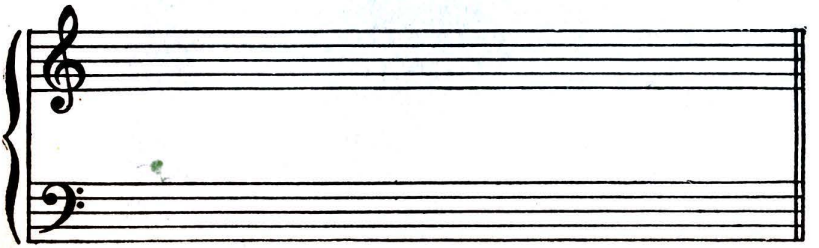


10. Harmonize, making the chords as interesting and musical as possible.



11. In writing the following exercises, be careful to avoid the "cross-relation."

Harmonize Exercise No. 1 .....



12. Harmonize Exercise No. 2.....

13. Harmonize Exercise No. 3.....

14. Harmonize Exercise No. 4.....

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Harmony Lesson No 46

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MODULATION (continued)

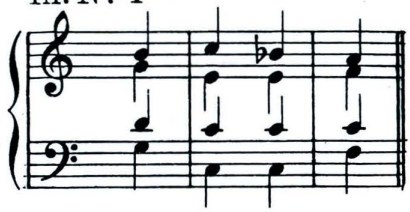
In the modulation to the dominant, you will remember that it is the fourth note of the original key which is altered to become the leading-tone of the new key; that, for instance, in the modulation from E major to B major, the fourth tone of E major, which is A, becomes A♯ in the dominant triad, or seventh, of B major.

The distinguishing, or characteristic note used in modulating to the sub-dominant is the lowered leading-tone of the original key, which becomes the seventh of the dominant of the new key. Notice that in the third chord of Illustration No. 1, *B* (the leading-tone of C major) is changed to *B*♭, and as this chord is followed by the tonic of F major, the modulation into the sub-dominant is complete.

The sub-dominant key is not generally introduced in as gradually a manner as is possible with the change into the dominant key.

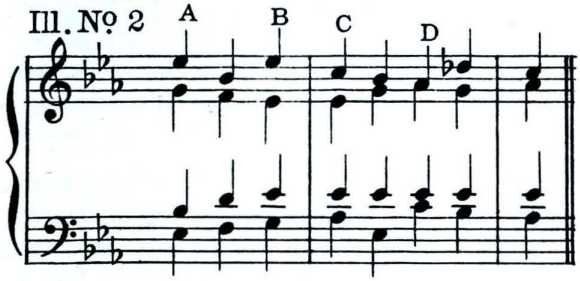
Observe in Illustration No. 1, that the modulation is made immediately, the root of the dominant seventh being the same as the tonic of the original key.

Ill. No. 1



In analyzing Illustration No. 2, you will find, at A,B,C and D, four chords that are common to the tonic and sub-dominant keys. But these four keys are really only two different ones, since the first and third chords of the first measure are the same, the last chord being the first inversion of the first; so we have only two chords which can be considered as tonic and dominant of the new key into which we modulate.

Ill. No. 2



As a rule, the modulation into the sub-dominant is not of such long duration as that into the dominant. Sometimes, however, composers repeat an entire phrase in the sub-dominant, as shown in the following illustration, taken from Elvey's hymn, "St. George."

Ill. Nº 3

ELVEY

Phrase I

Phrase II

You will observe that while the first phrase is written in the key of G, the second phrase is in the key of C (the sub-dominant of G), the modulation being effected by lowering F sharp, in the last chord of the third measure, to F natural.

A very good instance of the repetition of a phrase in the sub-dominant is found in Handel's "Messiah." The aria, "He Shall Feed His Flock," is first sung by the contralto, [see Illustration Nº 4 (a)], to be repeated later by the soprano a fourth higher, as shown at (b).

Ill. Nº 4

HANDEL

Contralto (a)

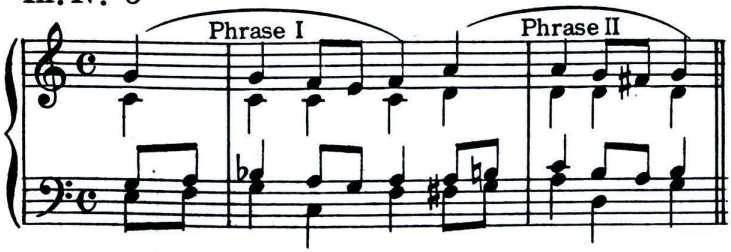
He shall feed His flock like a Shep - - herd

Soprano (b)

Come un - to Him all ye that la - - bor

As previously stated, modulation gives variety and strength to music. Occasionally we find a phrase in the sub-dominant, which is repeated in the dominant, as in the following illustration (in C major), taken from one of Dr. Dyke's hymns:

Ill. Nº 5



The second phrase is a perfect imitation of the first. Notice the increase in intensity gained by the repetition of the second phrase one tone higher than the first.

In Lesson Nº 44, a table of the nearly related keys was given you, which included the relative minors of the tonic, dominant and sub-dominant. The dominant seventh chord is still the best "bridge," or means of modulation, between these keys. These dominants of the minors can easily be remembered by summarising them, as follows:

To form V_7 of the
- *Minor of I, raise the 5th* of the original key.
- *Minor of IV, raise the 1st* of the original key.
- *Minor of V, raise the 2d & 4th* of the original key.

In each case the altered note is the leading-tone of the new key, and the root of the dominant seventh is found a third below.

Illustration Nº 6 gives you an example of a modulation from the tonic to its relative minor. Notice that the chord of the seventh, the third chord of the second measure, is the means of modulation, and makes use of the raised 5th of the original key.

Ill. Nº 6

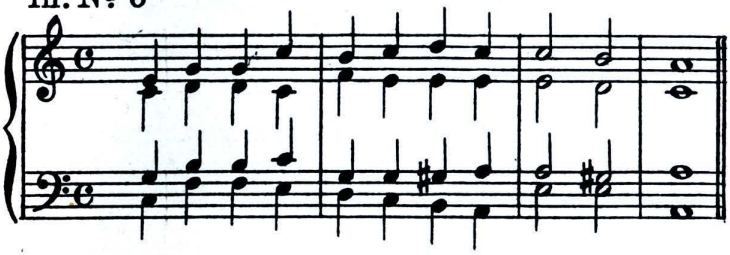
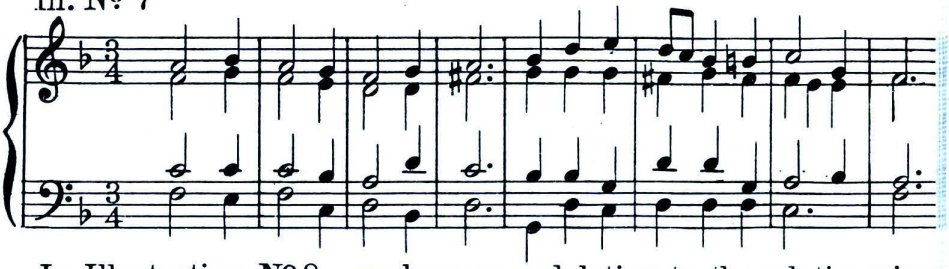


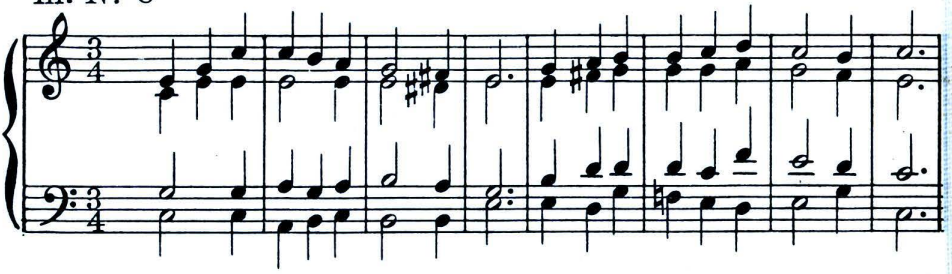
Illustration Nº 7 shows you how to modulate into the relative minor of the sub-dominant, with a return to the original key. Here the 1st step of the scale is raised to make the new dominant.

Ill. Nº 7



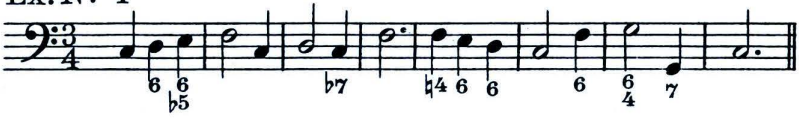
In Illustration Nº 8, we have a modulation to the relative minor of the dominant, then to the dominant, and a final ending in the original key. Notice in the illustration that the 2nd and 4th steps are raised in the dominant of the minor.

Ill. Nº 8

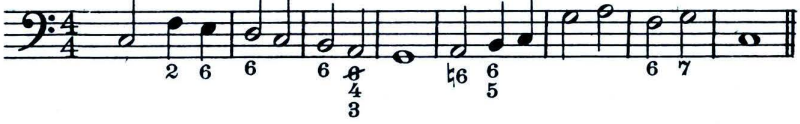


The following exercises are to be worked out in the accompanying examination paper.

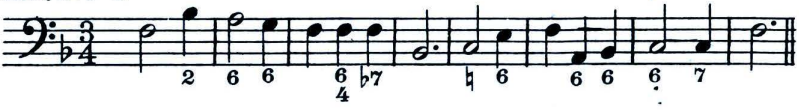
Ex. Nº 1



Ex. Nº 2



Ex. Nº 3



Ex. Nº 4

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Name..... { Class Letter and No..... Account No.....

Town.....State .....Percentage.....

Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What is the distinguishing or characteristic note of a modulation to the sub-dominant key? .....

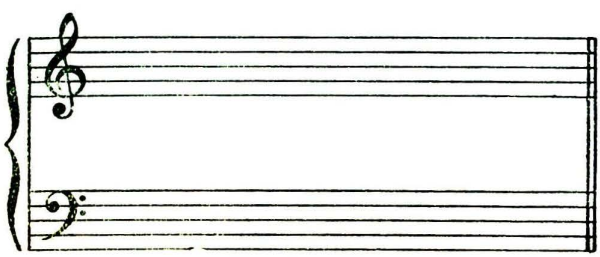
.....

2. Write out Illustration No. 2 in the key of D, and figure the chords.....

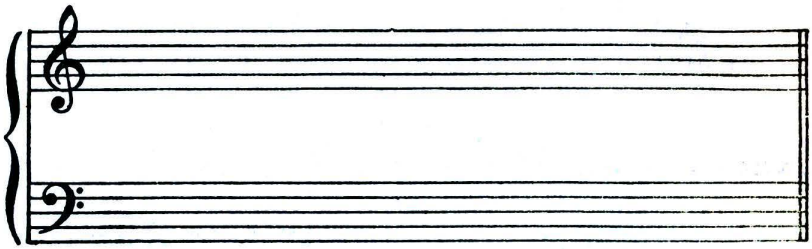
3. Can a modulation from the tonic to the sub-dominant be made as gradually as one from tonic to dominant?.....

.....

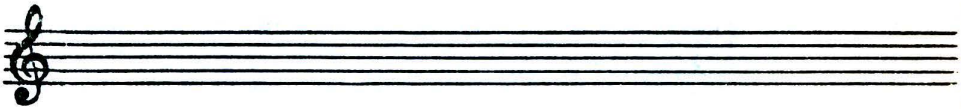
4. Give in a two-measure example a modulation from B flat major to E flat major.....



5. Transpose Illustration No. 3 to A major.....



6. (a) Transpose Illustration No. 4 to D major. Begin the melody on the fifth of the scale.....



(b) Have you ever heard "The Messiah?".....

.....

7. What effect is gained by the imitation of a phrase? .....

.....

8. (a) What are the nearly related major keys to any given tonic?.....

.....

(b) Why are their minors also placed in the list of nearly related keys?.....

.....

9. (a) In modulating to these minors what is the best "bridge" to the new key?.....

.....

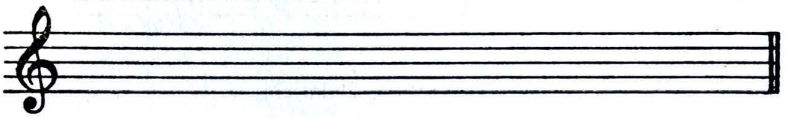
(b) Can you tell why this chord is the best?.....

.....

.....

10. Write from memory the table for forming the dominants of the nearly-related minor keys.....

11. Illustrate this table in the key of G major. In doing so, state the *name of the minors* and the *name of the raised tone* in each case.....



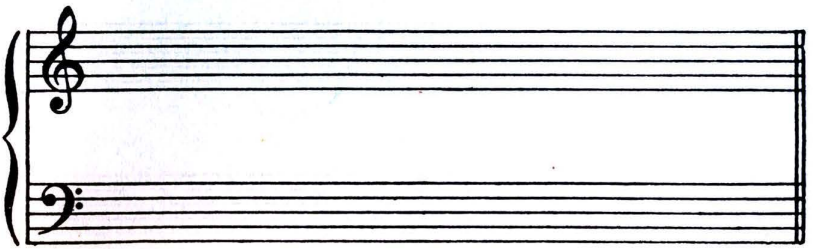
.....

.....

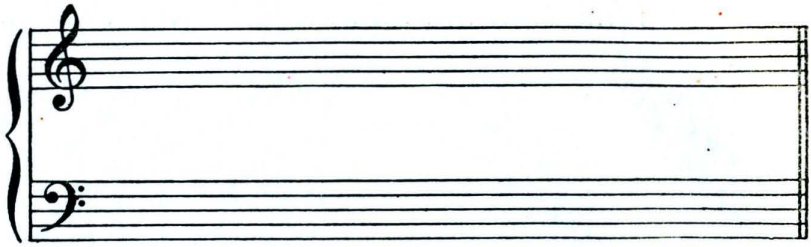
.....

.....

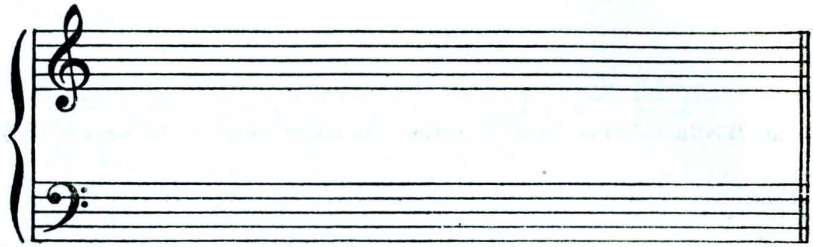
12. Copy Illustration No. 8 on the staff below. Figure it carefully, indicating the exact position of each chord.



13. Harmonize Exercise No. 1, indicating the modulations.....



14. Harmonize Exercise No. 2, indicating the modulations.....



15. Harmonize Exercise No. 3, indicating the modulations.....

16. Harmonize Exercise No. 4, indicating the modulations.....

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Harmony Lesson No 47

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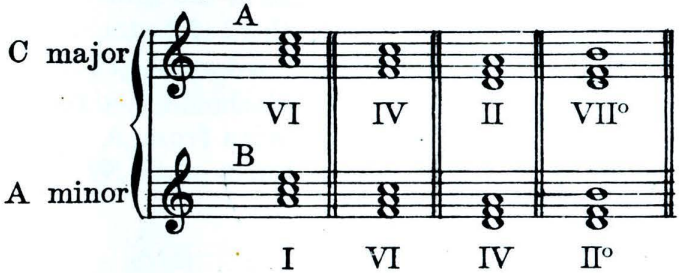
MODULATION (continued)

As already stated the relative minors of the dominant and sub-dominant keys belong to the list of nearly related keys. In the major scale, you will remember, the tonic, dominant and sub-dominant chords are characteristically major; indeed, some theorists call them "foundation chords." In the minor we also have foundation chords. In order to preserve the character of the scale, they must be minor chords, and we find them on the tonic and sub-dominant. It was also shown in previous lessons, that, in order to establish a modulation, we were obliged to use more than a single chord, and that through its dominant seventh we could reach the tonic of the new key. For instance, in modulating from C to G, we used the seventh on *D*, which is the dominant of the new key of G. To establish a modulation to the minor, we shall have to proceed in the same manner.

There are four chords in common between a major key and its relative minor. (See Illustration No 1.)

Ill. No 1

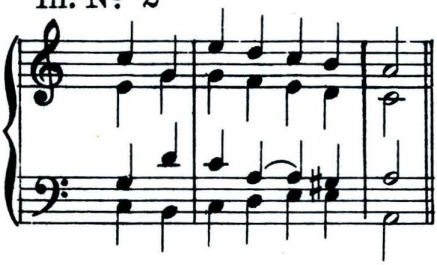


You will notice that, in figuring or naming the chords in Illustration No 1, those at B differ from those at A. For instance, the A minor chord, *A-C-E*, is the sub-mediant in the scale of C major, while it is the tonic of A minor. You will observe also that the

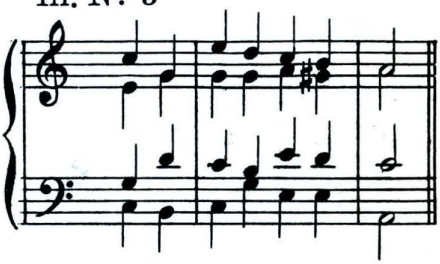
fourth chord in the illustration is given in the first inversion, as it is not advisable to use the diminished triad, found on the leading-tone of the major scale and on the super-tonic of the minor, in root position.

Be careful, in modulating from major to minor keys, to have the succession of chords perfectly clear, and to avoid incorrect or objectionable progressions. Study the following illustrations.

Ill. Nº 2



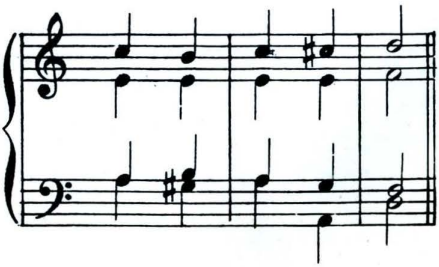
Ill. Nº 3



As we proceed to the new minor key by the use of its dominant, it is necessary to approach that dominant very carefully. Notice how much better is Illustration Nº 2 than Illustration Nº 3. As a rule, the fourth from the bass in the chord must be heard, or prepared, in the previous chord (see Illustration Nº 2), thereby insuring smoothness in part-writing.

In the major keys the modulation from tonic to dominant is most commonly used. In the minor, however, the modulation to the sub-dominant is the one most frequently made, especially in brief changes. The modulation from tonic to sub-dominant in the minor is very easily effected. It only requires that the third of the tonic of the original minor key be raised a semitone, in order to produce the chord of the dominant of the new key, which should then resolve into its tonic. For example, take the modulation from A minor to its sub-dominant D minor, as shown in Illustration Nº 4.

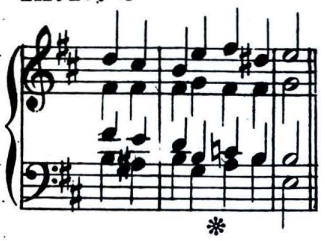
Ill. Nº 4



You will notice that by raising the *C* in the last chord of the second measure to *C♯*, we have the dominant chord of the new key, D. As stated in previous lessons, the dominant chord is the same in parallel major and minor keys. It is the chord of resolution that determines the mode (major or minor) to which the modulation is made. The dominant seventh (on *A*), which is called the *penultimate chord,* could be resolved into D major as well as into D minor.

Sometimes we find that the leading-tone of the new key is approached by a skip that is larger than the interval of a second. In that case it is advisable to *precede the dominant chord, with a chord containing the sixth of the new key.* This rule is exemplified in Illustration Nº 5, where you will see that in the third chord of the second measure, we have *C♮*, which is the sixth in the scale of E minor, the key into which we modulate.

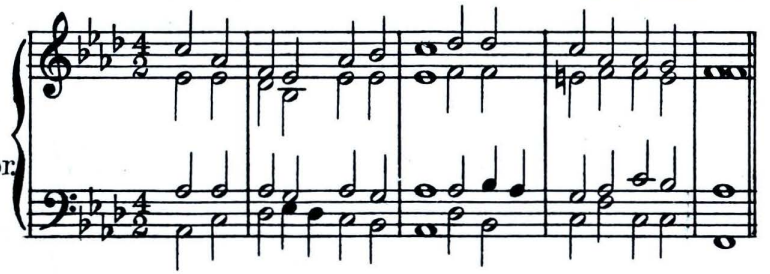
Ill. Nº 5



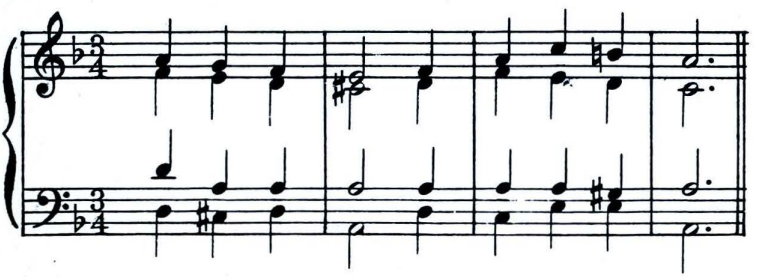
The following illustrations will give you examples of modulations into the nearly related keys.

MENDELSSOHN

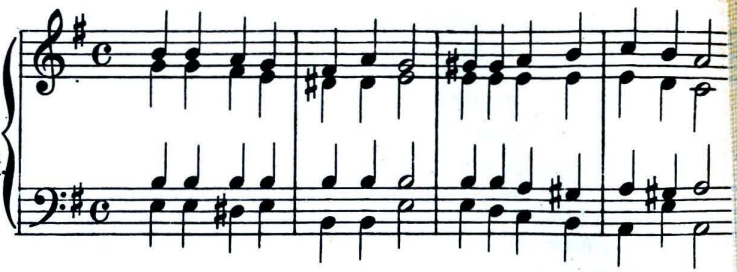
Ill. Nº 6
Major to its
Relative Minor.



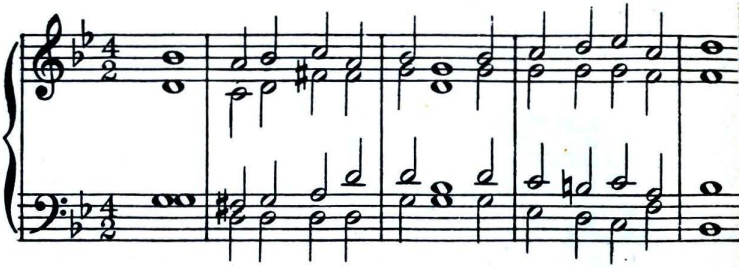
Ill. Nº 7
Minor to its
Dominant.



Ill. Nº 8
Minor to its
Sub-dominant.

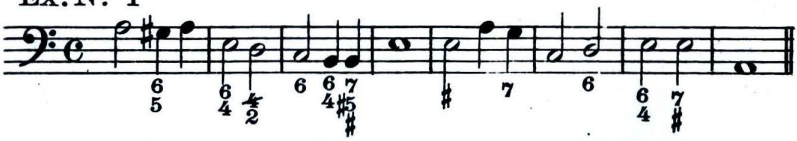


Ill. Nº 9
Minor to its
Relative Major.



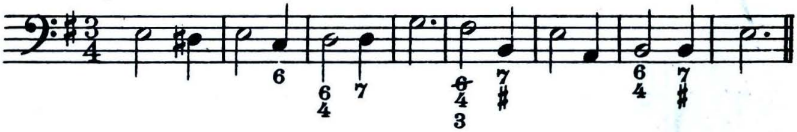
The following exercises are to be harmonized in the accompanying examination paper.

Ex. Nº 1

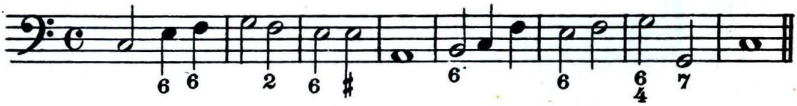


Ex. Nº 2

Ex. Nº 3



Ex. Nº 4



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CHICAGO, ILL.

Examination Paper **Harmony Lesson No. 47**

Name.....**Class Letter and No.**.....

Town.....**State**.....**Percentage**.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What are the tonic, dominant and sub-dominant chords called?.....

.....

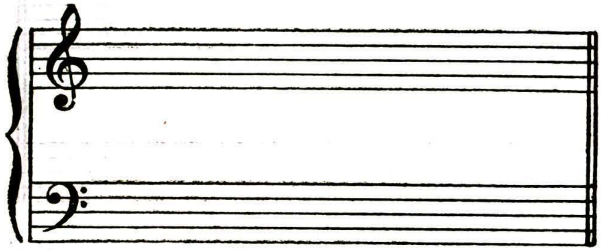
2. Give examples of the four chords held in common by E flat major and its relative minor.

3. (a) What is the correct way of approaching the 6-4 chord upon the dominant of a new key? .....

.....

.....

(b) Give examples.....

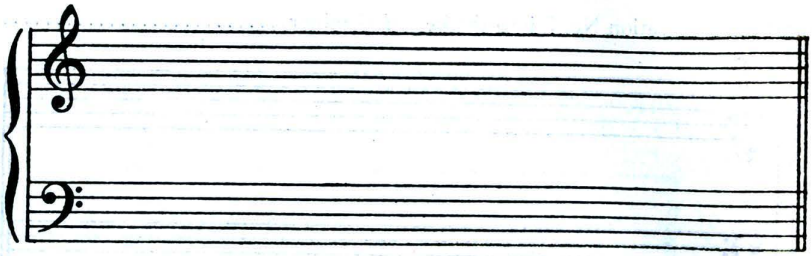


4. What is the modulation most commonly used in the major?.....

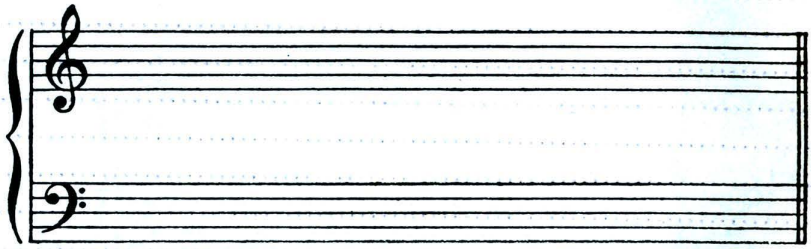
.....

5. What is the modulation most commonly used in the minor?.....

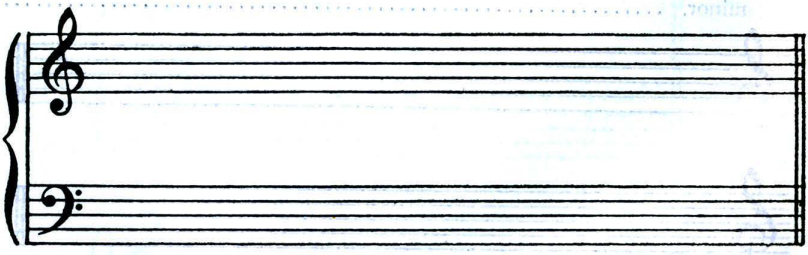
.....



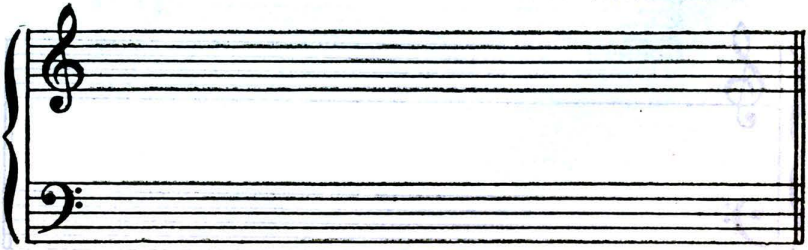
12. Harmonize Exercise No. 1, indicating the modulation.....



13. Harmonize Exercise No. 2, indicating the modulation.....



14. Harmonize Exercise No. 3, indicating the modulation.....



On separate sheet add Ex #4

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Chicago, Ill.

Harmony Lesson Nº 48

Composed and Edited by
ADOLPH ROSENBECKER

THE HARMONIZING OF MELODIES

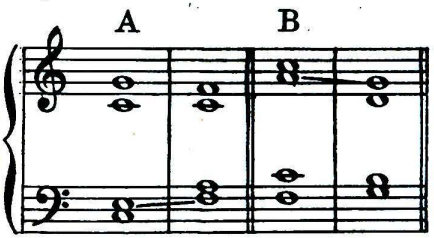
Having thoroughly mastered the preceding lessons and thereby acquired a clear knowledge of the triads and their inversions, the dominant seventh and its inversions and resolutions, and modulations to the nearly related keys, we shall now learn how to put that knowledge into practice. We shall not only study new chords, but shall learn to harmonize melodies with these chords, and thereby gain experience in using them in a very practical manner.

In harmonizing melodies, use either root position or the inversions of the chords, as may be necessary to make a *smooth and melodious bass.* This is of paramount importance.

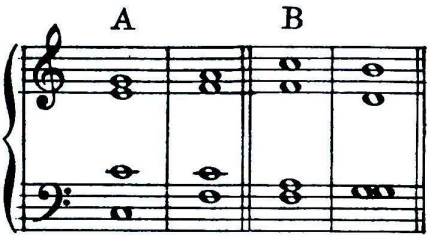
Be careful that a lower voice does not move to a note that is higher than the note held by the voice above, in the preceding chord. For example, analyze Illustration Nº 1, and you will find, at A, that the second note in the bass is higher than the note in the tenor part of the preceding chord. The same rule is applied to the upper voices; that is, the soprano should not drop to a lower note than the preceding note in the alto part.

At B, in Illustration Nº 1, the soprano in the second chord, *G*, is lower than the alto, *A*, in the preceding chord. This is called the *over-lapping of chords.*

Ill. Nº 1

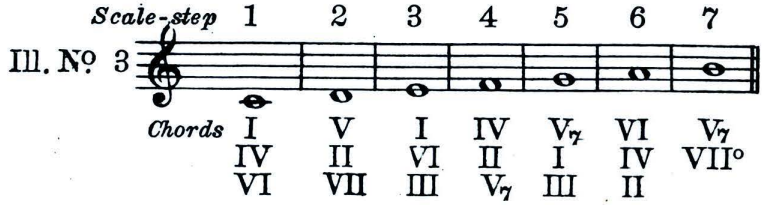


Ill. Nº 2



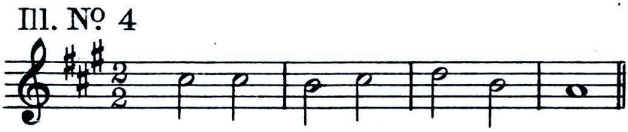
The correct progressions of these two chords, as well as the positions of the notes in the chords, are shown in Illustration Nº 2.

In making a choice of chords, remember that variety in part-writing is desirable, and that the rules which have been given as regards the progression of voices are to be strictly observed. The following table will help you to choose the chords with which to harmonize your melodies.

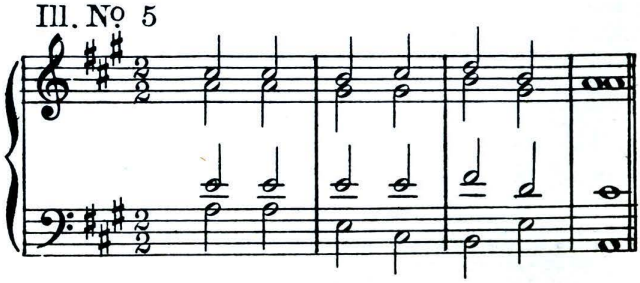


Use the chord which contains the scale-step under consideration. When there is any choice, select that chord which conforms to the rules given in these lessons. Avoid the progression V-IV; otherwise almost any progression of chords is good.

In Illustration Nº 4 is given a very simple melody. We know that the first chord must be tonic, since the third scale-step can be harmonized by that chord, and also because it helps to establish



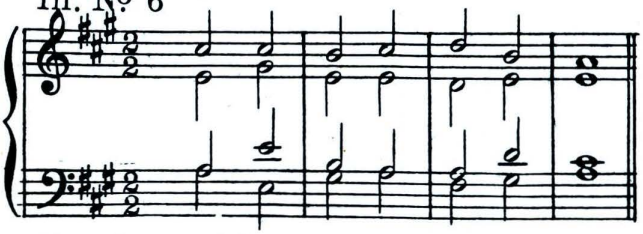
the key. If an exercise begins on the dominant, the chord must be on the *unaccented* beat. In the second measure *B*, the second scale-step, can be harmonized by either super-tonic or dominant. We may choose a dominant, because, as a foundation chord, it helps to better define the tonality. *C♯*, the fourth note, occurs in either the tonic or mediant, so we can choose the mediant for the sake of variety. *D*, the next note, being the fourth scale-step, can be harmonized by either the sub-dominant, super-tonic or dominant seventh. If we choose the super-tonic, the following note, *B*, will take the dominant seventh chord, and the exercise comes to a close on the tonic. This harmonization is given in Illustration Nº 5.



Notice the smooth voice progression in the upper voices. The bass is more irregular because only the root position of the chords is used.

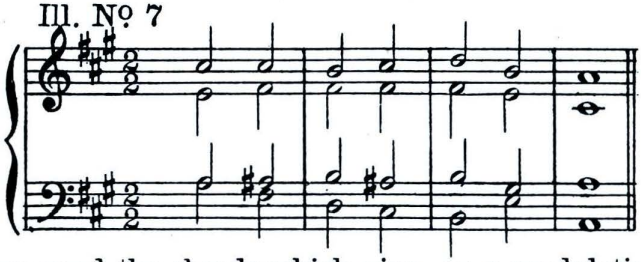
In Illustration Nº 6 we give the same melody, using the inversions of the triads. This provides a more melodious bass.

Ill. Nº 6



Still another form of harmonizing this melody is given in Illustration Nº 7

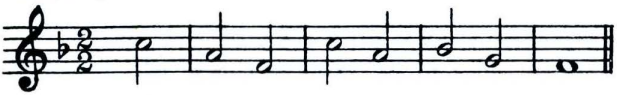
Ill. Nº 7



Here we used the chords which give us a modulation. Notice, in the second chord, that, after using the tonic in the beginning, *A* is raised to *A♯*, thereby making a modulation to the minor of the sub-dominant, returning to the original key in the last two chords. We follow the rule of making the modulation through the dominant of the new key.

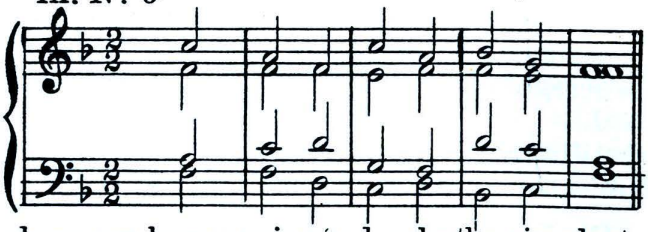
Let us take another short melody, and give it three different harmonic dresses. In Illustration Nº 8 we have a melody in F major.

Ill. Nº 8



In harmonizing this, we find there are two chords which can be used for the first note, which is the fifth scale-step. Thus, we have the choice of beginning with either the tonic or dominant chord. As stated before, we can start on a dominant chord, but let us rather harmonize it with the tonic chord.

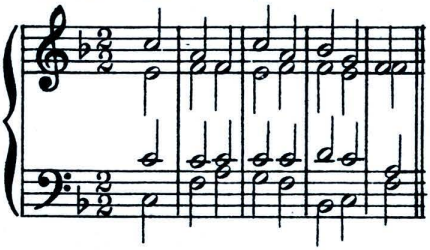
Ill. Nº 9



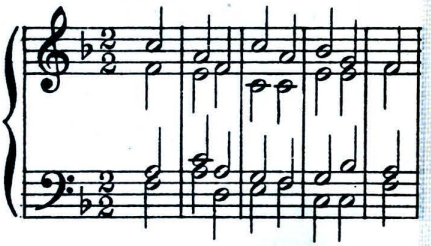
In the above we have again used only the simplest form of harmonization. We have used the tonic in the first two chords as we could not very well have a ***D*** in the bass of the second chord, on account of the consecutive or parallel fifths which it would cause. In the third bar we omit the fifth of the chord, in order to avoid parallel fifths between the tenor and bass. The same reason is the cause for the omission of the fifth in the third chord of the illustration.

In Illustration Nº 10 we commence with the dominant chord and introduce inversions of triads.

Ill. Nº 10



Ill. Nº 11



In Illustration Nº 11 we use triads and sevenths to give further variety.

The following melodies are to be harmonized in the accompanying examination paper.

Ex. Nº 1

Ex. Nº 2

Ex. Nº 3

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Examination Paper **Harmony Lesson No. 48**

Name.....**Class Letter and No**..... .....

Town.....**State**.....**Percentage**.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. (a) Indicate briefly the subjects we have studied in this course thus far.....

.....

.....

.....

(b) Do you feel that you understand them thoroughly?.....

(c) If not, state your difficulties.....

.....

.....

2. Why is a smooth bass part important?.....

.....

3. Give the rule for the "over-lapping of chords".....

.....

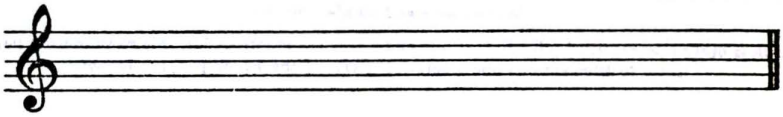
.....

4. What suggestions are given you for harmonizing melodies?.....

.....

.....

5. Memorize the table given in Illustration No. 3, and write it on the staff below.....



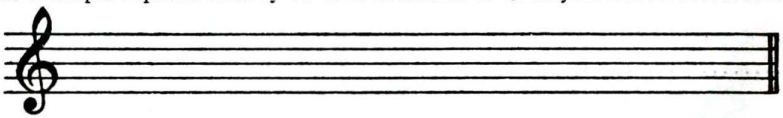
6. Explain its use.....

.....

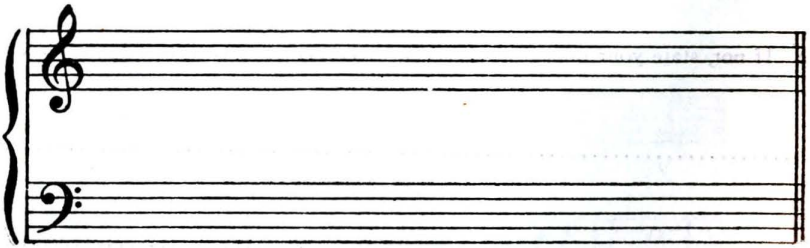
.....

.....

7. Write a simple soprano melody of four measures in G major.....



8. Harmonize it, and in the space below explain why you used each chord as you did, as in the explanation of Illustration No. 5.....



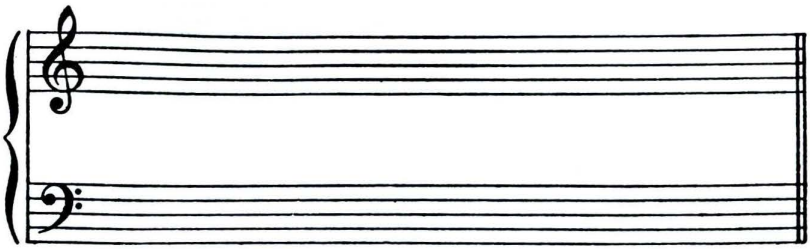
.....

.....

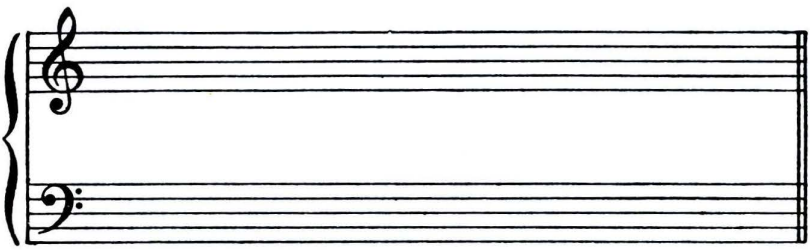
.....

.....

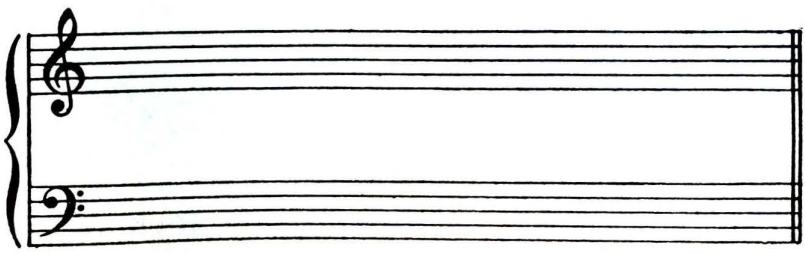
9. Write another harmonization of this melody, using as great a variety of chords as possible. .....



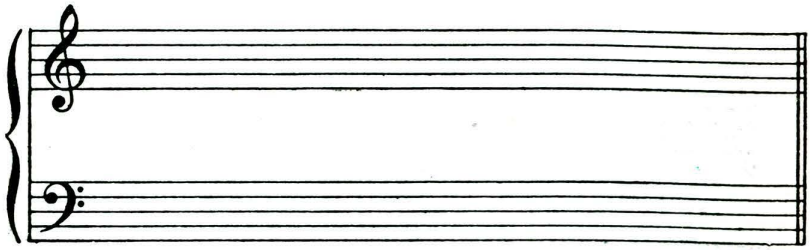
10. Write and harmonize a short minor melody of four measures.....



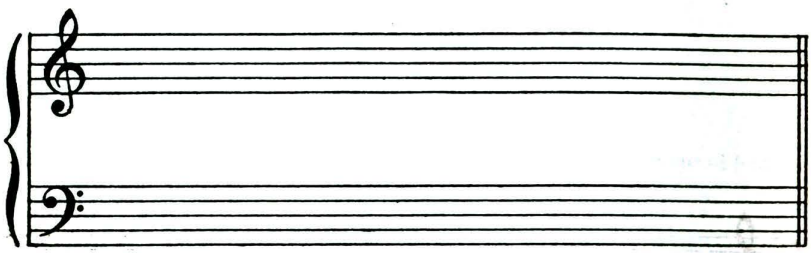
11. Harmonize the melody given in Exercise No. 1.....



12. Harmonize the melody given in Exercise No. 2.....



13. Harmonize the melody given in Exercise No. 3.....



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Correspondence School of Music
Chicago, Ill.

Harmony Lesson Nº 49

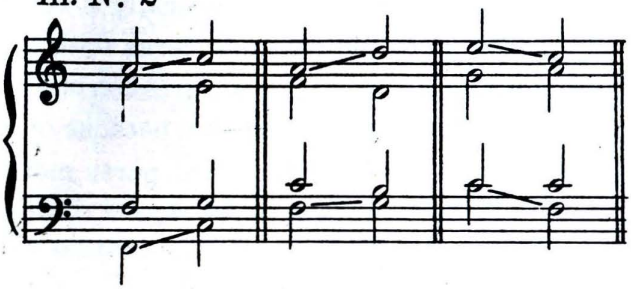
Composed and Edited by
ADOLPH ROSENBECKER

THE HARMONIZING OF MELODIES (continued)

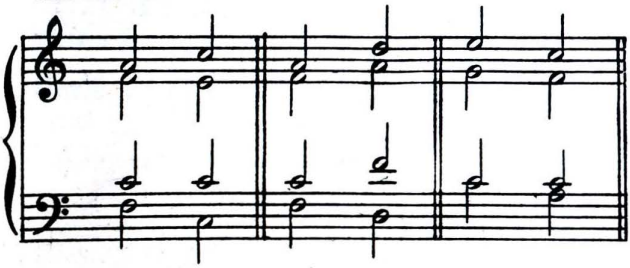
In writing melodies you must avoid wide skips wherever possible. The movement should be smooth at all times and diatonic when you can make it so. If wide skips are used, they should be made during the repetition of a chord. If, however, a skip of a third or fourth occurs, as in Illustration Nº 1, be careful not to write concealed fifths, (see Illustration Nº 2), when you harmonize it. You can avoid the fifths by contrary motion or by the use of inversions, as in Illustration Nº 3.

Ill. Nº 1

Ill. Nº 2



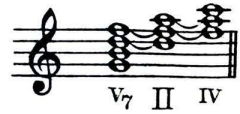
Ill. Nº 3



Your choice of chords in harmonizing melodies is largely dependent upon the relation of these chords to each other. The sub-mediant and mediant both represent the tonic, each chord having two tones in common with it. See Illustration Nº 4.

Ill. Nº 4

Ill. Nº 5

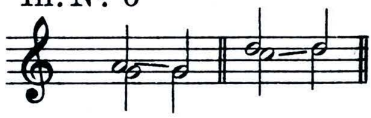


The super-tonic represents both sub-dominant and dominant seventh, having two tones in common with each of them, as shown in Illustration Nº 5. The sub-dominant and dominant have no tones in common, and so are not related. This reduces all the chords of the scale to tonic, sub-dominant and dominant, and their subordinate representatives, and if you think of them in this way, it will be easy for you to choose them effectively.

In Lesson Nº 48 you were told that the progression V - IV is not good. This is because the tendency of the dominant to the tonic or its subordinate triads is so strong that any other chord is out of place. The progression V-II is good because the two chords are related, and it is practically a repetition of the same chord, but the sub-dominant interferes with the natural resolution of the dominant, and so the progression must be avoided.

Two other progressions are forbidden because of their unmusical effect. It is not good to have two parts move from a second to a unison, as in Illustration Nº 6.

Ill. Nº 6



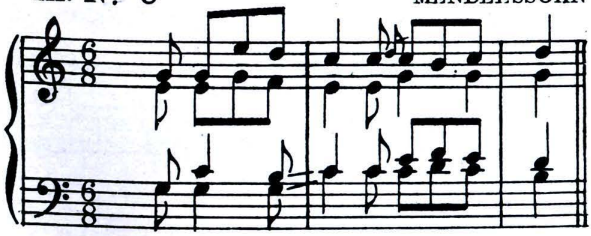
Also do not approach or leave a unison by similar motion. See Illustration Nº 7.

Ill. Nº 7

There is no rule, however, without its exception, and many instances of the exception can be seen in the works of the great masters. The following illustration from a part-song by Mendelssohn,

Ill. Nº 8

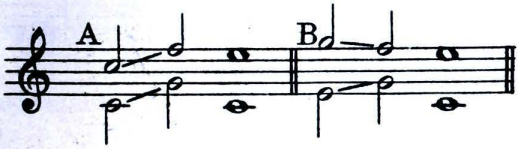
MENDELSSOHN



shows a violation of this rule by one who was noted for the excellence of his part-writing. But here, as always when the rule is broken, the progression is from dominant to tonic. You must, however, observe the accepted rule until you have thoroughly mastered it.

Remember that similar motion towards a dissonance is undesirable. (See Lesson Nº 39). When the dissonant note is not heard, or prepared, in the previous chord, contrary motion is necessary. Compare A and B of Illustration Nº 9.

Ill. Nº 9



We will now take a melody of eight bars, containing two musical phrases, or sentences, and harmonize it in different ways.

Ill. Nº 10

Notice that Illustration Nº 10 is written in the key of F major. Sometimes melodies can be changed into the minor very easily, and here, by adding a flat to *A* and *D*, the melody is transposed to the key of F minor. To begin the exercise we can use the tonic chord on *F*. Notice how the melody comes to a stop at the fourth bar. In order to insure variety, it is well to have a half - cadence

about the middle of the exercise. Many hymn-tunes and chorales are weakly constructed, because of a lack of variety in their cadences. Starting this melody, then, with the tonic chord, and having a dominant chord at the fourth measure, we shall have, in its simplest form, the following harmonization:

Ill. Nº 11

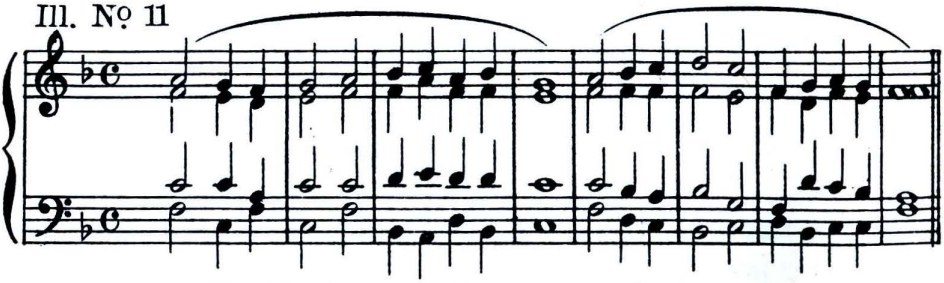
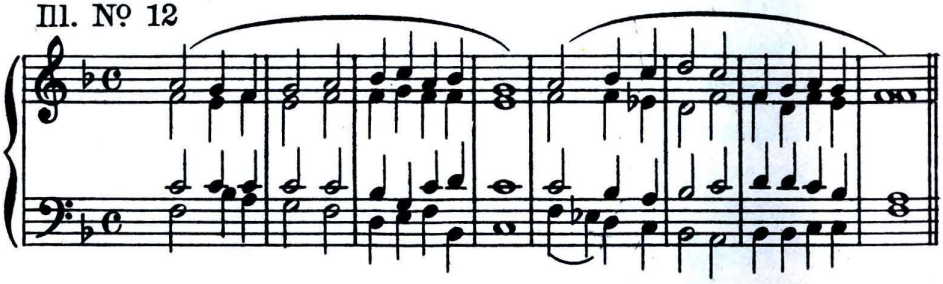


Illustration Nº 12 gives a little more variety on account of the addition of chords of the dominant seventh.

Ill. Nº 12



The following melodies are to be harmonized in the accompanying examination paper.

Ex. Nº 1

Ex. Nº 2

Ex. Nº 3

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CHICAGO, ILL.

Examination Paper **Harmony Lesson No. 49**

Name..... **Class Letter and No.**.....

Town..... **State**..... **Percentage**.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What are the two rules for writing melodies?.....

.....

.....

2. How can you avoid concealed fifths?.....

.....

3. Upon what do you base your choice of chords?.....

.....

4. Explain fully the relation of the chords of the scale to each other.....

.....

.....

.....

5. (a) Why is the progression V-IV not good?.....

.....

.....

(b) Can you tell why V-II is correct when V-IV is not, since II represents both IV and V equally?.....

.....

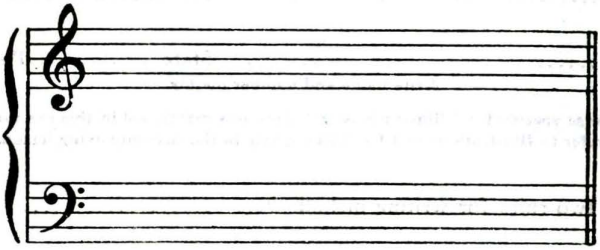
.....

6. (a) Name two other progressions which are forbidden.....

.....

.....

(b) Illustrate. .....



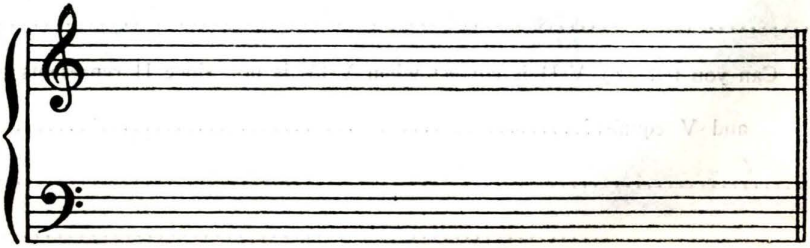
7. (a) Why is similar motion toward a dissonance not good?.....

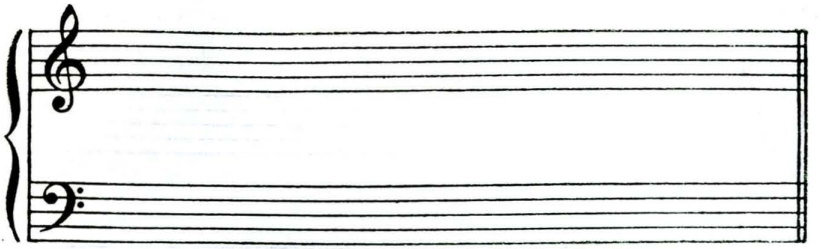
.....

(b) What rule must be observed in this connection?.....

.....

8. Write a melody of four measures and harmonize it in two different ways. The first time use the more common chords; the second, introduce as much variety as you can. Review Lesson No. 43.....





9. What is a "half-cadence"?.....

.....

10. Name the chords of the seventh used in Illustration No. 12 giving the inversions which are used of each. Locate the chords as "first in third measure," "fourth in second measure," etc.....

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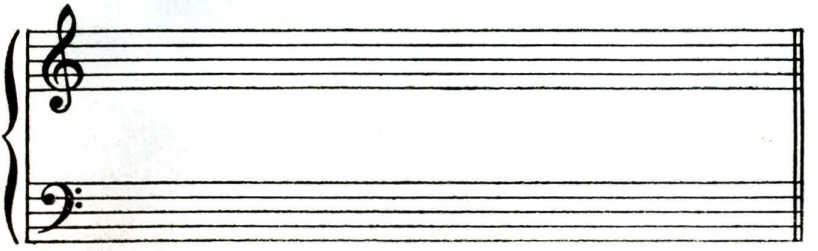
.....

11. Harmonize the melody given in Exercise No. 1.....



12. Harmonize the melody given in Exercise No. 2.....

13. Harmonize the melody given in Exercise No. 3.....

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Harmony Lesson Nº 50

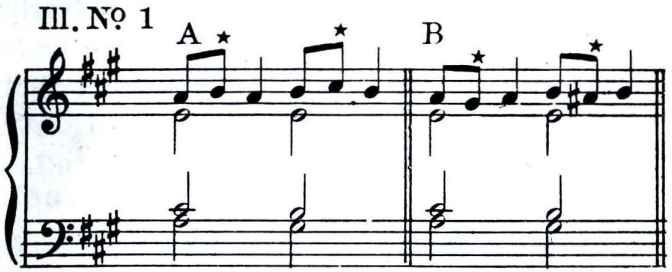
Composed and Edited by
ADOLPH ROSENBECKER

AUXILIARY AND PASSING NOTES

In proceeding from one chord to another we have heretofore made all voices of the chords of equal time value. This simultaneous movement of all the voices has made that clear and direct connection of the various harmonies which is the basis of pure part-writing. It is possible, however, to introduce notes which are foreign to the chords used without destroying their character, and these give life and variety to the rhythm. These foreign notes are called Auxiliary and Passing Notes.

The Auxiliary Note is one which precedes or follows the chord note at an interval of a second above or below, and then returns to the original note. All seconds are discords, so the Auxiliary Note will be a dissonant element in the chord in which it occurs. When it lies above the chord note, it should be the next degree of the scale.

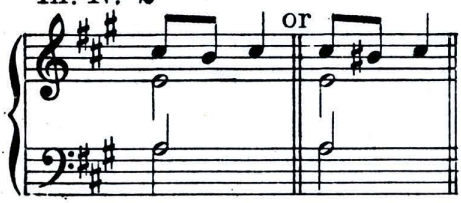
Ill. Nº 1



In Illustration Nº 1 A, observe that *B* and *C♯* (marked ★) are the Auxiliary Notes, and that they lie a whole step above the chord note.

But if the Auxiliary lies below (as at B), it must be a half-step lower unless the chord note is a major third; in that case it can be either a half-step or a whole step. See Illustration Nº 2.

Ill. Nº 2

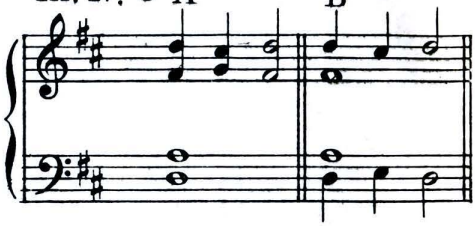


Notice here that we have the tonic of A major and that *C♯* (a major third) is the chord note. Hence the Auxiliary Note may be either a whole step or a half-step lower.

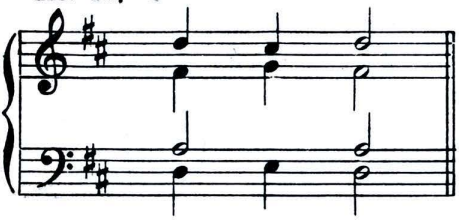
Auxiliary Notes can be taken in *more than one voice* provided there remain two notes characteristic of the harmony in the other voices.

In Illustration Nº 3, we have Auxiliary Notes (at A) in the soprano and alto parts, while both *D* and *A* in the bass and tenor voices remain stationary, keeping intact the D major chord. At B, the soprano and bass have the Auxiliary Notes, and *A* and *F♯* are held stationary to preserve the character of the tonic chord. But if we add another note in the bass of Illustration Nº 2 B, the character of the D chord is entirely changed, and instead we have the second inversion of the dominant seventh on *A*. See Illustration Nº 4.

Ill. Nº 3 A B



Ill. Nº 4



These notes are no longer considered Auxiliary Notes, but become "passing chords," which were mentioned in Lesson Nº 37.

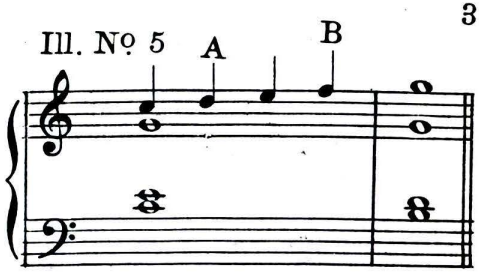
The other notes used, which are foreign to their chords, are called "Passing Notes."

The Passing Note lies between two notes that are essential to the harmony of the same or the following chord. Thus it may occur between two notes of the same chord, as in Illustration Nº 5 A, where *C* and *E* are the tones of the C major chord, and *D* lying between them, is the Passing Note; or it may occur as at B,

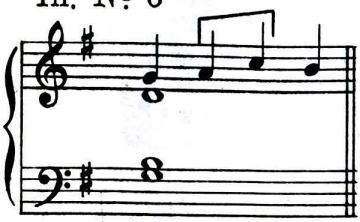
where *E* belongs to the chord of C, and *G* to the G major chord, and *F* is the Passing Note.

The Passing Note, like the Auxiliary Note, must be appoached and left diatonically. The only exception is that when the two chord notes which it connects are a third apart, the Passing Note may skip a third up or down, if it then returns to the second chord note. Study Illustrations Nos. 6 and 7.

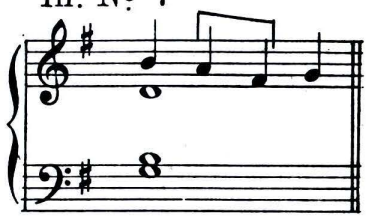
Ill. Nº 5



Ill. Nº 6



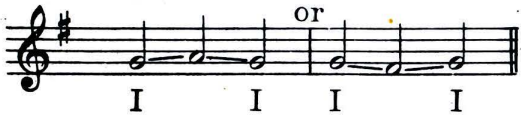
Ill. Nº 7



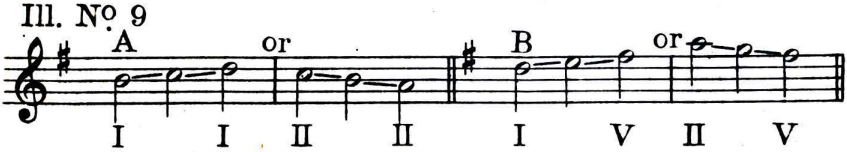
Observe that the first and last notes of the melody are a third apart.

Be careful to keep in mind the *difference* between Auxiliary and Passing Notes. The former always returns to the original note, as in Illustration Nº 8, while the latter progresses diatonically from one note to the next, as seen in Illustration Nº 9, serving to

Ill. Nº 8



Ill. Nº 9



connect, as at A, different notes of the same chord, or as at B, two notes of different chords.

The following illustration, quoted by Prout in his "Harmony," is an excellent example of Auxiliary and Passing Notes.

Ill. Nº 10

GERMAN CHORALE

The following exercises are to be harmonized in the accompanying examination paper.

Ex. Nº 1

Ex. Nº 2

Ex. Nº 3

SIEGEL-MYERS
Correspondence School of Music
CHICAGO, ILL.

Examination Paper **Harmony Lesson No. 50**

Name.....**Class Letter and No**..... .....

Town.....**State**.....**Percentage**.....

Write name and number plainly

Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What is an auxiliary note?.....

.....

.....

2. What is the value of auxiliary and passing notes?.....

.....

3. (a) Is the auxiliary note a discord?.....

.....

(b) Why? .....

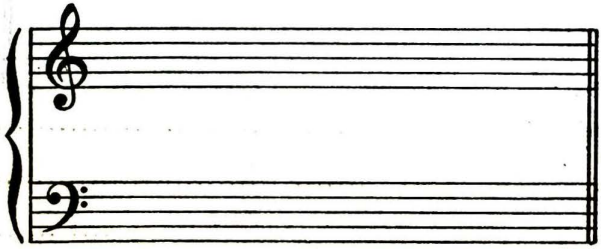
.....

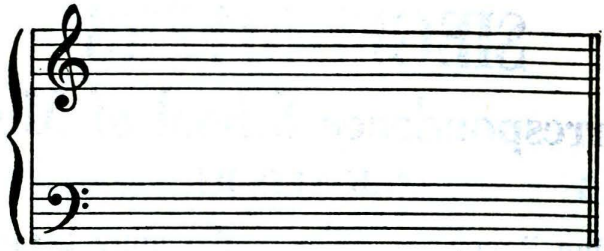
4. Give the rule for the auxiliary note if the chord note is a major third.....

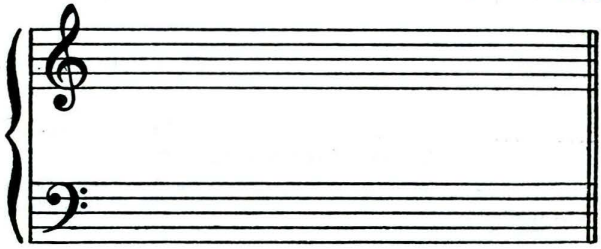
.....

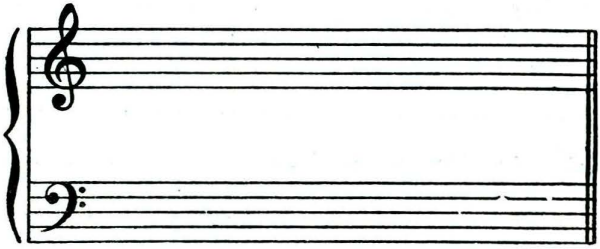
.....

5. Give examples of both uses of the auxiliary note in four keys.....









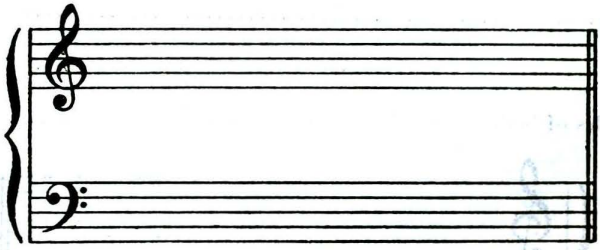
6. Can auxiliary notes occur in more than one voice?.....

.....

7. (a) What would be the result if three auxiliary notes were used simultaneously?.....

.....

(b) Illustrate. .....



8. Define a passing chord.....

.....

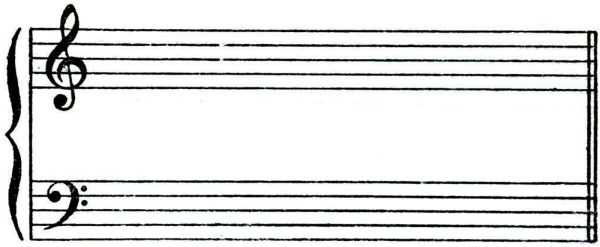
.....

9. (a) Define a passing note.....

.....

.....

(b) Illustrate your definition.....



10. (a) What treatment must be given to both auxiliary and passing notes?.....

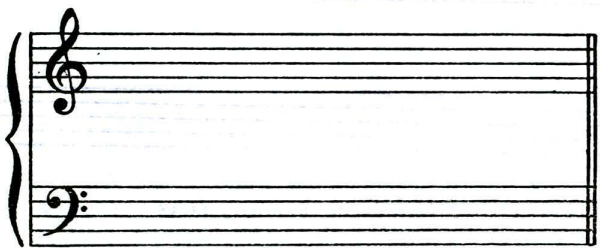
.....

(b) Can you tell why?.....

.....

.....

11. Give an illustration of this rule and its exception.....



12. (a) State the difference between a passing and an auxiliary note.....

.....

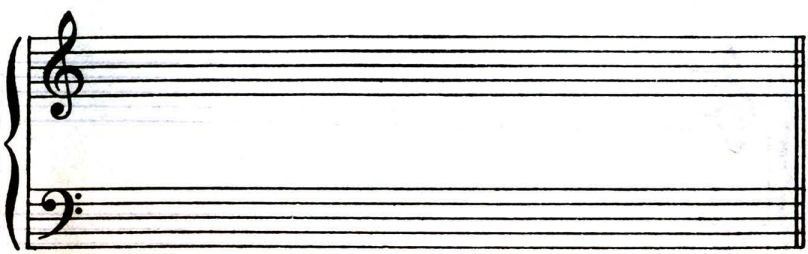
.....

.....

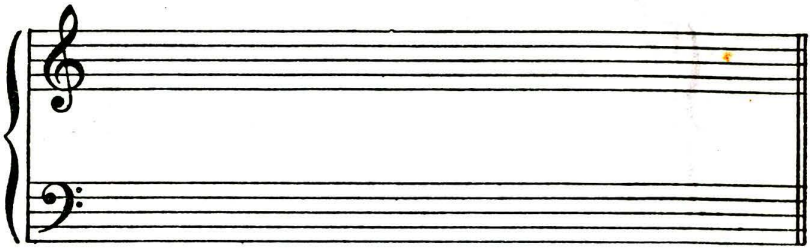
(b) Do you understand it thoroughly?.....

.....

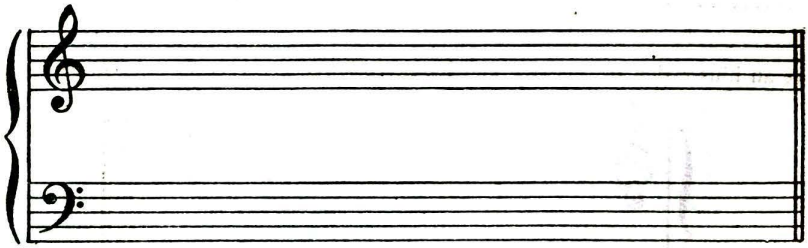
13. Write and harmonize a two-measure soprano melody which contains one passing and one auxiliary note.....



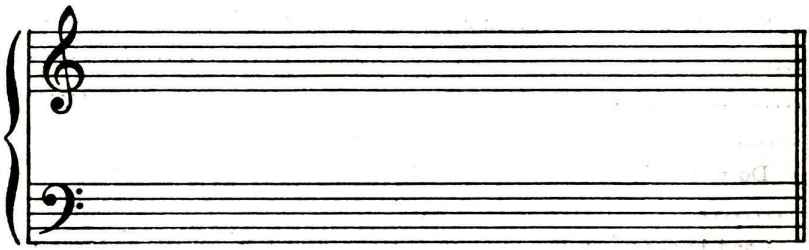
14. Copy measures 3, 5, 8, 11 and 12 from Illustration No. 10, and indicate the passing and auxiliary notes used. Mark the passing notes by a check (V) and the auxiliary notes by a cross (+).....



15. Harmonize Exercise No. 1, introducing passing note. Notice in the first measure that D and F in the bass are treated as passing notes.....



16. Harmonize Exercise No. 2, introducing auxiliary notes.....



17. Harmonize Exercise No. 3, introducing both auxiliary and passing notes.....