


1908

# Lesson Book: Harmony

Protheroe Daniel

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A COURSE OF HARMONY LESSONS  
WITH EXAMINATION PAPERS

Nos. 51 - 75

SIEGEL - MYERS CORRESPONDENCE SCHOOL OF MUSIC



# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

### Harmony Lesson No 51

Composed and Edited by  
DANIEL PROTHEROE

### SUSPENSIONS

In the previous lesson you were told about two kinds of foreign notes which are used as an embellishment in music, namely Auxiliary and Passing Notes. There is still another form of embellishment besides these, which is called the Suspension.

*The Suspension is a note retained from the preceding chord, which is foreign to the chord in which it is used.* Its name comes from the fact that it holds in suspense the tone which properly belongs to the chord and which it has displaced. Thus, it is obvious that the *resolution* into the proper chord tone must follow immediately, and satisfy the demand of the ear for concord. It is also necessary that this retained note must occur in a voice that has diatonic progression so that the resolution may be on the following scale-step.

The *preparation* of the Suspension consists in using that tone in the previous chord which becomes the suspension in the next. Thus, the preparation, Suspension and resolution of a note must be carefully written.

In Illustration No 1 the second chord contains a Suspension, since the note *D*, (held over from the previous chord) forms no

III. No 1



part of the C major chord. The first chord, the first inversion of the dominant, contains the *D*, which is the preparation of the suspension, and the last chord has the note *C*, which is its diatonic resolution.

A comparison of Auxiliary and Passing notes and the Suspension shows an interesting distinction. These embellishments are alike in that they are not harmonic and form discords; the difference between them lies in their preparation and resolution.

The Auxiliary note originates in the chord note and resolves in it.

The Passing note occurs in passing from one note of a chord into another of the same chord.

The Suspension is a note of the previous chord which is retained to become foreign to the following chord and which finally resolves into a tone of that chord.

You can form a Suspension by delaying either the downward or upward progression of a note. A downward resolution is given in Illustration N<sup>o</sup> 2. An example is found in Illustration N<sup>o</sup> 3 of a suspended note proceeding upwards to a note of the chord.

III. N<sup>o</sup> 2



III. N<sup>o</sup> 3



It is not enough to have any note retained from the preceding chord. It must be one that is foreign to the following chord in order to produce the effect of a Suspension. In other words, *a Suspension cannot form a part of the chord over which it is sustained*. In Illustration N<sup>o</sup> 4 you will see that the note *E*, which is sustained from the first chord into the second, forms as important a part of the second chord as it does of the first, being the fifth of the first chord, *A-C#-E*, and the root of the second, *E-G#-B*. The essence of the Suspension is the discordant or restless feeling it produces, and since the tied tone in Illustration N<sup>o</sup> 4 does not give that effect, it cannot be considered a Suspension.

III. N<sup>o</sup> 4

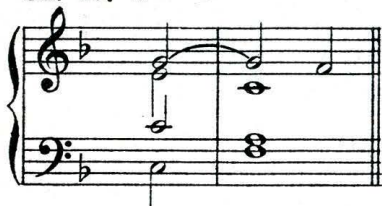


*The preparation of the Suspension must be in the same voice as the Suspension itself.* A violation of the rule is shown in Illustration N<sup>o</sup> 5.



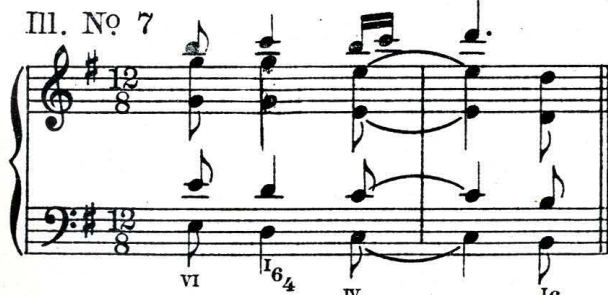


Observe that *G*, which is the dissonant note in the second chord, appears in the soprano, while in the previous chord it lies in the tenor voice. Notice the rough, discordant effect (similar to the cross-relation) produced by this disarrangement of parts. The correct way to secure a suspension is shown in Illustration N<sup>o</sup> 6.

III. N<sup>o</sup> 6

*The Suspension should always occur on the accented part of the measure*, and the resolution on the unaccented beat. This rule has been followed in all the illustrations. If the suspended note be tied to its note of preparation, in a large majority of cases the preparatory tone is at least as long as that of the Suspension; it may be longer, but it is not advisable to have it shorter. In this way better rhythmic effect is gained. In Illustration N<sup>o</sup> 7 you will find an exception to this rule.

## BEETHOVEN



Here you will observe that a suspended quarter note, (*C*), is prepared by an eighth note, (*B*). But this is because of the peculiar effect Beethoven wished to produce. Such irregularities are permissible when one has mastered the intricacies of composition, but they are the exception to prove the rule for the student.

No progression that is incorrect without the Suspension is made correct by it, since the suspended note is only a temporary substitution for the harmonic note that follows it. Thus, parallel octaves and fifths are not avoided by the use of the Suspension. The progression, *D* to *C*, in the soprano and alto in Illustration N<sup>o</sup> III. N<sup>o</sup> 8 contains parallel octaves in spite of the suspension, since they would occur without it, and is merely a temporary substitute. Similarly, the fifths in Illustration N<sup>o</sup> 9, at A, are just as much faulty progressions with the suspension, as they are without it, at B.



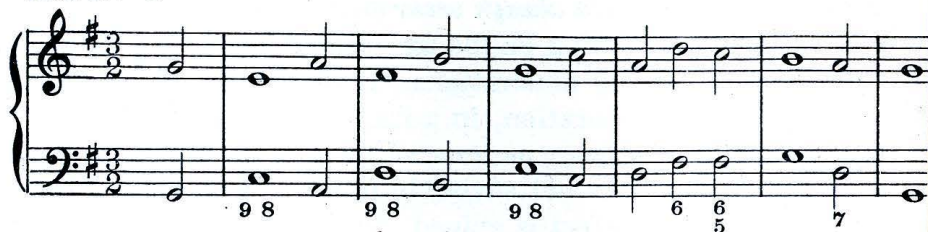
contains parallel octaves in spite of the suspension, since they would occur without it, and is merely a temporary substitute. Similarly, the fifths in Illustration N<sup>o</sup> 9, at A, are just as much

III. N<sup>o</sup> 9

faulty progressions with the suspension, as they are without it, at B.

All Suspensions in the lesson and the accompanying examination paper, are the interval of a ninth from the bass.

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

Ex. N<sup>o</sup> 1Ex. N<sup>o</sup> 2Ex. N<sup>o</sup> 3Ex. N<sup>o</sup> 4



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

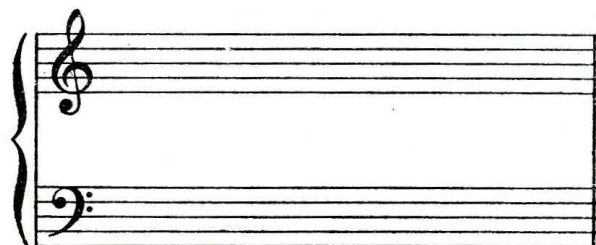
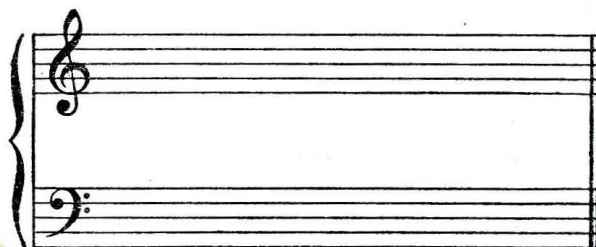
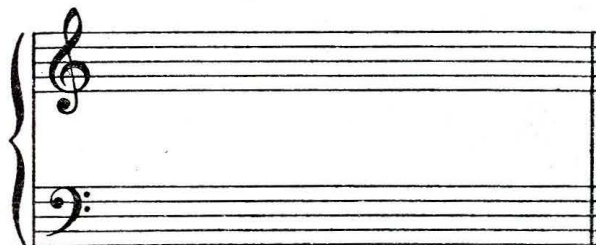
Harmony Lesson No. 51

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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.

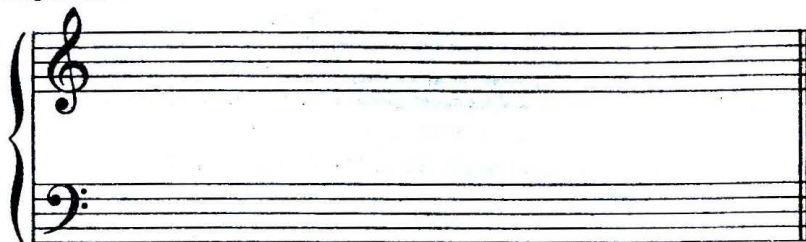
1. What is a suspension? Give examples in the keys of D, F and G.



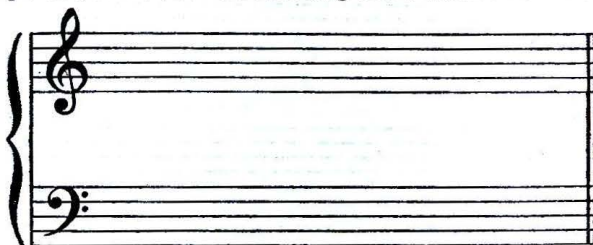
2. Describe the preparation, suspension and resolution of the note.....

3. How do you form a suspension?.....

4. Give examples written in the keys of G and E of an upward progression of the suspended note.



5. Give an example of a note tied to the following chord which does not imply a suspension.



6. Must the preparation of the suspension be in the same voice, or part with the suspension itself? .....

7. On what part of the measure is the suspension usually placed?.....

8. What is the rule regarding the length of the note of preparation?.....

9. Show the distinction made between the auxiliary and passing notes and the suspension.



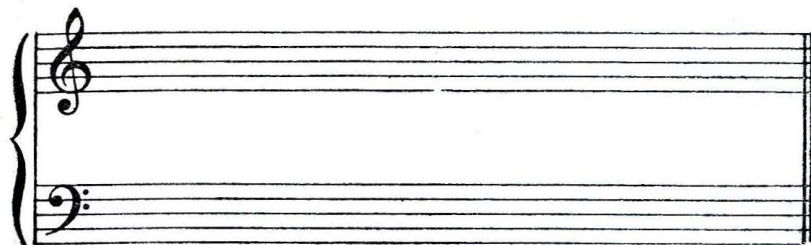
10. How are the suspensions illustrated figured?.....

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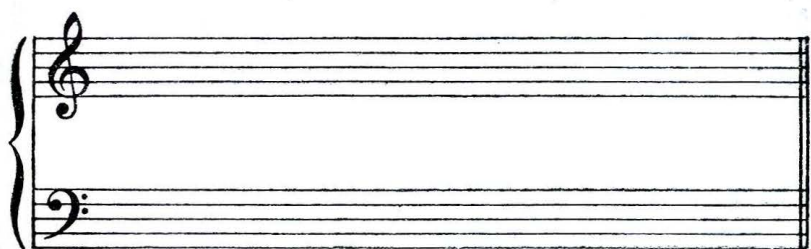
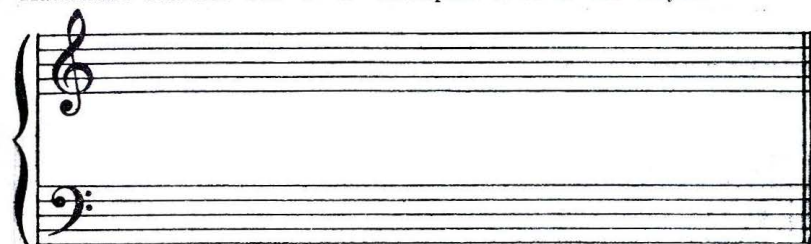
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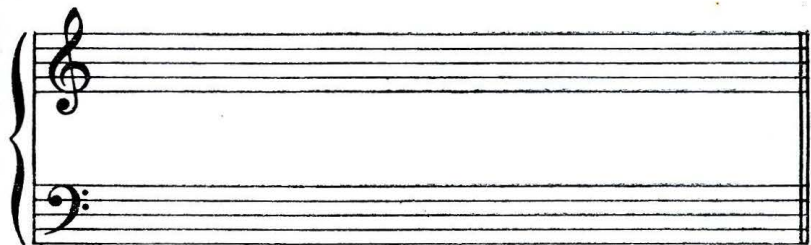
11. Can a progression which is incorrect without a suspension be made correct by a suspension? Give two examples.



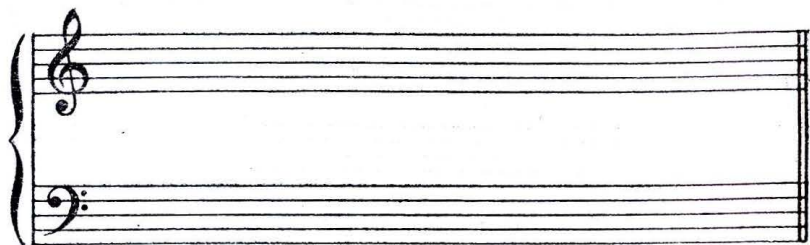
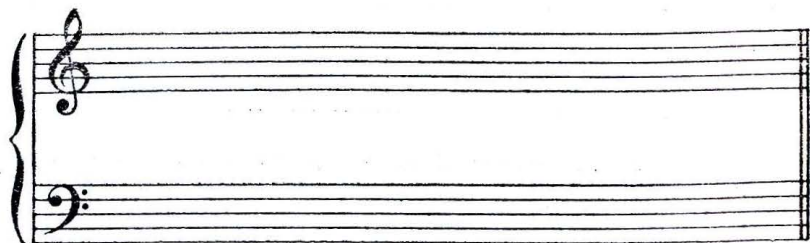
12. a. Harmonize Exercise No. 1. b. Transpose it to B flat major.



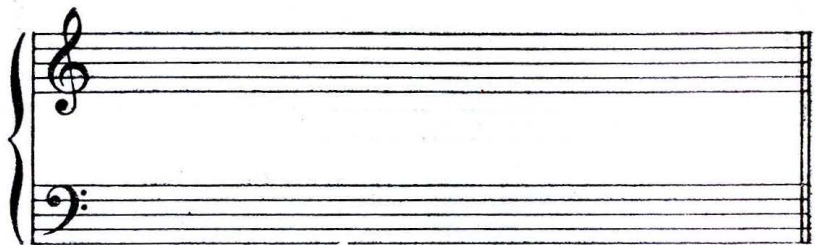
13. Harmonize Exercise No. 2.



14. Harmonize Exercise No. 3 in two different ways, using the chords already mastered.



15. Harmonize Exercise No. 4.





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

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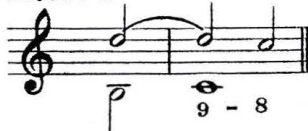
#### Harmony Lesson No 52

Composed and Edited by  
DANIEL PROTHEROE

#### SUSPENSIONS (continued)

As stated in Lesson No 51, the Suspension treated so far is that of the ninth to the eighth, the holding over or sustaining of the note, producing a ninth from the root, as in Illustration No 1.

Ill. No 1



As in all the chords treated so far the student will find in this chord again that it is used in many inversions. The chord as given in Lesson No 51, has four notes, giving us four positions of the chord.

You will now be given the different inversions of the chord. First we have the third from the root in the bass. In inversions of all chords we have exemplified, the student will remember that the first inversion has the third in the bass. For instance, take the common chord or triad; the original position is figured  $\frac{5}{3}$ ; the first inversion having the third in the bass is figured  $\frac{6}{4}$ . Again in the chord of the dominant seventh, the third is in the bass part of the first inversion, therefore the first inversion of the suspended 9-8 chord is as shown in Illustration No 2.

Ill. No 2



By examining this you will observe that the figuring is identical with that of the chord of the seventh. But you will never mistake one chord for the other, if you will carefully notice the chord of resolution. A 7 followed by a 6, as shown in Illustration No 2, must always show an inversion of a 9-8 Suspension. So we cannot

have a 5 form the bass in the chord, as the fifth in this case forms no part of the chord over which the Suspension is sustained. In order to illustrate this clearly, play over Illustration

tion N<sup>o</sup> 3, which contains a fifth from the bass note, and notice how inharmonic and discordant it sounds.

### III. N<sup>o</sup> 3

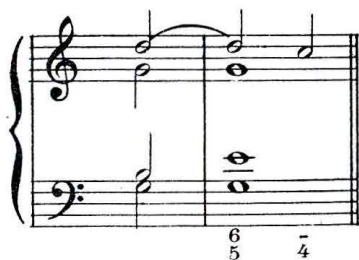


You will see at once the reason for the omission of the fifth. Another way of marking the difference between the two chords is this: in the first position of the chord of the seventh, the third from the root or bass note is always a *major third*, *G-B* (scale of C), while in the first inversion of the suspended ninth, the student will at once discover that the third from the bass is always a *minor third*, *E-G*, (scale of C), as shown in Illustration N<sup>o</sup> 2. No chord of the seventh can resolve on its own root. In the inversions of this chord, the root or ground note is generally omitted, except in the third inversion when it may often be used.

This Suspension can be used on all the degrees of the scale, except the leading-note or seventh of the scale. It is very rarely used on the mediant or third.

For the same reason as that given for the omission of the fifth in the first inversion, the second inversion does not include a third. See Illustration N<sup>o</sup> 4.

### III. N<sup>o</sup> 4



### III. N<sup>o</sup> 5



Nor has the third inversion a sixth for the same reason. See Illustration N<sup>o</sup> 5. Now study over all these inversions and you will see that the note omitted has been the same one. In the first inversion the fifth from the bass, *B*; in the second, the third from the bass, *B*; and in the third inversion, the sixth from the bass, *B*. Remember that the ninth is generally not less than nine notes distant from the tonic, that is, it rarely occurs as a 2 to 1. Compare Illustrations Nos. 6 and 7.

III. N<sup>o</sup> 6III. N<sup>o</sup> 7

The following examples will give you an idea of how these Suspensions are treated by some of the great masters. The first illustration is taken from Schubert, the master melodist.

III. N<sup>o</sup> 8

SCHUBERT



You will notice at the star (★) the first position of the suspended ninth, with B flat as the root.

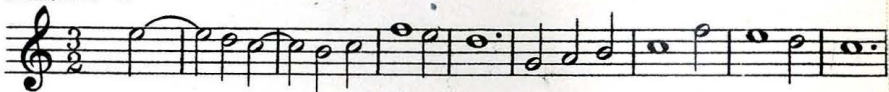
In Illustration N<sup>o</sup> 9, we shall have an example of the second inversion of the suspended ninth, taken from Mendelssohn's oratorio, "St Paul."



III. N<sup>o</sup> 9

Observe also the different passing-notes, and the natural flow of the part-writing.

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

Ex. N<sup>o</sup> 1Ex. N<sup>o</sup> 2Ex. N<sup>o</sup> 3Ex. N<sup>o</sup> 4

# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 52

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

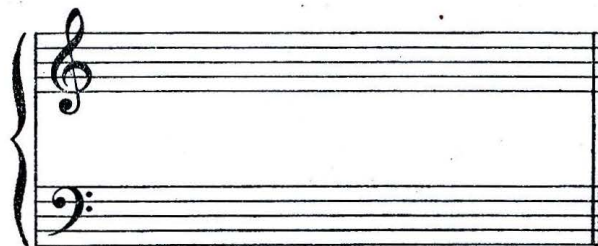
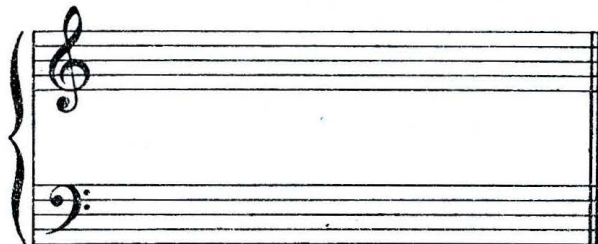
Town..... State..... Percentage.....

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. How many positions has the suspension 9 to 8?.....

2. Give examples in two keys of the first inversion of the 9 to 8 chord.



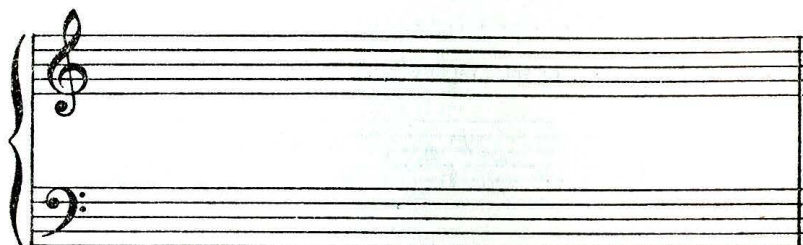
3. What chord is identical in figuring with the first inversion of the 9 to 8 chord?.....

4. How do you distinguish between the chords?.....

5. In the first inversion of the 9 to 8 chord, can a fifth be included? If not, give the reason for its omission.....

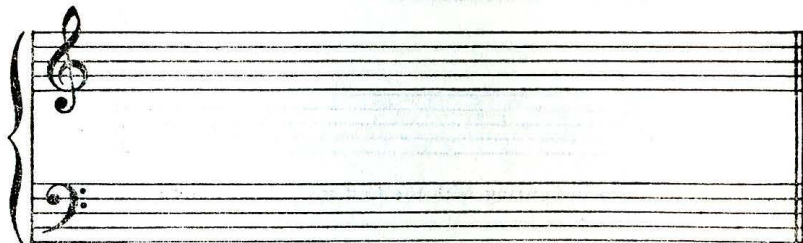
6. Is the root included in the inversions of this chord?.....

7. Give examples of the chord of the dominant seventh in D, and the suspension 9 to 8 in the same key.



8. On how many degrees of the scale can this suspension be used?.....

9. Give examples of the second inversion of the 9 to 8 chord in the keys of C and G.



10. Does the second inversion include a 3d? If not, state the reason why.....

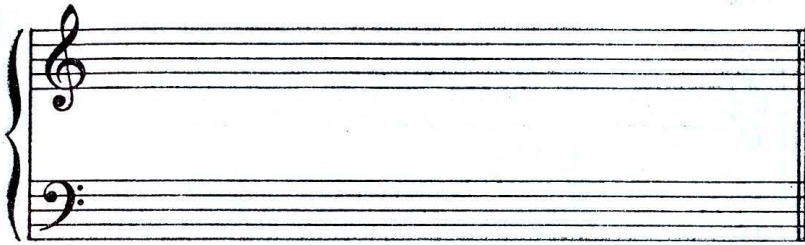


11. In what inversion is the sixth from the bass note omitted, and why?.....

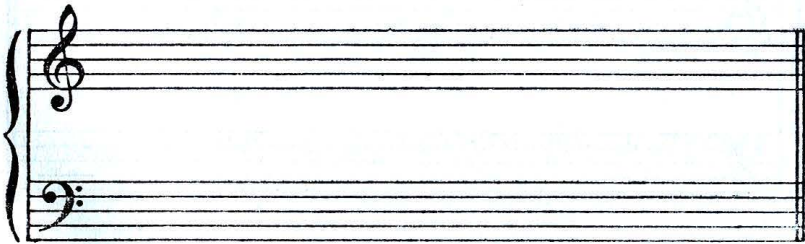
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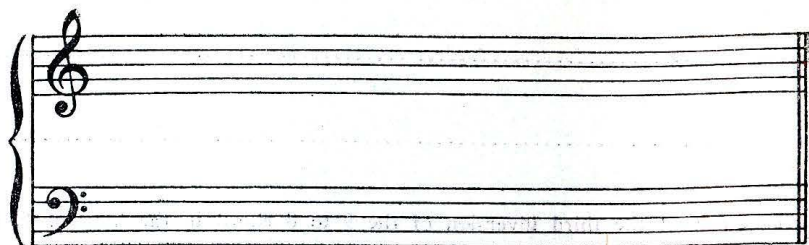
12. Give examples of the third inversion of the 9 to 8 chord in the keys of E flat, F and G.



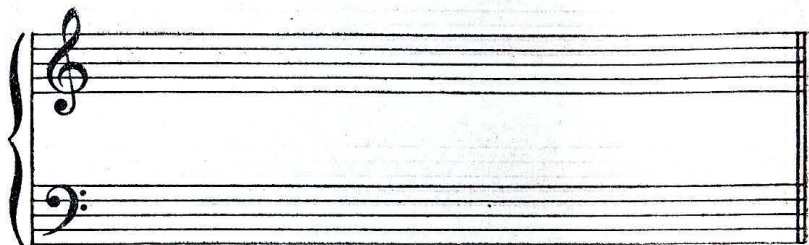
13. Transpose illustration No. 8 into the keys of G and F, showing the suspended 9 to 8 chord.



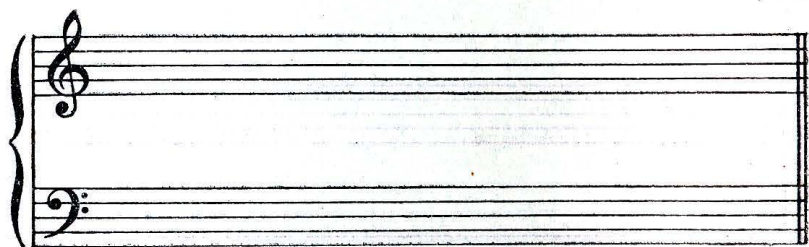
## 14. Harmonize Exercise No. 1.



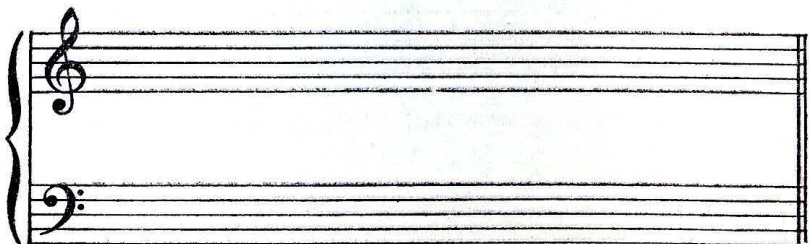
## 15. Harmonize the melody given in Exercise No. 2, bringing in some examples of suspensions.



## 16. Harmonize Exercise No. 3.



## 17. Harmonize Exercise No. 4.



# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

### Harmony Lesson N<sup>o</sup> 53

Composed and Edited by  
DANIEL PROTHEROE

#### SUSPENSIONS (continued)

Besides the Suspension 9 to 8, we have the Suspension 4 to 3, as in Illustration N<sup>o</sup> 1.

Ill. N<sup>o</sup> 1



You will observe that in this case the fourth from the root is the dissonant note.

The following rule should be thoroughly mastered.

"Whenever two figures next to one another, such as 9 - 8, 4 - 3, 2 - 3, etc., are found under the same bass note, the *second of the two* being a consonance, the first of the two will indicate a Suspension, in the absence of positive proof to the contrary."

In the Suspensions illustrated so far, you find that is the rule, and the following illustrations (Nos. 2 and 3) will further bear it out.



You will notice that in this chord we have only three notes, as the root is doubled. Therefore we have only three positions for the chord. One is already given in Illustration N<sup>o</sup> 1. The inversions of the chord are shown in Illustrations Nos. 2 and 3.

III. N<sup>o</sup> 2III. N<sup>o</sup> 3

In the first inversion you will notice that the fifth from the root is in the bass, while in the second inversion the fourth from the root is in the bass. You will also observe that the figure which follows the dissonance is always the nearest one, as, for instance, in Illustration N<sup>o</sup> 2, the  $\frac{7}{4}$  is followed by a 6, while in Illustration N<sup>o</sup> 3, the 5 is followed by a 6. That is explained by the resolution of the bass part: the *F* goes to *E*, thereby making the *C* in the soprano part, become a sixth from the bass.

These chords can be taken only on certain degrees of the scale. The chord as seen in Illustration N<sup>o</sup> 1, can be taken on all degrees of the scale *except the leading-note of either major or minor, and the super-tonic (or second degree) of the minor scale.* The student will readily see the reason for these exceptions, since these chords are "active" and so therefore, they do not create the feeling of repose necessary for a perfect suspension.

These chords, as you will remember, although objectionable in their original positions, were available in the first inversion; so also is the last position of this chord as shown in Illustration N<sup>o</sup> 3, which in the resolution produces the first inversion.

Like the chord of the seventh, a Suspension can have an ornamental resolution. See Illustration N<sup>o</sup> 4.

III. N<sup>o</sup> 4



You will see that this is obtained by making the suspended note only half its proper length, and placing between it and its note of resolution, a note of the chord taken by a step or leap. Observe that this is the suspension 9 to 8.

Sometimes notes of shorter values are given, and are treated as auxiliary notes, as is seen in Illustration N<sup>o</sup> 5.

III. N<sup>o</sup> 5



The Suspension seen in Illustration N<sup>o</sup> 2, can be taken in no other chords but those of the dominant and sub-dominant.

The following well-known excerpt from Handel's "Messiah" will give the student an example of how the Suspensions are treated.

### III. N<sup>o</sup> 6

You will observe that we have in this example illustrations of the two Suspensions used so far, in their inverted positions.

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

#### Ex. N<sup>o</sup> 1

#### Ex. N<sup>o</sup> 2

#### Ex. N<sup>o</sup> 3

#### Ex. N<sup>o</sup> 4



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

**Examination Paper**

**Harmony Lesson No. 53**

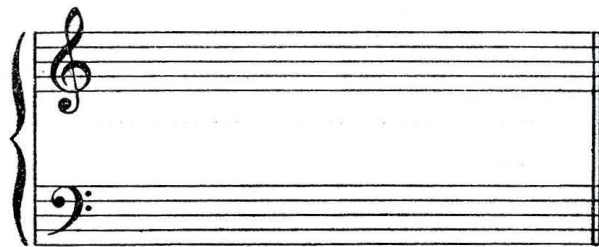
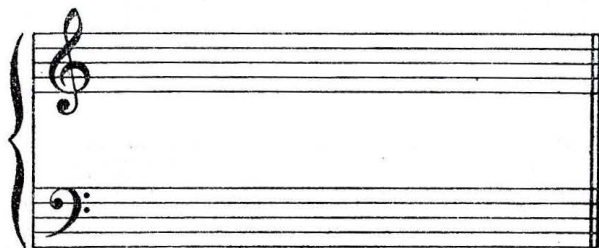
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Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

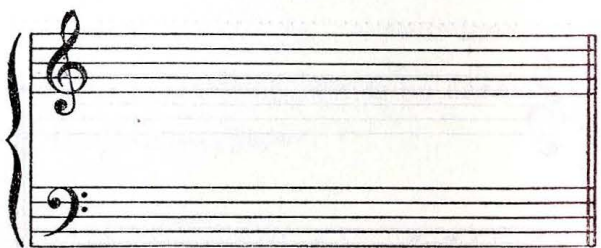
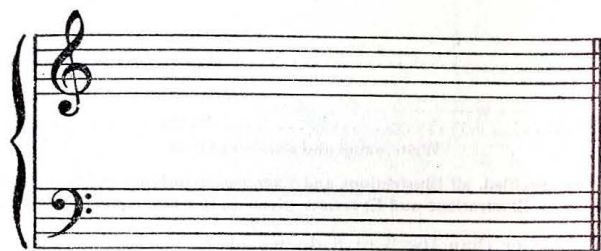
1. What suspension other than the 9 to 8 do we use? Give examples in two keys.



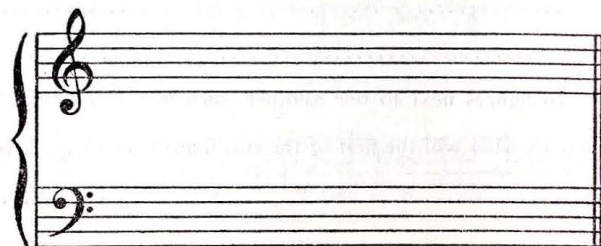
2. In the suspension 4 to 3, which note from the root is the dissonant one?.....

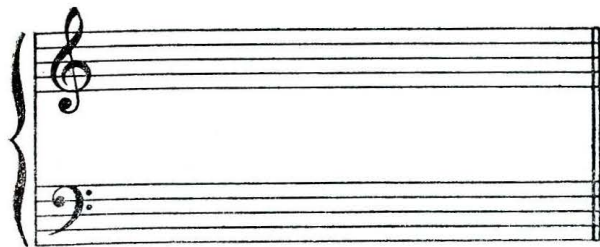
3. When we find two figures next to one another, such as 9-8, 7-6, etc., are found under the same bass note, what will the first of the two figures, as a rule, indicate?.....

4. How many notes have we in the suspended chord 4 to 3? .....
- .....
5. How many positions of the chord are there? .....
- .....
6. Give examples of the inversions of the 4 to 3 suspension in the keys of D and F.

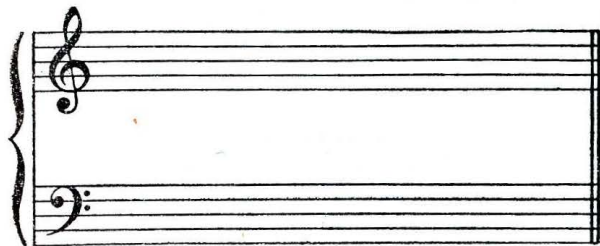
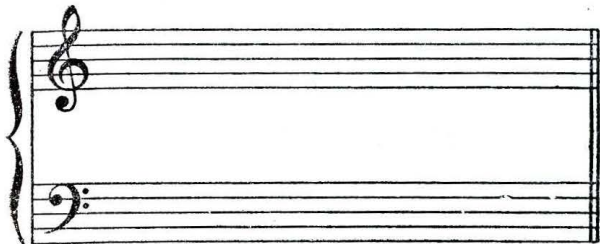


7. Can these chords be taken on any degree of the scale? .....
- .....
8. What are the exceptions? State the reason for them .....
- .....
- .....
9. Give an example in two keys of an ornamental resolution to a suspension.





10. Give examples in two keys of an ornamental resolution, when treated as auxiliary notes.



11. Name the roots of the chords of the first five chords of Illustration No. 6, giving the same in tabular form.....

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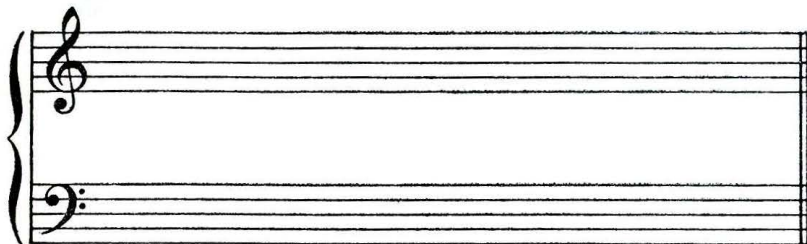
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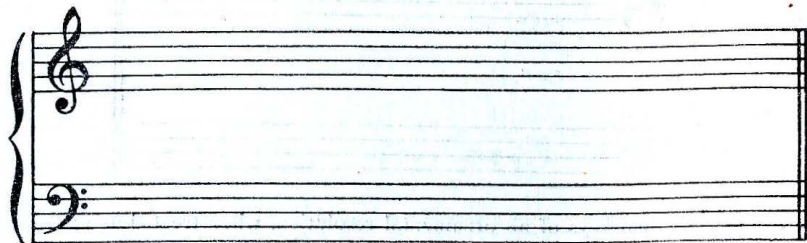
.....

12. Harmonize Exercise No. 1.

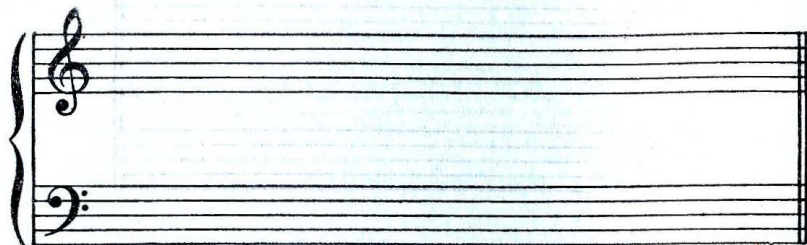




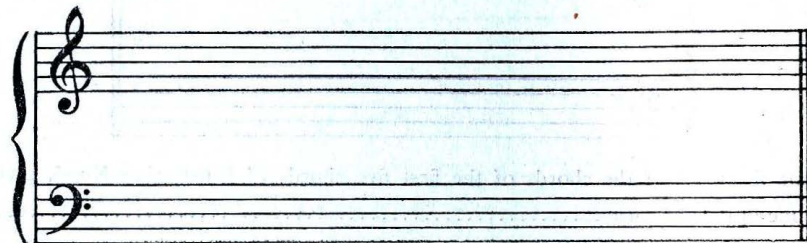
## 13. Harmonize Exercise No. 2, introducing suspensions.



## 14. Harmonize Exercise No. 3.



## 15. Harmonize Exercise No. 4.



# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

### Harmony Lesson No 54

Composed and Edited by  
DANIEL PROTHEROE

#### THE CHORD OF THE DOMINANT NINTH

Bearing in mind that the chords used so far, have been formed by placing thirds, either major or minor, above one another, we shall now proceed to another chord. If we take the chord of the dominant seventh, and add a third to it, we shall find at once, that the upper note will be a ninth from the root. (See Illustration No 1).

Ill. No 1 Thus we have the chord of the Dominant Ninth. As in the case of all dominant discords, the Dominant Ninth can be taken without preparation. You must not confuse this with the suspensions, studied in Lessons Nos. 51-53. In order to have a suspension, the note has to be prepared.

You will remember that the chord of the dominant seventh was the same in both major and minor keys; but if you will consider the scale-notes in the new chord (the Dominant Ninth), you will find that the ninth above the root is the sixth of the scale, *C - A*, which is the relative minor of *C*, and it is evident that we shall have in the major scale a major ninth, and in the minor scale a minor ninth. We shall give examples in the keys of *D major* and *D minor*.

Ill. No 2



Ill. No 3







Next we shall give an example of the Dominant Ninth resolving directly on the tonic.

III. N<sup>o</sup> 5



Here we have the same chord with *G* as the root, resolving to the tonic. In studying these resolutions, you will see that the resolution of the seventh is exactly the same as in the chord of the dominant seventh.

The ninth may either move up by a second or down by a seventh to the third of the chord. When the minor scale is used, the upward movement produces an augmented second in the melody.

We shall now give you both forms of the resolution, in major and minor keys.

III. N<sup>o</sup> 6



III. N<sup>o</sup> 7



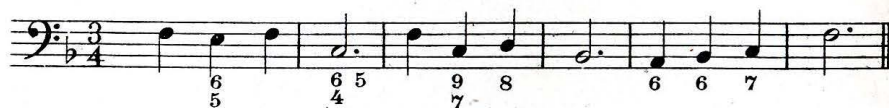
III. N<sup>o</sup> 8III. N<sup>o</sup> 9

In these illustrations, Nos. 6-9, you will find that the third is the note omitted. The reason of this, as you see by the chord that follows, is that it appears in the resolution of the ninth. The proceeding of the ninth to the third of the chord, by dropping a seventh, gives a very beautiful melodic figure. In the minor key you will notice that it gives you the sixth and seventh of the harmonic scale *F* to *F*<sup>#</sup>, only that you drop a seventh instead of ascending a step.

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

Ex. N<sup>o</sup> 1

Observe that the D at the (★) is merely a passing-note.

Ex. N<sup>o</sup> 2Ex. N<sup>o</sup> 3

# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

**Examination Paper**

**Harmony Lesson No. 54**

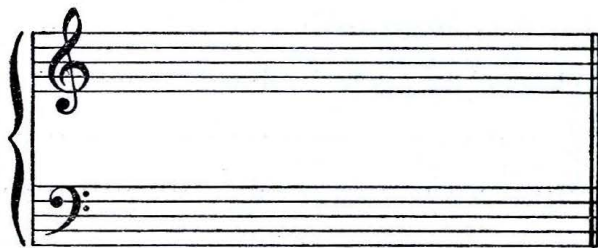
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Town..... State..... Percentage.....

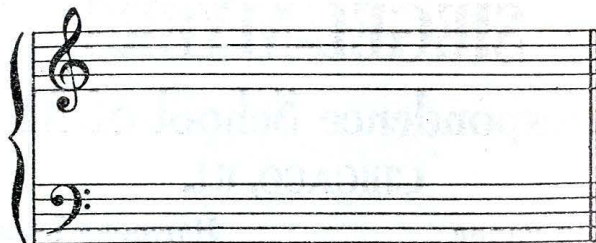
Write name and number plainly

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

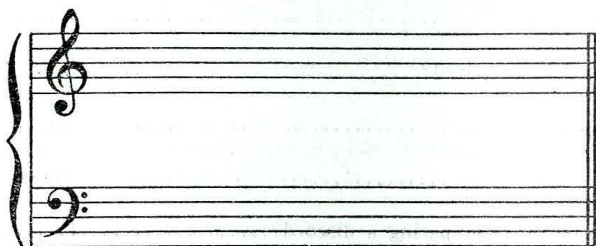
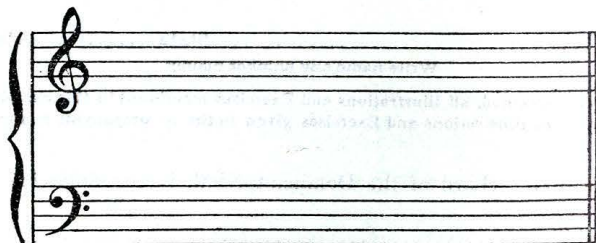
1. Give examples of the chord of the Dominant Ninth in the following major keys: D,  
E flat, F and G.....  
.....  
.....
2. Must this chord be prepared?.....  
.....  
.....
3. What do you mean by preparing a discord?.....  
.....  
.....
4. In four-part music, which is the part generally omitted?.....  
.....
5. Give examples in the keys of D and G, of the ninth resolving upon its own root.







6. Give examples in the keys of E and A, of the ninth resolving directly upon the Tonic.

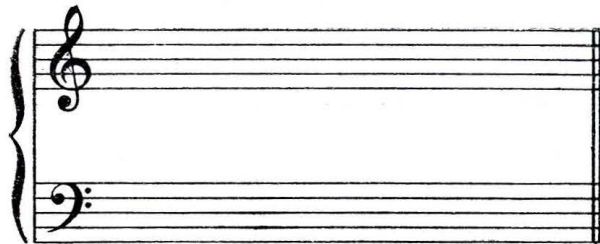
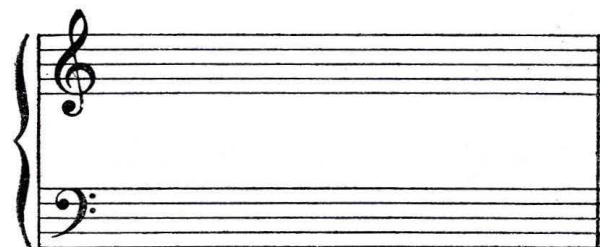
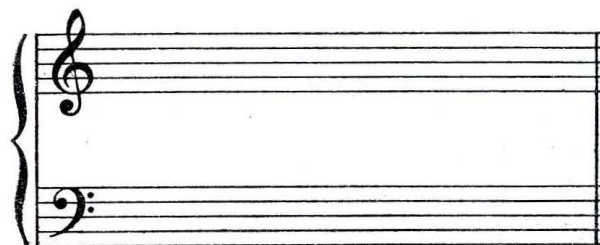
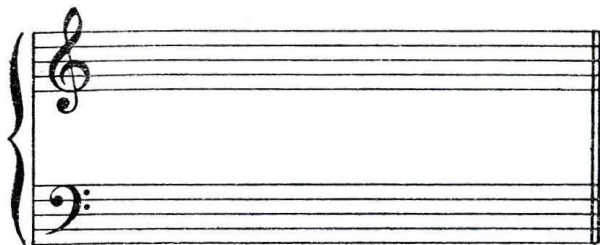


7. As the seventh is included in this chord, does its resolution differ from that of the seventh when placed in the Dominant seventh chord?.....

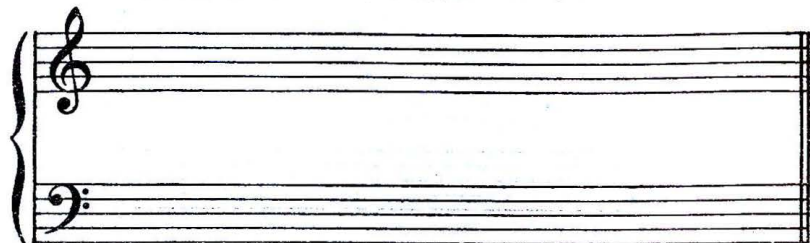
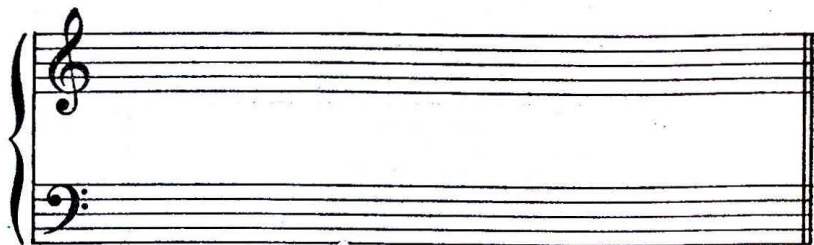
8. Can the ninth resolve upward? .....

9. If it is resolved upward one step in the Minor Scale, what kind of interval does it produce?.....

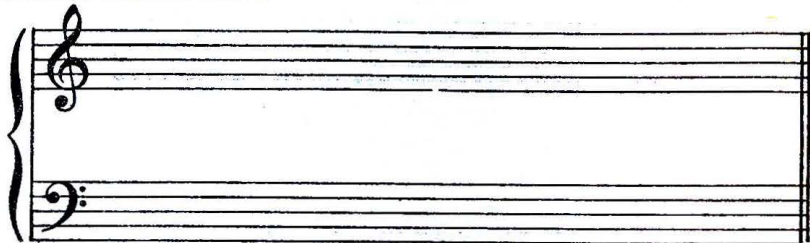
10. Write the Illustrations, Nos. 6, 7, 8, and 9, in the keys of D, G, D minor, and E minor.



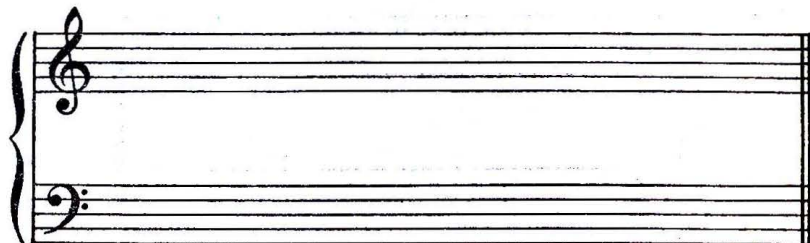
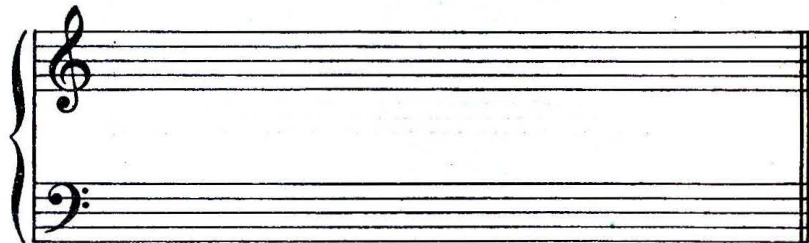
11. Harmonize Exercise No. 1, and write it in two ways.



12. Harmonize Exercise No. 2.



13. Take Exercise No. 3, and harmonize it in two different ways, giving the chords already mastered.





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson N<sup>o</sup> 55

Composed and Edited by  
DANIEL PROTHEROE

#### THE DOMINANT NINTH CHORD (continued)

Not only does the Ninth resolve on its own tonic, upward to the third, and also downward by the leap of the seventh to the third, as shown in Lesson N<sup>o</sup> 54, but sometimes we come across resolutions of the Ninth to the fifth and the seventh of the same chord. These resolutions, however, are very rare.

Illustrations Nos. 1 and 2 give examples of these resolutions.

III. N<sup>o</sup> 1



III. N<sup>o</sup> 2



At Illustration N<sup>o</sup> 1, you will see that the ninth from the root resolves to the fifth, *D* to *G*: while at Illustration N<sup>o</sup> 2, the ninth descends to the seventh, by going from *B $\flat$*  to *G*, thereby making a chord of the seventh.

Although these exceptional resolutions are occasionally used, it will be better for the student to restrict himself to the resolutions on the root and third of the chord.

The major ninth on the dominant should not be placed below the third or leading-note, because the ninth, when placed in that

position, is only a major second below the third, and when in that position it frequently sounds harsh. So, as a rule, *place the ninth above the third*.

But there is no rule without its exception, and so there is to this rule a most important exception.

*A dominant major ninth can always be placed immediately below the third, provided that the ninth proceed at once to the root, while the third remains as part of the next chord.* See Illustration No. 3.

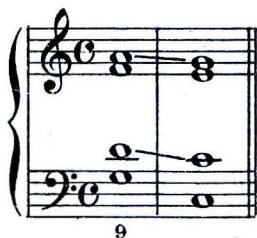
III. No. 3



You will see that in this illustration the ninth, *D*, is a step beneath the third, *E*. But the ninth proceeds to its root *C*, and the third remains as part of the next chord.

When a fifth is included in a chord of the Dominant Ninth, and is placed below the ninth, it must rise to the third of the tonic chord in the resolution, or we shall have consecutive or parallel fifths. In Illustrations Nos. 4 and 5, you will have examples illustrating this rule.

III. No. 4



III. No. 5



In Illustration N<sup>o</sup> 4, you notice the parallel fifths between the soprano and tenor parts; while in Illustration N<sup>o</sup> 5 the error is corrected by the fifth of the first chord proceeding upward to the third of the tonic chord.

The interval of the ninth should not be approached by similar motion, especially when it is in the extreme, or outside parts. See Illustration N<sup>o</sup> 6.

III. N<sup>o</sup> 6



The inversions of this chord will now be presented to you for study. Bear in mind that in the inversions the dominant, or generator, of the chord, is not present. So the first inverted chord becomes, as it were, a seventh upon the leading-note. See Illustration N<sup>o</sup> 7.

III. N<sup>o</sup> 7 If this chord were in the minor scale it would be written as seen in Illustration N<sup>o</sup> 8.



This chord in the minor is generally



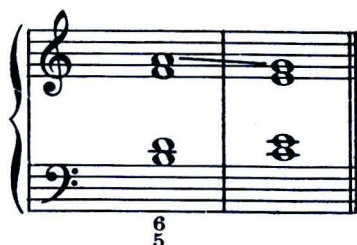
known as the chord of the *Diminished*

*Seventh* as the interval from the lowest note,

*B $\flat$* , to the highest, *A $\flat$* , is that of the diminished seventh. As this chord is one of great importance, it will be studied at length when we come to treat of chromatic discords. In this first inversion, the ninth is now a seventh from the lowest note, and must resolve accordingly, viz., by falling one degree. In this form it cannot proceed upward to a third, as that note is present in the chord. By analyzing Illustrations Nos. 7 and 8, you will observe

that *B*, the third from the dominant, is the lowest note, and that it would be very incorrect to resolve the ninth, *A*, upward in this instance. So the natural resolution of the chord would be as shown in Illustration N<sup>o</sup> 9.

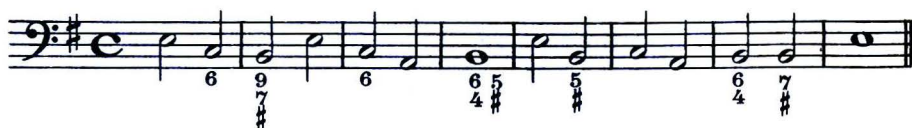
### III. N<sup>o</sup> 9



You will observe also that the rule regarding the progression of the fifth from the dominant must be strictly adhered to, in order to avoid consecutive or parallel fifths.

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

#### Ex. N<sup>o</sup> 1



#### Ex. N<sup>o</sup> 2



#### Ex. N<sup>o</sup> 3



#### Ex. N<sup>o</sup> 4





# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 55

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

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

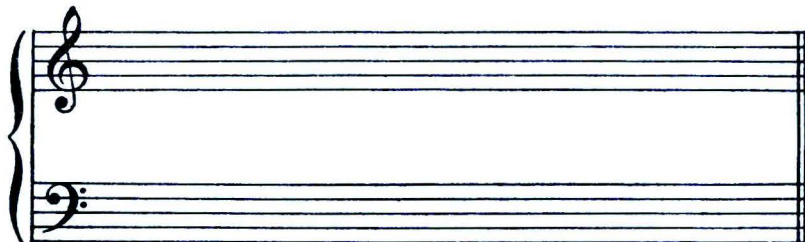
Write name and number plainly

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

1. Name some exceptional resolutions of the Dominant Ninth. ....  
.....  
.....
2. Give examples in the keys of G and A major of the ninth resolving to the fifth of the  
root. ....



3. Give examples in the keys of A minor and E minor of the ninth resolving to the seventh  
from the root. ....



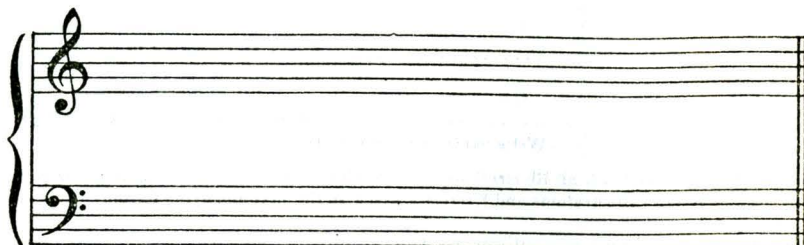
4. What resolutions will it be better for the student to restrict himself to? .....  
.....  
.....

5. When is it correct to have the ninth placed below the third?.....

.....

.....

6. Give an example in the keys of G and B flat of a ninth placed below the third.....



7. When the Dominant Ninth chord includes a fifth, and that fifth is placed below the ninth, how does it (the fifth) resolve?.....

.....

.....

.....

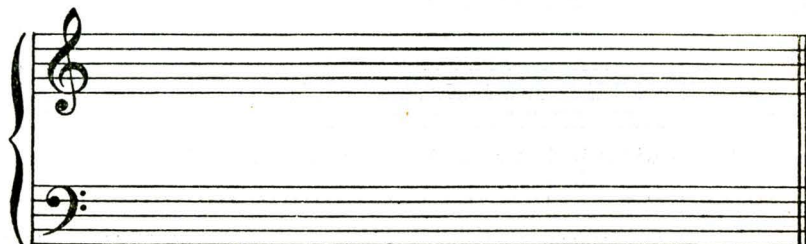
8. How should the interval of a ninth be approached?.....

.....

9. Is the root or generator generally present in the inversion of the Dominant Ninth?....

.....

10. Give examples of the first inversion of the Dominant Ninth in the keys of (A) D, (B) E, (C) F, and (E) G.....



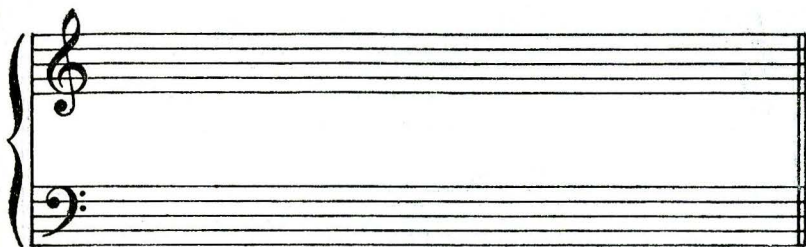
11. When this first inversion is in the minor scale what is the chord called?.....

.....

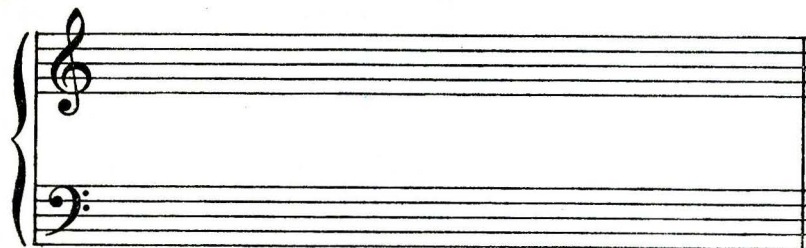
12. In the first inversion, the ninth being a seventh from the bass note, how does it resolve?

.....

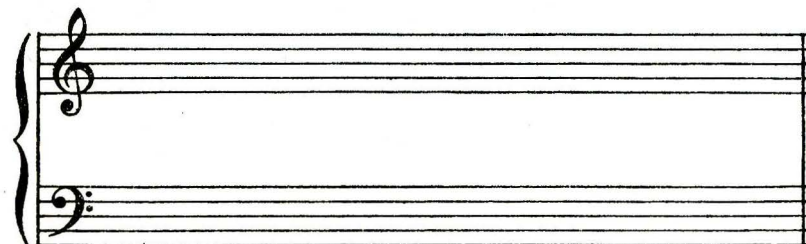
13. Give examples in the keys of D and E flat of the first inversion of the Dominant Ninth and its resolution.....



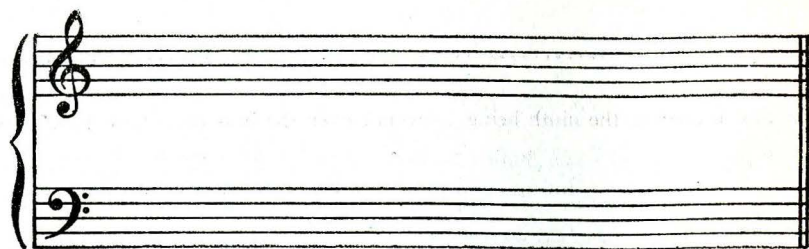
14. Add Soprano, Alto and Tenor parts to Exercise No. 1.....



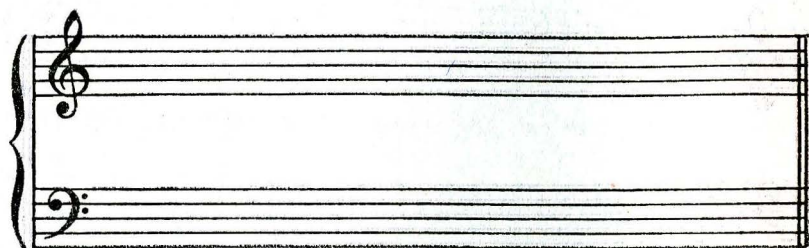
15. Add Soprano, Alto and Tenor parts to Exercise No. 2.....



16. Harmonize Exercise No. 3.....



17. Add Soprano, Alto and Tenor parts to Exercise No. 4.....





# SIEGEL-MYERS

## Correspondence School of Music




### Chicago, Ill.

#### Harmony Lesson N<sup>o</sup> 56

Composed and Edited by  
DANIEL PROTHEROE

#### THE DOMINANT NINTH CHORD (continued)

The second inversion of the Dominant Ninth has the fifth from the root in the bass, as shown in Illustration N<sup>o</sup> 1.

Ill. N <sup>o</sup> 1	The third and fourth in-	Ill. N <sup>o</sup> 3	Ill. N <sup>o</sup> 2
	versions are seen in Il- lustrations Nos. 2 and 3.		

Although their figures are identical with those used in figuring the dominant seventh, they should never occasion any trouble to the student in finding the root.

Remember that when the dominant (the generator of the chord) is not included, the lowest note present in the chord would be the root. For instance, in the first inversion of this chord the root or generator is omitted, so the bass of the first inversion actually becomes the root. So in these inversions, while the *G* is considered the generator, from which the chord is derived, the *B* is considered the root.

Hence, in these inversions, remembering that the smallest even number shows the root of the chord, you will have no difficulty in distinguishing between these inversions, and those of the Dominant Seventh.

Take the illustrations already given in this lesson: the 6 in Illustration N<sup>o</sup> 1, the 4 in Illustration N<sup>o</sup> 2, and the 2 in Il-

Illustration N<sup>o</sup> 3, all indicate *B* as the root.

On account of the omission of the generator, the fifth of the first inversion, or the seventh in the original position, is allowed to leap downwards a fourth to the tonic of the next chord, as in Illustration N<sup>o</sup> 4, where the seventh from the generator, (or the fifth from the bass of the first inversion) is shown moving downwards to the tonic.

III. N<sup>o</sup> 4



You will understand that in the figuring of these chords, as in those of the dominant seventh, where the figures are  $\frac{4}{3}$  and  $\frac{4}{2}$  a sixth from the bass note is also implied.

Like the chord of the dominant seventh, the chord of the Dominant Ninth and its inversions can change their positions; and be resolved in the position in which they last appear. As an example, take Illustration N<sup>o</sup> 5 in which the diminished seventh is used in its various positions. The student will bear in mind that the diminished seventh is practically the first inversion of the Dominant Minor Ninth. So in this illustration we shall have the different positions of the Dominant Minor Ninth, the resolution being made from the position in which the chord last appears.

Illustration N<sup>o</sup> 6, will give you an example of some of the same chords used in harmonizing a melody, and can serve as a model in making out some of the exercises in the examination paper.

III. N<sup>o</sup> 6

Now let us take the different inversions of the Ninth, in both major and minor keys, and resolve each chord.

III. N<sup>o</sup> 7 A

At A, you will see that the ninth and seventh from the generator (but fifth and seventh from the bass note) descend one step. The example at B gives us the same resolution, only the parts are inverted. At C, notice that the *D*, the sixth from the bass note, leaps upward to the fifth of the tonic chord.

At D, the ninth which is in the bass, is resolved before the other notes of the chord.

In Illustration N<sup>o</sup> 8 you are given the chord of the Dominant Minor Ninth in C minor.

### III. N<sup>o</sup> 8

Illustration N<sup>o</sup> 8 shows four measures of piano accompaniment for the Dominant Minor Ninth in C minor. The measures are labeled A, B, C, and D. Each measure contains a treble and bass staff. Measure A is in C minor (three flats) and shows a dominant minor ninth chord (F major with a lowered 9th, Bb). Measure B is in C minor with a key signature change to one flat (Bb). Measure C is in C minor with a key signature change to two flats (Bb, Eb). Measure D is in C minor with a key signature change to one sharp (F#). Fingerings are indicated by numbers 1-5 below the notes.

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

#### Ex. N<sup>o</sup> 1

Exercise N<sup>o</sup> 1 is a single staff in bass clef, 6/8 time signature. The melody consists of eighth and quarter notes. Fingering numbers are written below the notes: 6/5, 6, #, 9/7/#, 7/6/3, 9/7/#, 8/7/#.

#### Ex. N<sup>o</sup> 2

Exercise N<sup>o</sup> 2 is a single staff in bass clef, 4/4 time signature. The melody consists of quarter and eighth notes. Fingering numbers are written below the notes: 6/5, 6, 7, 6/5, 4/2, 6, b7, 6/4, 7.

#### Ex. N<sup>o</sup> 3

Exercise N<sup>o</sup> 3 is a single staff in treble clef, 6/8 time signature. The melody consists of eighth and quarter notes. Fingering numbers are written below the notes: 6, 6, 4/3, 6, 7, 7, 6, 4/2, 6, 6, 9/8, 7/6, 3-.

#### Ex. N<sup>o</sup> 4

Exercise N<sup>o</sup> 4 is a single staff in bass clef, 3/4 time signature. The melody consists of quarter and eighth notes. Fingering numbers are written below the notes: 6, 6, 4/3, 6, 7, 7, 6, 4/2, 6, 6, 9/8, 7/6, 3-.



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

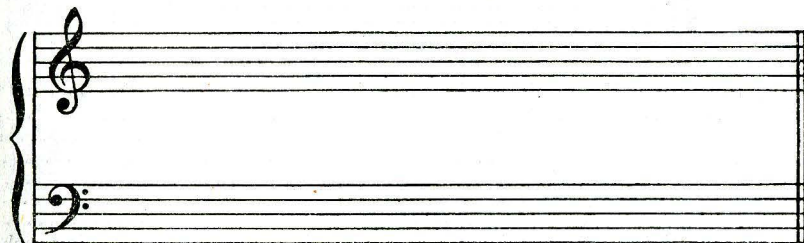
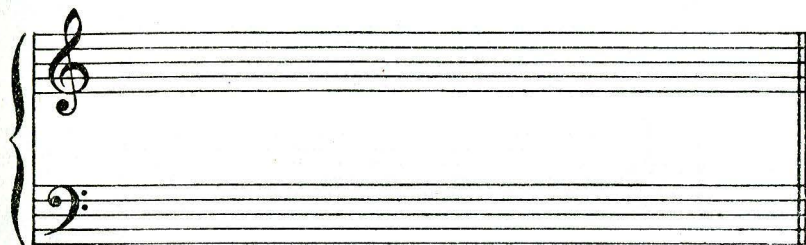
Harmony Lesson No. 56

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.

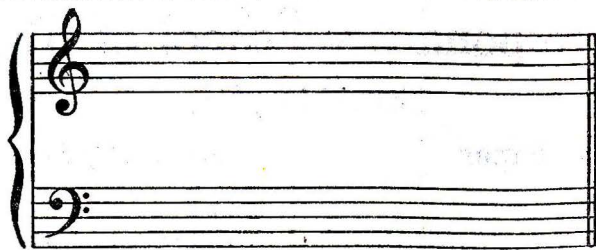
1. Give examples of the second, third and fourth inversions of the Dominant Ninth in the keys of D, E, F and G. ....



2. How do you distinguish between these inversions and those of the Dominant Seventh chord? .....

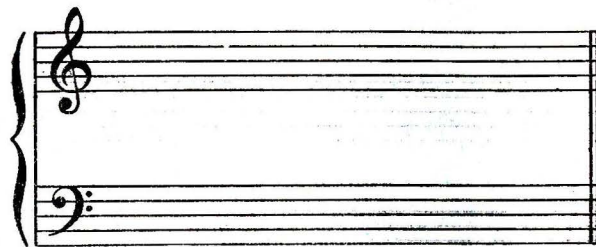
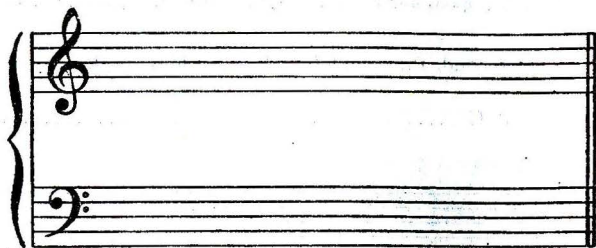
.....  
.....  
.....

3. When the generator is omitted, how is the seventh of the original position allowed to proceed? Give an example in the key of A.....



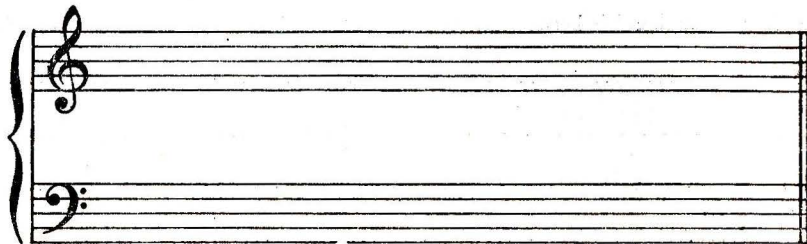
4. When the chord of the Dominant Ninth and its inversions change their positions, from what note are they resolved?.....

5. Write the Dominant Seventh chord in the scales of D, E and F sharp minors.....

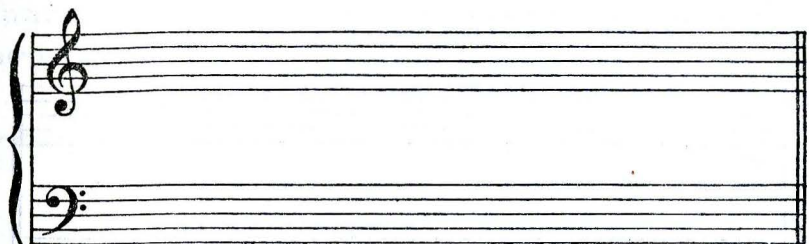
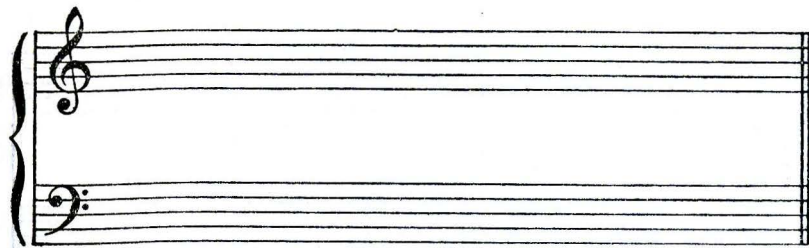


6. Analyze Illustration No. 6, giving the root of each chord, writing the same in tabular form. ....

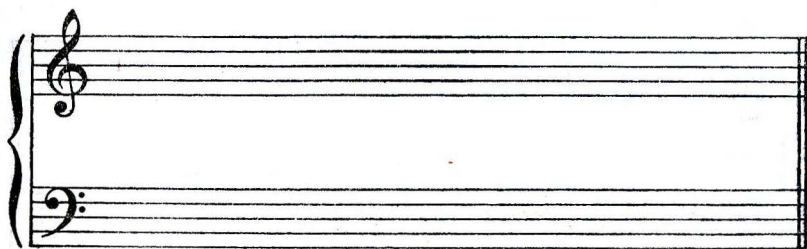
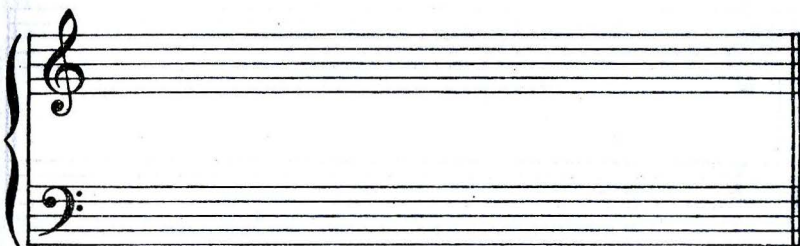
7. Write the inversions of the Dominant Major Ninth in the key of D, resolving each chord.



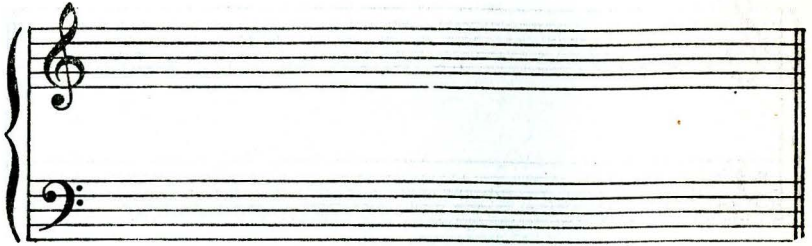
8. Transpose Illustration No. 5 into the keys of G sharp minor, and E flat minor.....



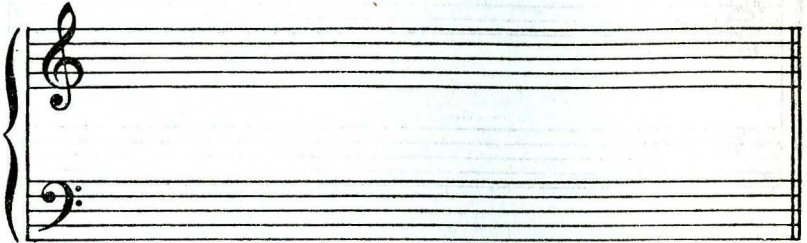
9. Write the inversions of the Dominant Minor Ninth in the key of E minor, resolving each chord. ....



10. Add Soprano, Alto and Tenor parts to Exercise No. 1, working out the exercise in two ways. ....

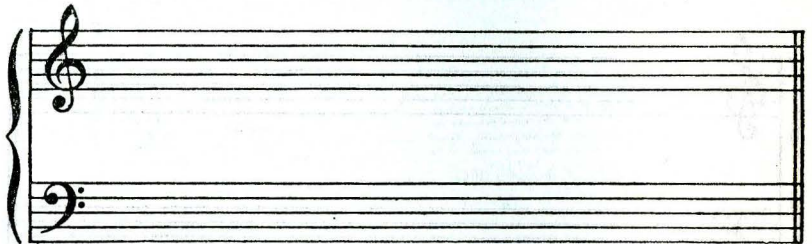


11. Add Soprano, Alto and Tenor parts to Exercise No. 2.....



12. Harmonize the melody given in Exercise No. 3.....

Note.—At the end of the second measure, be sure and place a chord in G as the bass.



13. Add Soprano, Alto and Tenor parts to Exercise No. 4.....





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 57

Composed and Edited by  
DANIEL PROTHEROE

### THE APPLICATION OF CHORDS IN HARMONIZING MELODIES

Before proceeding to any new chords, we shall take all the chords studied so far, and give illustrations exemplifying their use in the harmonizing of melodies.

To begin, let us take the first part of our National Anthem, "My Country, 'tis of Thee"

#### III. No 1



Generally, this melody is harmonized in the way shown in Illustration No 2.

#### III. No 2

If you will analyze the chords in this illustration, you will find that they are all common chords and their inversions. Observe that the first and third measures have the same bass notes, although the melody is different. You will also see that the tenor of the first measure is identical with the melody of the third measure.

You will remember how passing-notes were used. So, by adding passing notes to the bass in the third measure, you would get a part such as is given in Illustration N<sup>o</sup> 3.

### III. N<sup>o</sup> 3



You will see that the *F#* and *D* are passing notes, and are given according to the rule which calls for their approach by a step, and their leaving of a note by a step, provided the note is not in the chord.

Now, suppose that we add an entirely different bass to this melody, so that we can have the use of more chords.

### III. N<sup>o</sup> 4



You will observe the natural flow of the bass; in reality, this bass would make a good melody, and one that will be used later as such. In order to realize all the harmonic effects of this setting, we will fill in all the parts.

### III. N<sup>o</sup> 5



You will see at once that this gives by far the most varied harmonic treatment.

Passing notes are used in all the parts, and some of the chords introduced in the later lessons are employed.

Now we will take the bass of Illustration N<sup>o</sup> 5 and use it as a melody.

As the key in which it is found in this illustration would not be advisable in using this as a melody, we shall transpose it into the key of D, which gives us Illustration N<sup>o</sup> 6.

### III. N<sup>o</sup> 6



You will remember that the best proof of the excellence of any part-writing is, how each part will stand out as a melody.

In harmonizing the above, be sure of your key-tonality. Let the key be firmly fixed. So, in this case, the first as well as the last chord, should be that of *D*. The second chord could be either that of the tonic, mediant, sub-mediant, or, perhaps, some chord containing a discord. But bear in mind all the time, the natural, easy, and melodic flow of the voices.

The simplest way of harmonizing Illustration N<sup>o</sup> 6, would be as seen in Illustration N<sup>o</sup> 7.

### III. N<sup>o</sup> 7



All the chords in this illustration are common chords. Passing notes are used once, in the fourth measure. By using the same melody and bass, and varying the inner parts (alto and tenor) we shall have some freedom in the part-writing, as shown in Illustration No 8.

### Ill. No 8



The following melodies are to be harmonized in the accompanying examination paper.

### Ex. No 1



### Ex. No 2



### Ex. No 3



### Ex. No 4





# SIEGEL-MYERS

# Correspondence School of Music

**CHICAGO, ILL.**

# Examination Paper

## Harmony Lesson No. 57

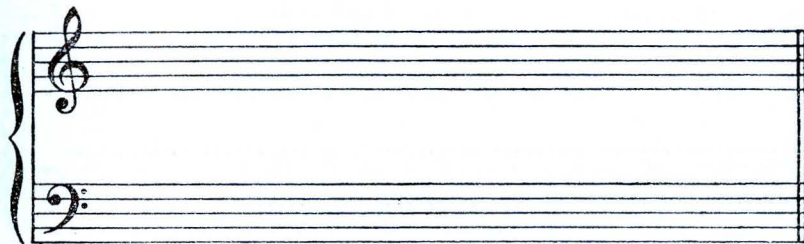
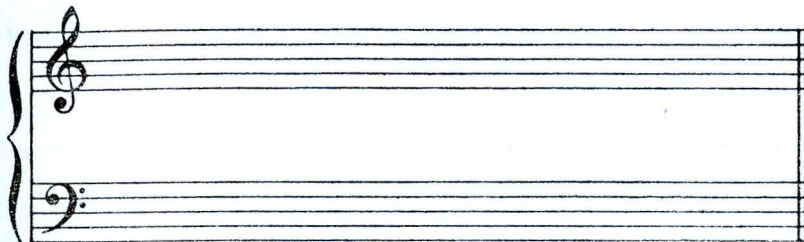
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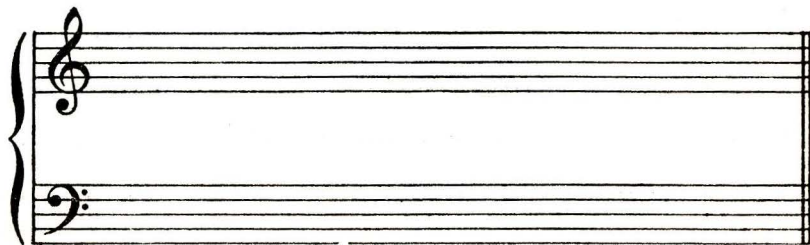
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. Transpose Illustration No. 2 into the keys of F and A .....



2. Analyze the chords in Illustration No. 2, writing them in tabular form .....

3. What are passing-notes? .....
4. Name the chords used in the second, third and fourth measures of Illustration No. 5. ....
5. Give the reason why the key of D is used in Illustration No. 6, and not the key of G. ....
6. Harmonize Exercise No. 1 in two ways—in the first, simply use common chords; in the second use any of the chords illustrated in the previous lessons. ....





7. Analyze in tabular form, the chords used in the second, fourth and fifth measures of Illustration No. 8.....

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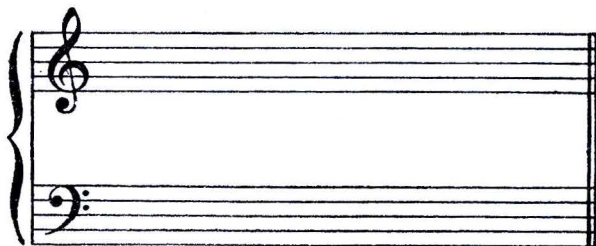
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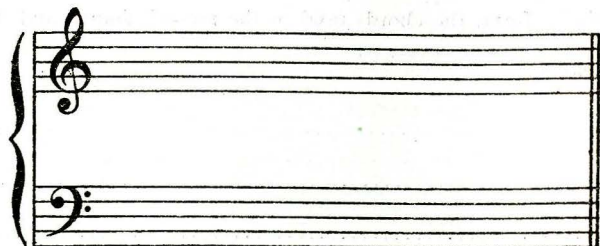
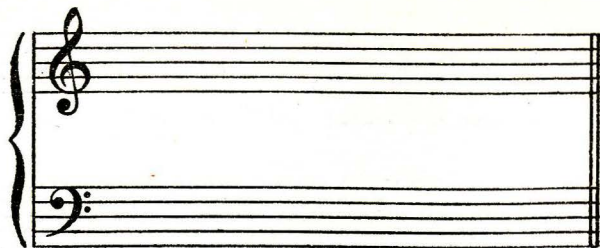
.....

8. Harmonize Exercise No. 2.....

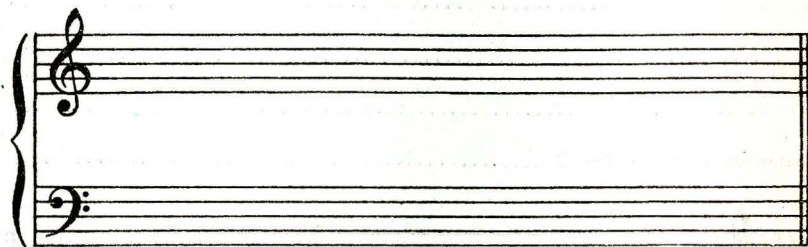


9. Write the chord of the Dominant Ninth, and its first inversion in the keys of A, D and E flat—resolving each chord.....

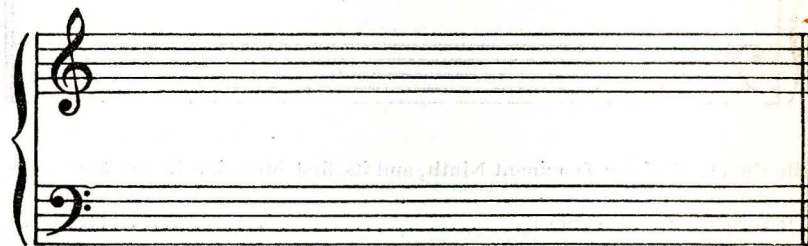




10. Harmonize Exercise No. 3, introducing passing notes .....



11. Harmonize Exercise No. 4—in two different ways .....





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson N<sup>o</sup> 58

Composed and Edited by  
DANIEL PROTHEROE

#### THE APPLICATION OF CHORDS IN HARMONIZING MELODIES (continued)

As shown in Lesson N<sup>o</sup> 57, great variety of harmonic treatment can be used in the harmonizing of melodies. The student should exercise care in making use of all the different chords studied, in order that the chords may be mastered not only theoretically, but also practically.

Now, let us take a very simple melody of eight measures containing two sections, or phrases.

#### III. N<sup>o</sup> 1



Notice that the first section of the melody ends on *G*, while the second, being the final section, ends on *F*, the key-note. As stated in Lesson N<sup>o</sup> 57, you should be careful to make your key-tonality firm and clear.

In Illustration N<sup>o</sup> 1, the first chord should be that of *F*: the second, having the *G*, would naturally be that of the dominant (*C*). You could, in this case, use an inversion of the triad on *C*, or harmonize it with the last inversion of the dominant seventh on *C* as the root.

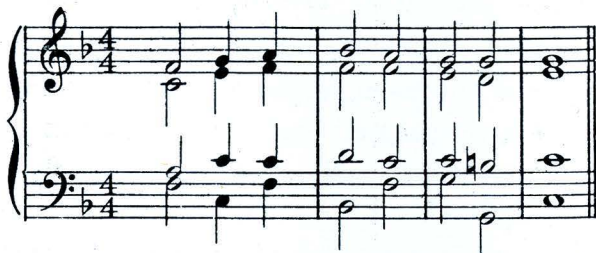
But, as we shall harmonize it first in the most simple way, it will be better to confine ourselves to common chords and their inversions.

The third chord can be that of *F* or *A*: then the fourth chord can be that of *B<sup>b</sup>*.

The phrase ending on the *G*, gives us the opportunity of making a little excursion, as it were, into the dominant of the key. So a modulation should be made in the third measure, in order to end the first phrase in *C*; the second chord in the third measure being the bridge by which the modulation is effected.

In Illustration N<sup>o</sup> 2, you will see the chords used, which were selected above.

### III. N<sup>o</sup> 2

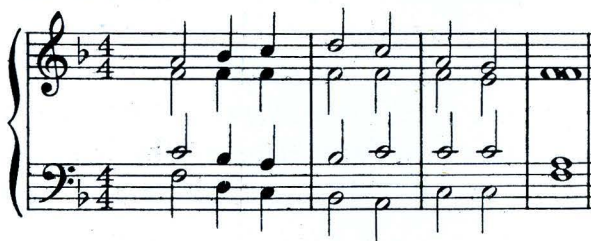


The modulation into the dominant is made very clearly. These occasional excursions into other territories lend variety and charm to the music.

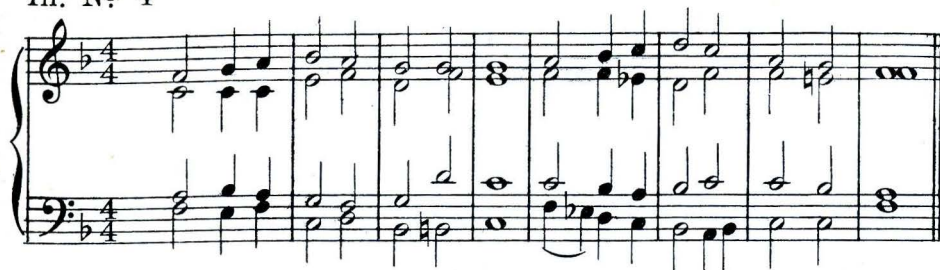
The last four measures of Illustration N<sup>o</sup> 1, naturally belong to the key of *F*, the original one; the fifth measure gives us the key-chord, and we are home once more.

So Illustration N<sup>o</sup> 3 will give us the harmony of the last four measures.

### III. N<sup>o</sup> 3



In Illustration N<sup>o</sup> 4, you will observe that chords of the seventh have been introduced, and the modulation to the dominant is made at the same place as in the other illustrations. Observe, also, that a modulation into the sub-dominant is effected in the fifth measure.

III. N<sup>o</sup> 4

Next we shall give some examples in which we fill in part of the melody as well as the harmony. For example let us take four measures in the key of C, writing out the first and last measures, as seen in Illustration N<sup>o</sup> 5, and leaving the third and fourth measures incomplete.

III. N<sup>o</sup> 5

Now, in order to make a melody that will be smooth and flowing, and one that will also bridge properly between the first and last measures, we must be careful not to have unnecessary skips. Illustrations Nos. 6 and 7 will give us two melodies, either of which can be used in these two measures.

III. N<sup>o</sup> 6III. N<sup>o</sup> 7

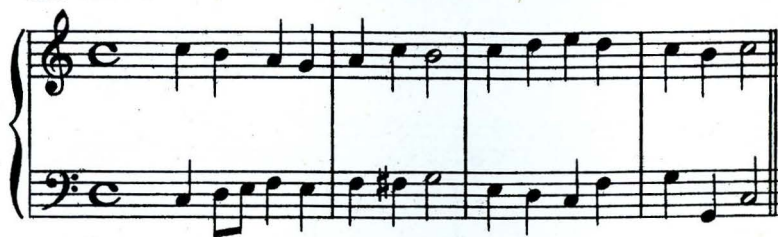


So the illustrations completed would be as follows:

III. N<sup>o</sup> 8

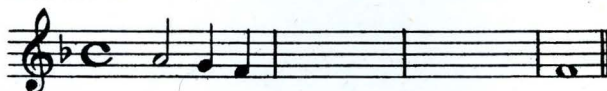


III. N<sup>o</sup> 9

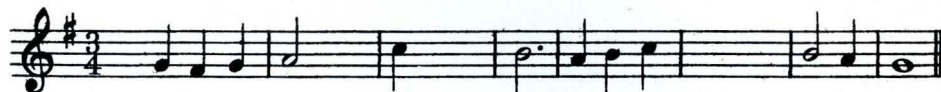


The following exercises are to be harmonized in the accompanying examination paper.

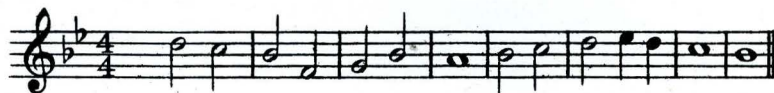
Ex. N<sup>o</sup> 1



Ex. N<sup>o</sup> 2



Ex. N<sup>o</sup> 3





1

# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 58

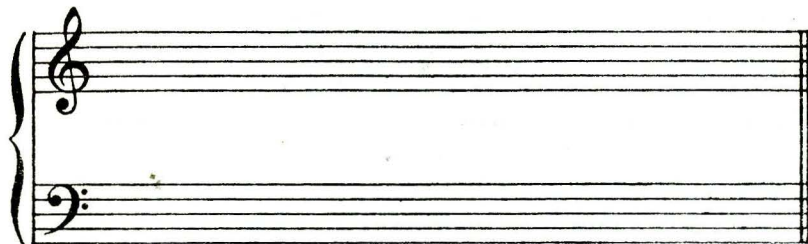
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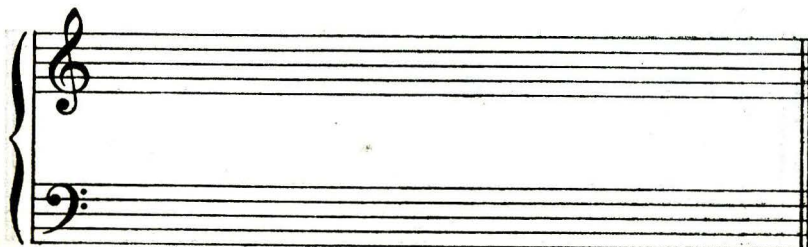
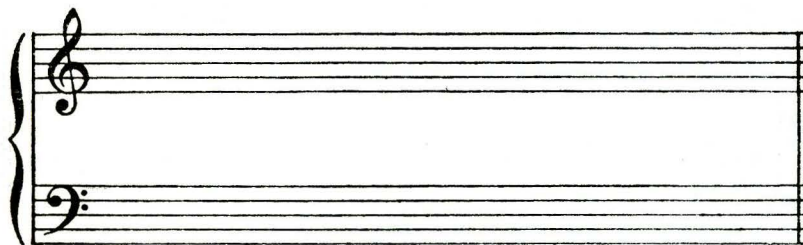
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Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper  
refer to Illustrations and Exercises given in the accompanying lesson.

1. Take the chords of Illustration No. 3, and introduce passing notes in the Bass part. ....



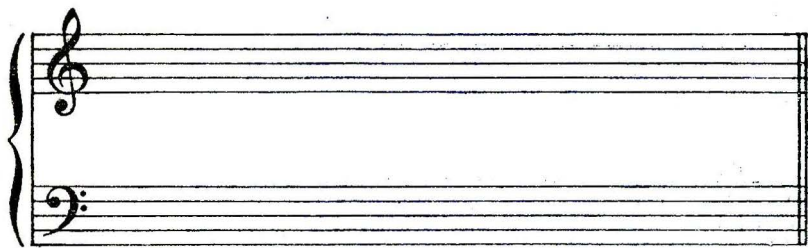
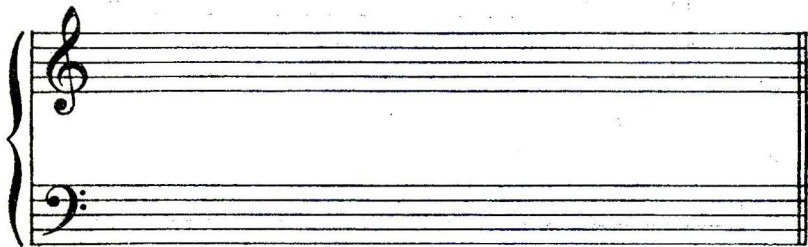
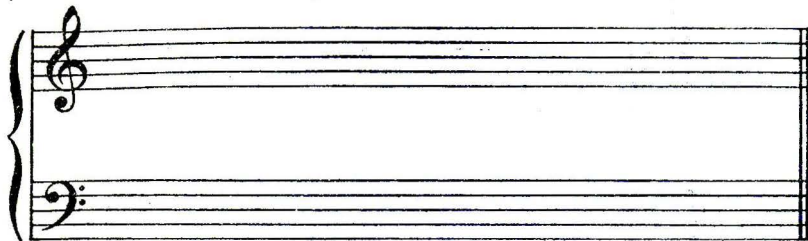
2. Transpose Illustration No. 4 into the keys of A and B flat .....



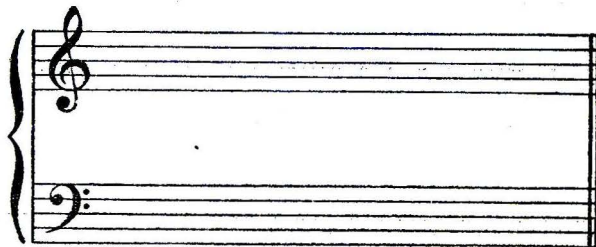
A blank musical staff consisting of two staves joined by a brace on the left. The top staff has a treble clef, and the bottom staff has a bass clef. The staves are empty, with no notes or markings.

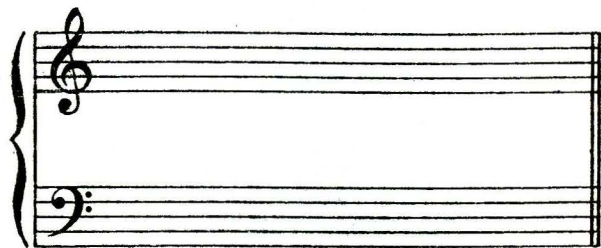
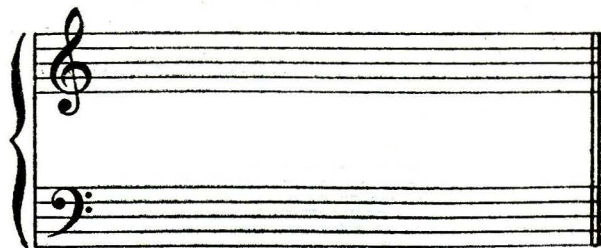
A blank musical staff consisting of two staves. The top staff has a treble clef (C-clef) and the bottom staff has a bass clef (F-clef). The staves are empty, with no notes or markings.

6. Complete Exercise No. 1, writing three different melodies in the second and third measures, taking care they flow smoothly into the F of the last measure, and harmonizing each setting. ....

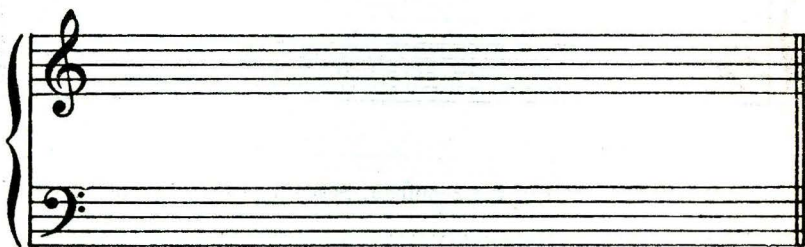
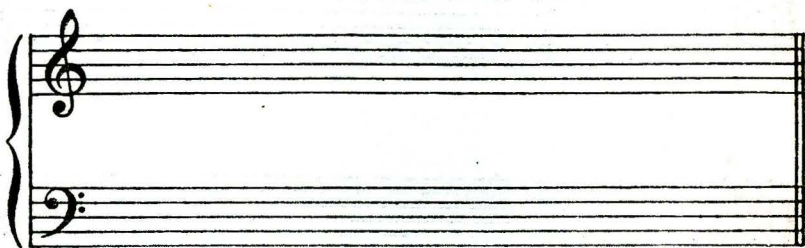


7. Write the original position of the Dominant Seventh in the Keys of D, F and G, and resolve it in two ways. ....

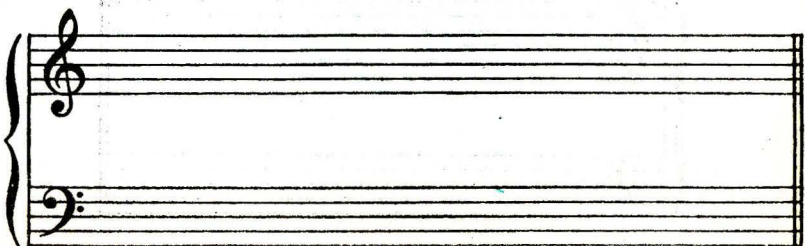




8. Complete Exercise No. 2 in two ways, writing a different melody each time in the second, third and sixth measures, and harmonizing the same. ....



9. Harmonize Exercise No. 3 .....





# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### Harmony Lesson No 59

Composed and Edited by  
DANIEL PROTHEROE

#### THE APPLICATION OF CHORDS IN HARMONIZING MELODIES (continued)

Heretofore, you have been taught how to use the chords in pure part-writing, or the leading of the different voices, which is the basis of all progression of parts. Now, in using these chords for the piano, we are given a little more liberty, not in their treatment as such, but in the skips and leaps made.

For example, let us take the following four chords.

Ill. No 1



You will see at once, that all these chords are the same, being the common chord of *C*; they are all perfectly correct, and can, as you know, be used in this way. But supposing we wish to use these chords for the piano, there are several ways in which we can, while using the same chords, vary the figure, or the form of the chord.

So let us arrange these chords as seen in Illustration No 2.

Ill. No 2



By analyzing Illustration N<sup>o</sup> 2, you will see that all the notes used are the ones given in Illustration N<sup>o</sup> 1.

Sometimes the same chords are given more than once, as seen in Illustration N<sup>o</sup> 3.

Ill. N<sup>o</sup> 3



In Illustration N<sup>o</sup> 4, you have an example of the same chords given as quarter notes, but the same form of the chord is not repeated.

Ill. N<sup>o</sup> 4



Following these examples, let us take a series of different chords, still keeping the melodic idea in view. Whether in instrumental or vocal music, we should never lose sight of the necessity of making the parts move melodiously and smoothly.

For example, let us take the following bass. See Illustration N<sup>o</sup> 5.

Ill. N<sup>o</sup> 5



Adding common chords to each of those notes, we have the chords seen in Illustration N<sup>o</sup> 6.

Ill. N<sup>o</sup> 6



You will see at once, that this gives us smooth and interesting part-writing.

Now we shall take this example, and arrange it for piano according to the figures given in Illustrations Nos. 2, 3, and 4. Illustration N<sup>o</sup> 10 shows still another form with the same chords.

III. N<sup>o</sup> 7



III. N<sup>o</sup> 8



III. N<sup>o</sup> 9



III. N<sup>o</sup> 10



As there was only a half note in the bass for each chord, we were obliged, as you see, to double the time in the accompanying right hand part.

By examining Illustration N<sup>o</sup> 7 very carefully you will find that the upper voice, or part, gives us a fair melody.

Now, then, if we use this upper part as a melody, and write an accompaniment to it, according to the examples already given, we shall, by taking the figure given in Illustration N<sup>o</sup> 7 as a model, have the following illustration.

III. N<sup>o</sup> 11

*Voice or  
Solo Instrument*

*Piano*

Write out the following chords in the accompanying examination paper, using any two forms exemplified in the lesson.

Ex. N<sup>o</sup> 1

Ex. N<sup>o</sup> 2



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 59

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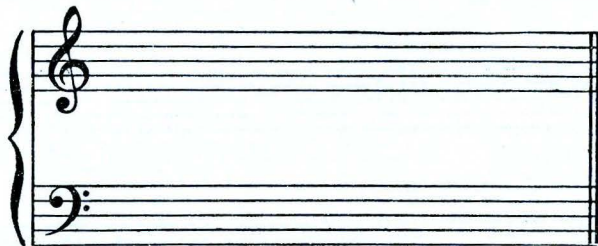
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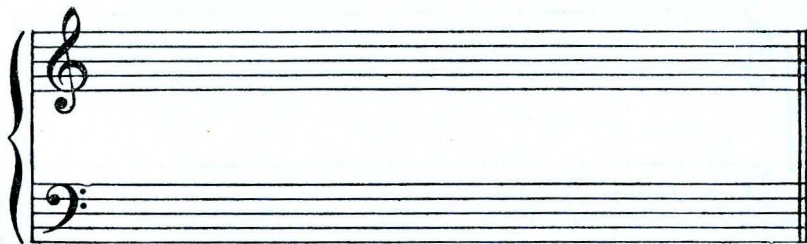
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. Write out four chords in the key of F major on the same order as those shown at

Illustration No. 1.....

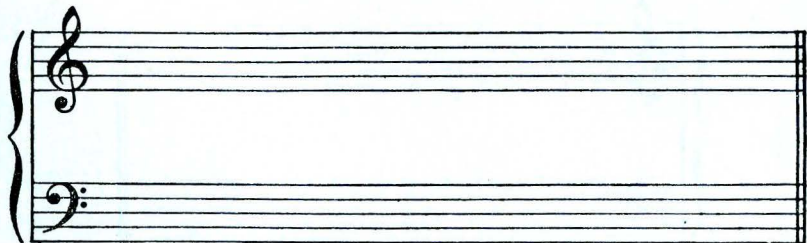


2. Arrange the same chords according to the form shown in Illustration No. 2.....

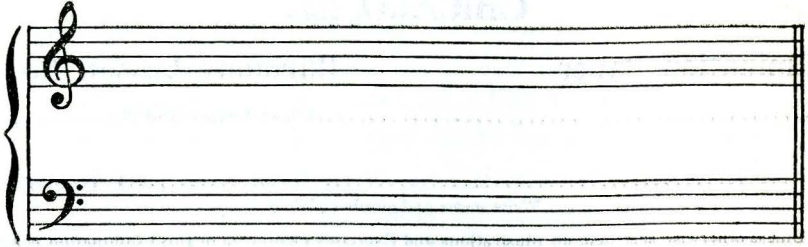


3. Write four chords in the key of D major and arrange according to the four shown in

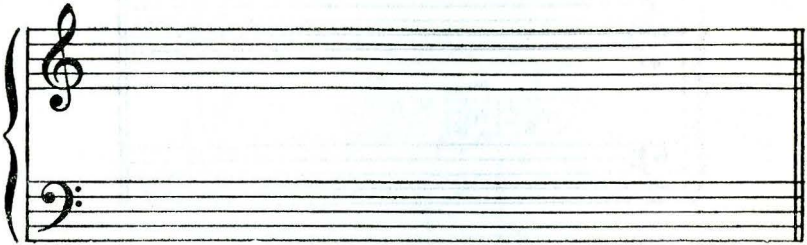
Illustration No. 3.....



4. Take the first eight measures of the national song, "The Star Spangled Banner," and harmonize it with simple chords.....



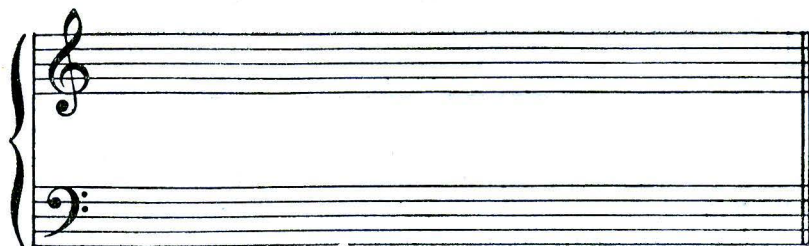
5. Take the same chords used in Question No. 4 and arrange them as an accompaniment, according to Illustration No. 3.....



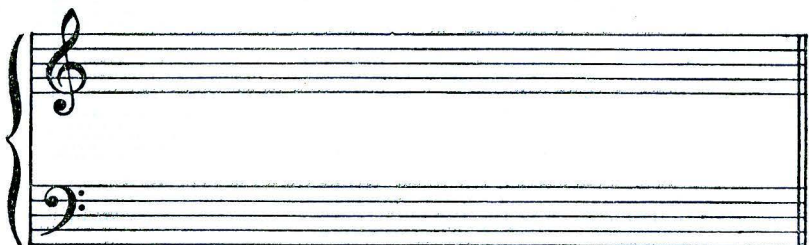
6. Add soprano, alto and tenor parts to Exercise No. 1.....



7. Take the chords used in Question 6 and arrange them in any two of the forms explained in the lesson.....

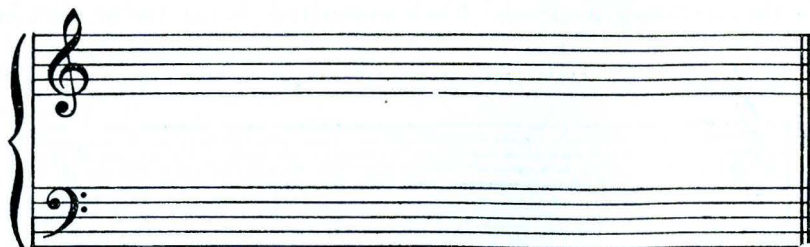


8. Transpose Illustration No. 10 into the keys of D, E flat and F major.....

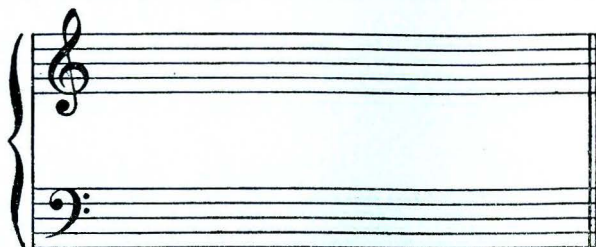


9. Write a series of chords in the keys of F and G major and arrange them in the same forms as Illustrations Nos. 8 and 9.....

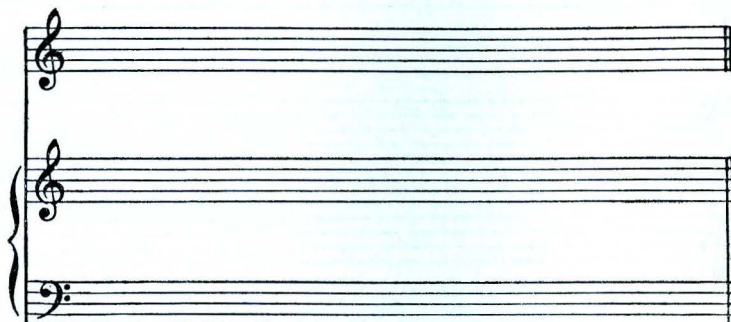




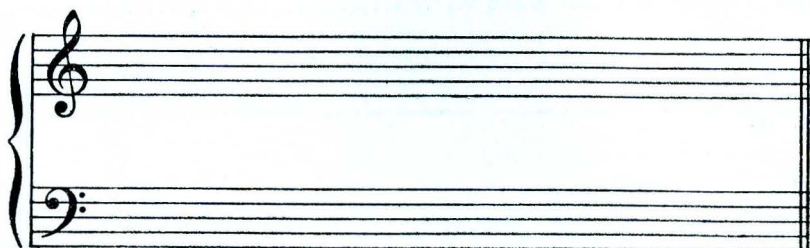
10. Add the three upper voices to Exercise No. 2.....



11. Take the soprano of Question 10, place as a melody, and add the accompaniment, as shown in Illustration No. 11.....



12. Write a series of five chords in the key of A flat major and arrange them in the form shown at Illustration No. 7.....





# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

### Harmony Lesson N<sup>o</sup> 60

Composed and Edited by  
DANIEL PROTHEROE

#### THE APPLICATION OF CHORDS IN HARMONIZING MELODIES (continued)

Besides using the forms of the chords illustrated in Lesson N<sup>o</sup> 59, we find that we can use them as seen in Illustration N<sup>o</sup> 1.

Ill. N<sup>o</sup> 1



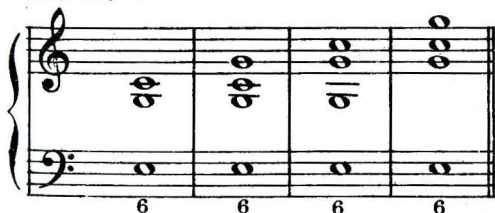
You will observe again that all these chords are simply those of the Tonic, Sub-dominant, Super-tonic, Dominant and Tonic of the scale of C.

When used in this way they are called "*Arpeggios*." This would prove an effective accompaniment to the melody given in Lesson N<sup>o</sup> 59.

You will bear in mind that these chords can be used in their inversions as well.

So, now let us take some inverted chords, and apply the same figures and forms to them.

Ill. N<sup>o</sup> 2



Now observe, that we have followed the rule given in previous lessons, and have not doubled the bass note of a first inversion, especially as the bass in this case is the third of the tonic triad. So, taking these chords we can arrange them as follows:

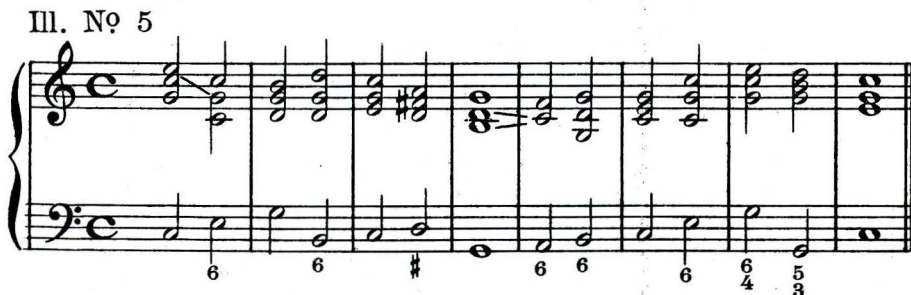


By comparing this illustration with those in Lesson N<sup>o</sup> 59, you will find that all the figures used there can be applied to chords in every position.

Following this statement, let us take eight measures of a bass, and add common chords and their inversions to them, and then arrange the same as an accompaniment, bearing in mind constantly the natural melodic flow.



With chords added, we should have Illustration N<sup>o</sup> 5.



We will now take the upper part, or soprano, of Illustration N<sup>o</sup> 5, as a melody for the voice, or solo instrument, and add an accompaniment, according to the chords used in the illustration.

III. N<sup>o</sup> 6

*Voice or  
Solo Instrument*

*Piano*

The student will easily recognize the fact that all these rules apply as well to the minor scale, as they do to the major scale.

It would be well at this point, if the student will take any one of these series of chords given, and construct his own melody.

Now, we shall take an illustration used in one of the previous lessons, our National Anthem, "My Country, 'tis of Thee," and see how the forms given in Lesson N<sup>o</sup> 59 and in this one, can be applied to it. As the harmony used can be referred to by the student we shall not repeat it here, but simply arrange it as a solo and accompaniment.

## III. No 7

My coun - try 'tis of thee, Sweet land of lib - er - ty

The musical score is for a song in 3/4 time, key of D major. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics are written below the vocal line.

It will be interesting and valuable for the student to analyze some simple composition he may know, either instrumental or vocal, from the material in this and the previous lessons. It is generally easy to recognize the chords used, with a slight knowledge of the form in which they occur for the piano, and such a knowledge of the contents of the composition helps you to memorize and makes you a better and more intelligent musician.

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

## Ex. No 1

The exercise is written in bass clef, common time (C). It consists of a single melodic line with the following notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Below the notes are the following figures: 6, 6, 6, 6, 6, 6/4, 5/3.

## Ex. No 2

The exercise is written in bass clef, common time (C). It consists of a single melodic line with the following notes: G2, A2, B2, C3, D3, E3, F3, G3. Below the notes are the following figures: 6, 6, 6, 5/3. The final note G3 is marked with a red circle.

Complete the following melody, and harmonize it.

## Ex. No 3

The exercise is written in treble clef, 3/4 time, key of D major. It consists of a single melodic line with the following notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The final note D4 is marked with a red circle.



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 60

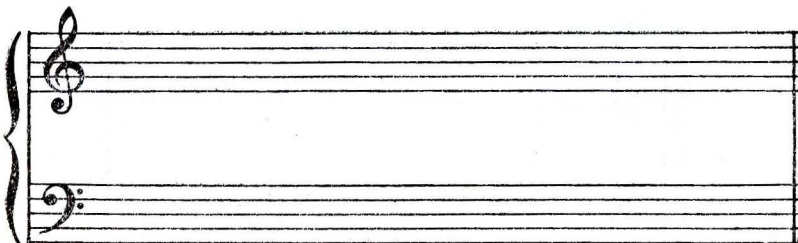
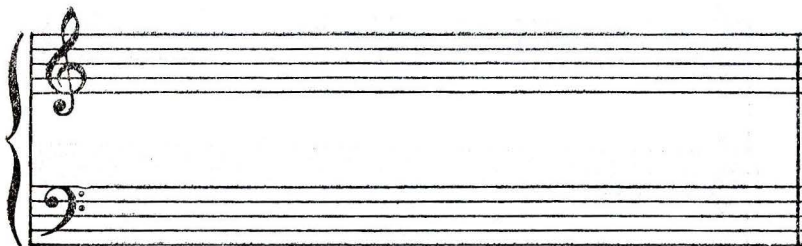
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Town..... State..... Percentage.....

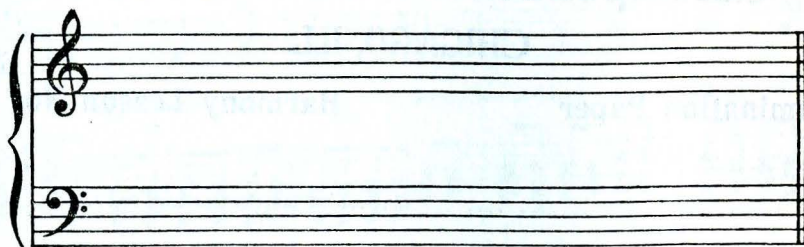
Write name and number plainly

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

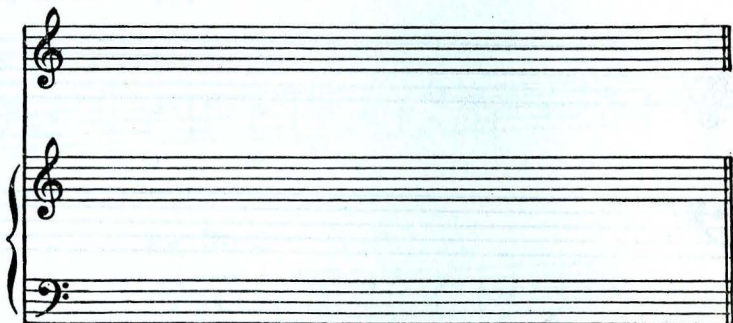
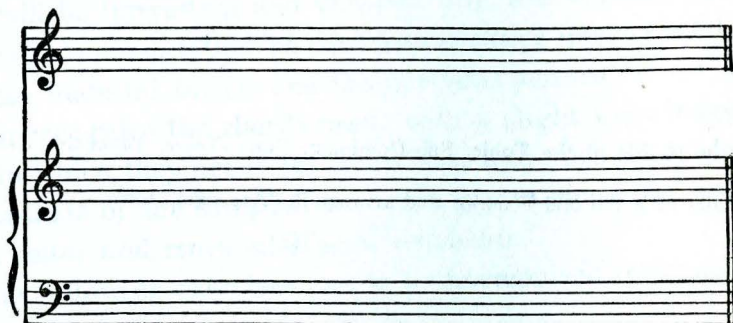
1. Write the chords of the Tonic, Sub-Dominant, Super-Tonic, Dominant and Tonic in the scales of E flat and F major and arrange in "Arpeggio" form.....



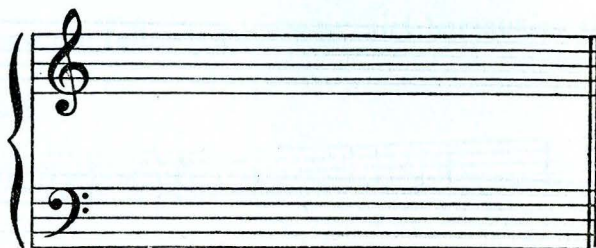
2. Write the first inversion of the Tonic triad on D, and arrange it in four measures, using the form shown in Illustration No. 3.....



3. Take the melody and harmony of Illustration No. 6 and arrange them in the forms of accompaniment used in Illustrations Nos. 8 and 9 of Lesson 59.....

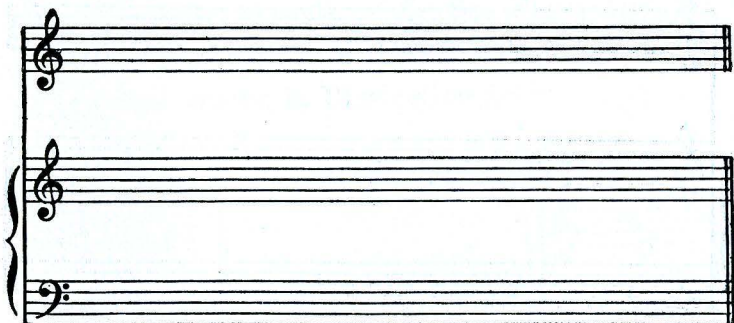
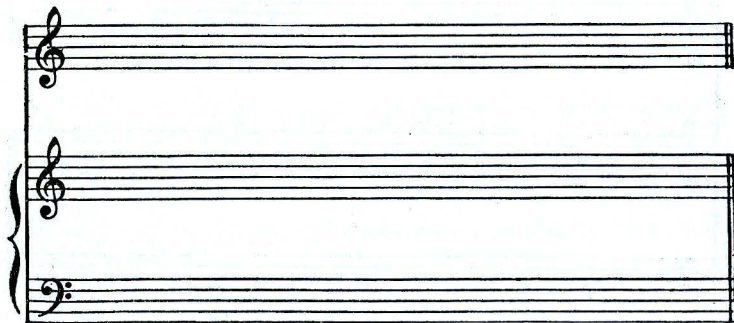


4. Harmonize Exercise No. 2, by adding the three upper voices.....

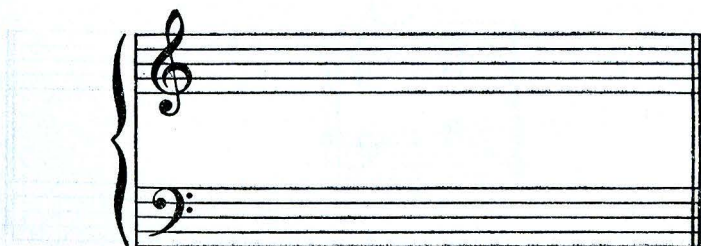


5. At Illustration No. 7 you have the first four measures of "My Country, 'Tis of Thee."

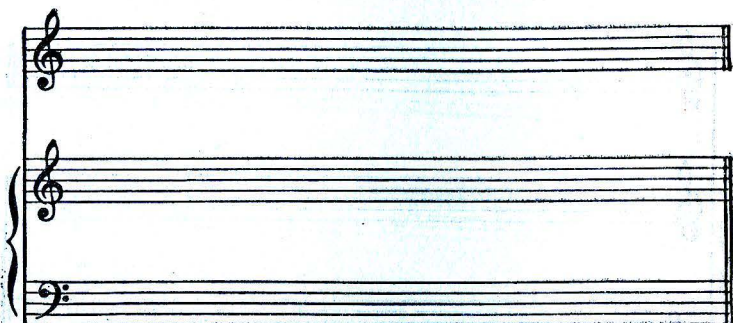
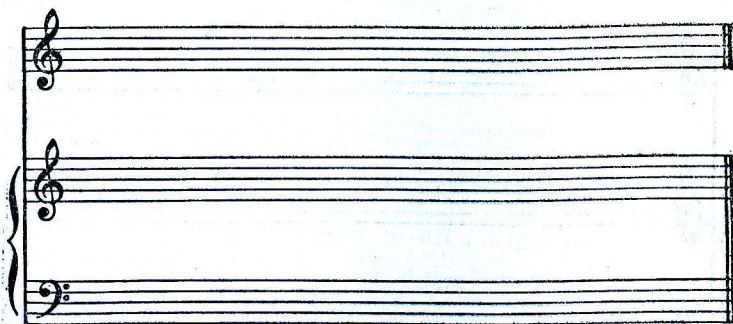
Complete the entire hymn in the same form, omitting the words.....



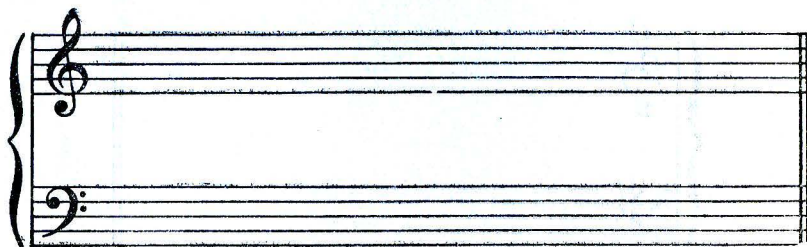
6. Add the three upper voices to Exercise No. 1.....



7. Take the same chords used in Exercise No. 1, and write them as melody and accompaniment, according to the form used in Illustration No. 6.....



8. Complete the melody of Exercise No. 3 and harmonize it. In filling in the melody, bear in mind that you are not confined to the rhythm of the other notes. You can use three, four, or any number of notes equivalent to the time mark.....





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 61

Composed and Edited by  
DANIEL PROTHEROE

### THE CHORD OF THE DOMINANT ELEVENTH

Proceeding once more to the building or the formation of chords, you will remember that new chords were made by the addition of a third above the upper note of the old chord. For instance, if we start with the triad on *G*, placing a third above the *D*, which is the upper note in the triad, we have the *F*, which gives us the chord of the dominant seventh on *G*. See Illustration No 1.

Placing another third above this chord again, we have the dominant ninth as shown in Illustration No 2.

Ill. No 1



Ill. No 2



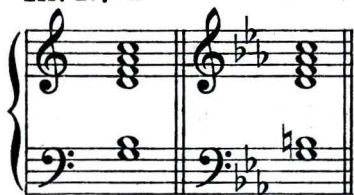
So, if above the chord shown in Illustration No 2 we should place another third, we find that the new third will be at the distance of an eleventh from the root. This new chord is called the Chord of the Dominant Eleventh.

Ill. No 3



You will see at once that the new note in the chord (the eleventh) is the tonic (*C*) of the scale; therefore, that note will be the same in major and minor keys; but if the chord includes a ninth, that will be major or minor according to the key in which it is written, as shown in Illustration N<sup>o</sup> 4.

III. N<sup>o</sup> 4



Notice that in these two chords, the ninth is the only note that is different, as it is *A* in the first, and *A<sup>b</sup>* in the second.

Do not forget, also, that the eleventh is the same scale note from the root as the fourth, *G-C*.

The chords as shown in the illustrations given so far contain six notes; so in four-part writing, it will be necessary to omit two of the notes.

As the Eleventh is a dissonant, and must resolve, generally downward by a step of a second, the *third* is usually omitted, as that is in accordance with the rules already given in previous lessons.

Either the *fifth* or *ninth* of the chord is occasionally omitted, but the seventh is generally present, although we have instances where even the seventh is omitted; but in that case it is used in the chord of resolution.

Illustrations Nos. 5 and 6 will give examples of the chord with the notes omitted.

III. N<sup>o</sup> 5



III. N<sup>o</sup> 6



In Illustration N<sup>o</sup> 5 you will notice that the third and ninth are omitted, while in Illustration N<sup>o</sup> 6 the third, seventh and ninth are omitted.

As in all dominant discords, this chord also can be taken without preparation, and may even occur at the interval of a fourth from its generator or fundamental tone. This chord is sometimes figured as 11, but more often as 4, as you will understand that the eleventh is a compound fourth. As it is the custom to place the largest number at the top, an Eleventh containing a ninth and seventh from the root, would be figured as  $\frac{9}{7}$ .

A very interesting point with regard to these higher discords is, that when they resolve on their own roots, they do so gradually, going to the nearest discord, before finally resolving. You will see this exemplified in the different chords shown in Illustration N<sup>o</sup> 7.

III. N<sup>o</sup> 7      A

Figured bass notation below the staff:

$\frac{9}{7}$	$\frac{9}{-}$	$\frac{9}{7}$	$\frac{8}{-}$
4	-	3	-

At A, you will notice that the first chord is that of the Dominant Eleventh on *G*, the next is that of the ninth on *G*, the third is the seventh on the same root, the last chord being the tonic in the scale.

In this you will observe the gradual resolution of the discords.

As in the case of the dominant ninth, the chord of the eleventh may resolve on its own root, and may do so by a step down to the third from the root, or upward a step to the fifth of the same chord. When used in the chord the ninth rises to the third; the eleventh rises to the fifth.

The following illustration, taken from the well-known hymn-tune, "The Home-land," by Arthur Sullivan, will exemplify this point.

Ill. N<sup>o</sup> 8



You will observe that here we have the eleventh,  $E\flat$ , on the root  $B\flat$ , resolving upward to the fifth,  $F$ , while the ninth,  $C$ , moves upward a step to the third of the next chord.

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

Ex. N<sup>o</sup> 1



Ex. N<sup>o</sup> 2



Ex. N<sup>o</sup> 3





# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 61

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. How are new chords made?.....

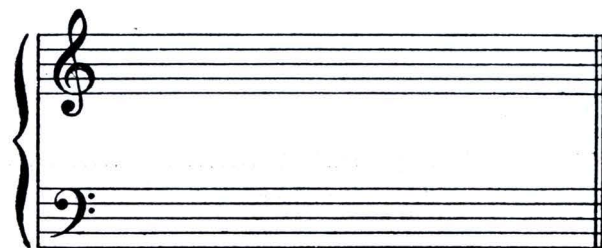
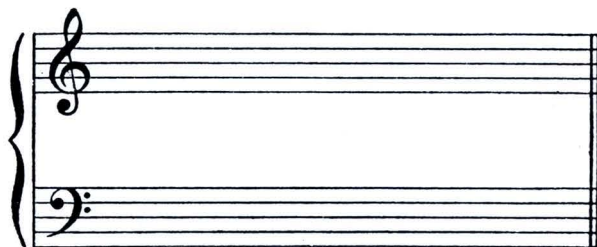
.....

2. By placing a third above the upper note of the Dominant Ninth chord, what new chord

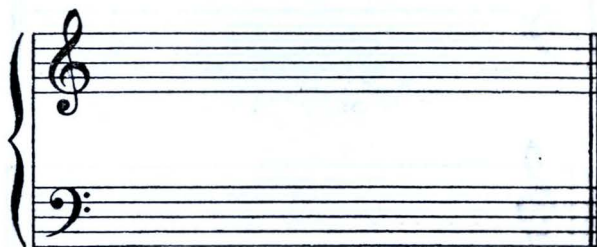
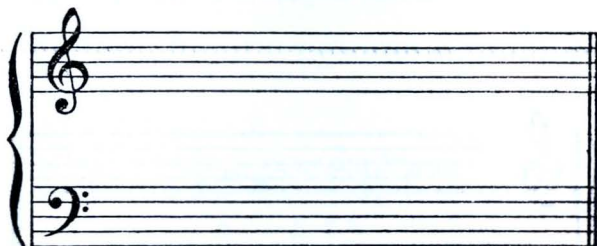
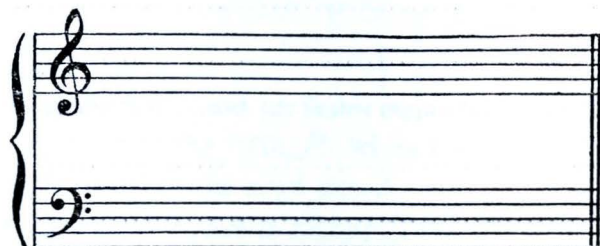
do you get?.....

3. Write out the chord of the Dominant Eleventh in the keys of D, E, F and G major.....

.....

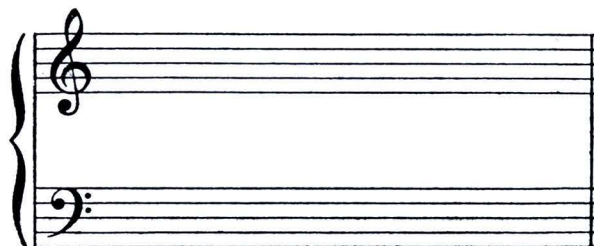
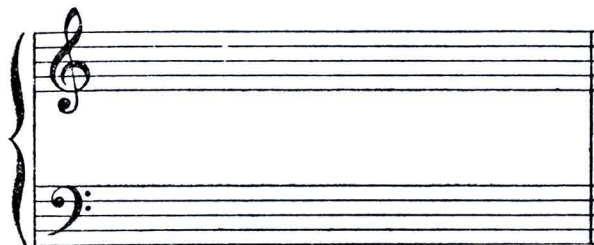
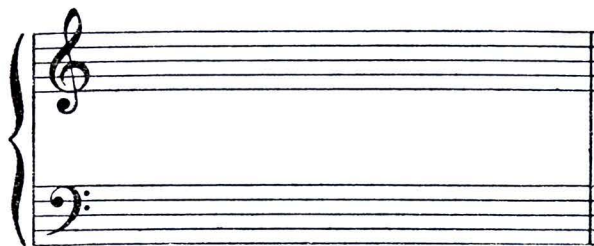


4. Can the chord of the Dominant eleventh be taken without preparation?.....  
.....
5. How does the chord differ in Major and Minor scales?.....  
.....
6. In four-part writing how many of the notes are omitted?.....  
.....
7. How does the Eleventh resolve?.....  
.....
8. Is the seventh sometimes omitted? If so, does it come in the next chord?.....  
.....
9. Give examples in the keys of D, E flat, F and G Major of the Eleventh with the third and ninth omitted, and also with the third, seventh and ninth omitted.

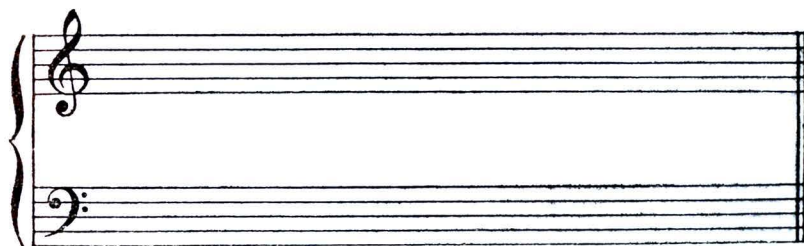


10. Can the chord be taken without preparation?.....
11. Give one interesting point with regard to the resolutions of these higher discords.....  
.....

12. Write Illustration No. 7 in three keys, taking your own choice of keys.



13. Write the chord of the Dominant Eleventh in the keys of B flat and A major resolving each chord in two ways.



14. Analyze Illustration No. 8, in tabular form.....

.....

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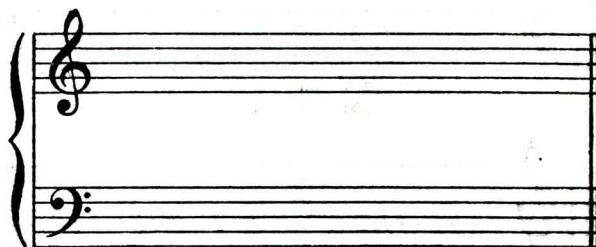
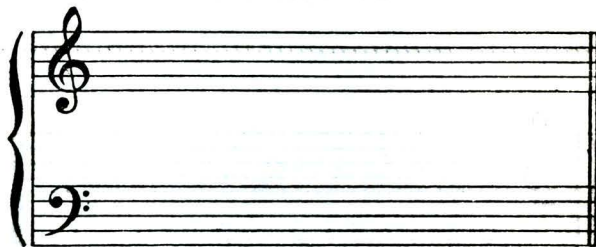
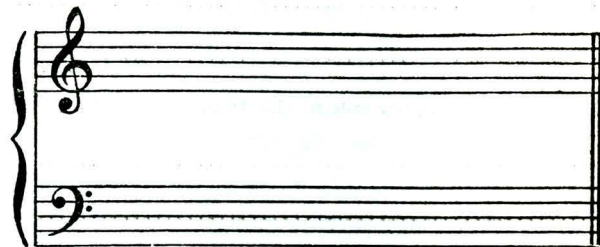
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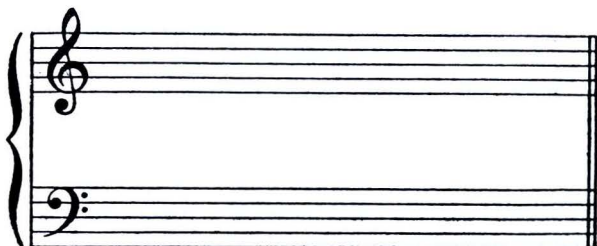
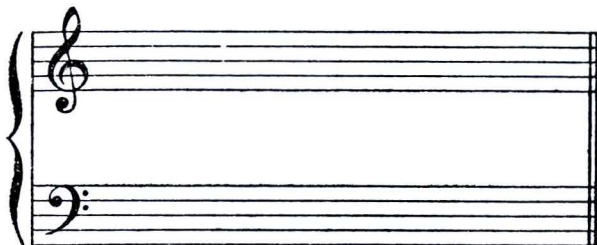
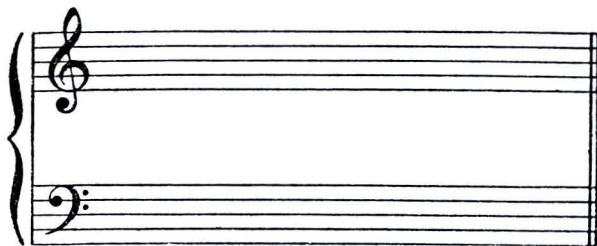
4. Can the chord of the Dominant eleventh be taken without preparation? .....
5. How does the chord differ in Major and Minor scales? .....
6. In four-part writing how many of the notes are omitted? .....
7. How does the Eleventh resolve? .....
8. Is the seventh sometimes omitted? If so, does it come in the next chord? .....
9. Give examples in the keys of D, E flat, F and G Major of the Eleventh with the third and ninth omitted, and also with the third, seventh and ninth omitted.



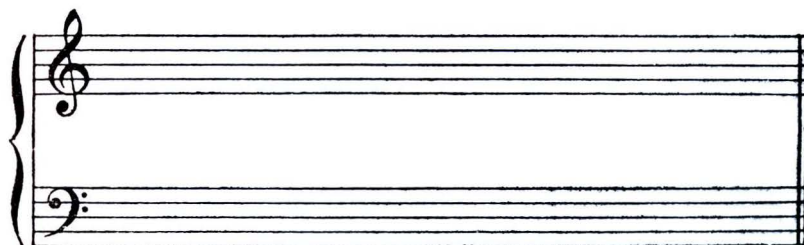
10. Can the chord be taken without preparation? .....
11. Give one interesting point with regard to the resolutions of these higher discords .....



12. Write Illustration No. 7 in three keys, taking your own choice of keys.



13. Write the chord of the Dominant Eleventh in the keys of B flat and A major resolving each chord in two ways.



14. Analyze Illustration No. 8, in tabular form.....

.....

.....

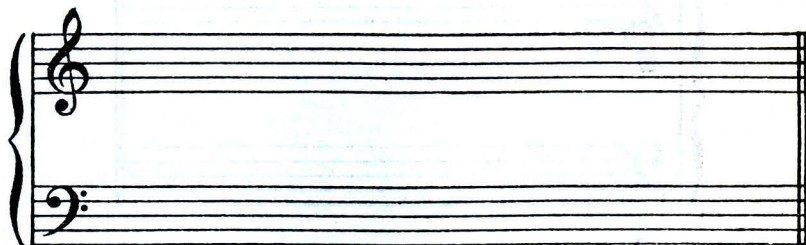
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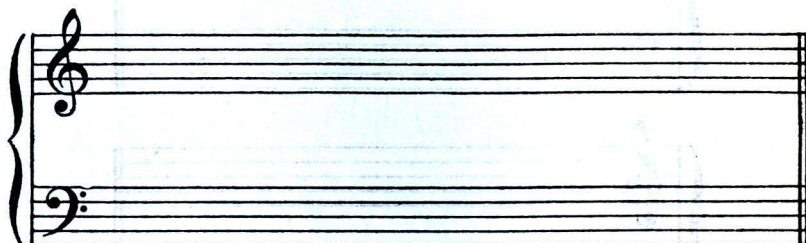
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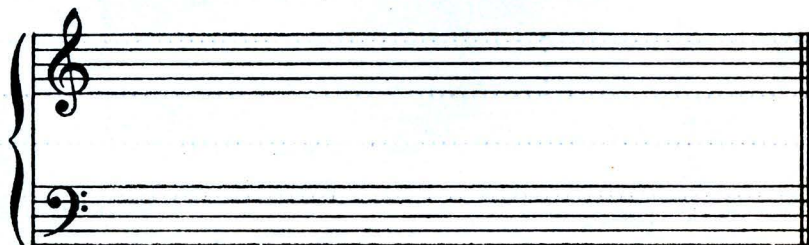
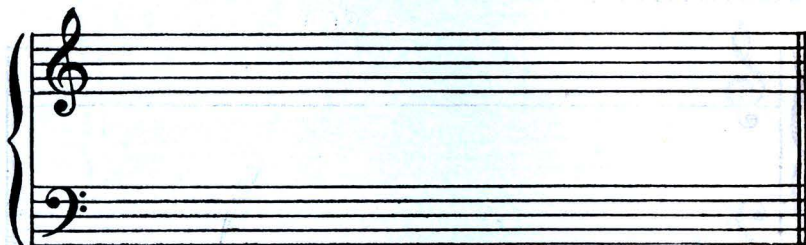
15. Add Soprano, Alto and Tenor parts to Exercise No. 1.



16. Add Soprano, Alto and Tenor parts to Exercise No. 2.



17. Harmonize Exercise No. 3 in two different ways, including the chord of the Dominant Eleventh.



# SIEGEL-MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 62

Composed and Edited by  
DANIEL PROTHEROE

### THE CHORD OF THE DOMINANT ELEVENTH AND ITS INVERSIONS

As there are six notes in the chord, you can readily see that it is capable of five inversions, but the only one that is often used is that of the second inversion.

You will find that the first inversion makes a very harsh dissonance, owing to the clashing of the eleventh against the third; so on that account the use of this inversion is very rare. The following will give you one of the rare examples in which this inversion can be found. It is taken from a Fantasia in C Minor, by Carl Phillip Emanuel Bach.

III. No 1 C. P. E. BACH

9 - 3  
6 - -  
5 - -

Observe that the chord is that of the first inversion of the Eleventh, with *F* as the root. Notice how harsh the *A<sup>b</sup>* sounds against the *B<sup>b</sup>*. The Eleventh, *B<sup>b</sup>*, proceeds upwards one step to the fifth of the next chord. The passage is in *B<sup>b</sup>* major.

As stated before, the second inversion is frequently used, and the effect is strong and virile and devoid of the great harshness felt in the first inversion.

Illustration N<sup>o</sup> 2 is taken from J. S. Bach's Organ Prelude in E<sup>b</sup>



In this chord (the first in the second measure) the root, fifth, seventh, and eleventh are included.

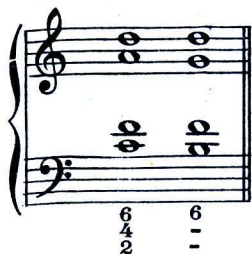
The third inversion has the seventh in the bass, as shown in Illustration N<sup>o</sup> 3.



You will see at once that the chord resolves into that of the last inversion of the seventh upon the same root.

The fourth inversion with the ninth in the bass is not used, but the effect of the last inversion with the eleventh in the bass is strong. It is shown in Illustration N<sup>o</sup> 4.



III. N<sup>o</sup> 4

Notice that the eleventh descends one step to the third of the next chord, which is, as you will see, the first inversion of the dominant seventh upon the same root as that of the chord of the Eleventh.

The following two examples taken from the works of the masters will be interesting.

III. N<sup>o</sup> 5

From "THE MESSIAH," HANDEL

III. N<sup>o</sup> 6

BACH



As "The Messiah" of Handel is so very well known, it would be well for the student to find out from which chorus in the work Illustration N<sup>o</sup> 5 is taken.

The following illustrations will give easy examples of the use of this chord.

III. N<sup>o</sup> 7

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

III. N<sup>o</sup> 8

7 5 4 7 3 6 6 7 4 3 6

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

Ex. N<sup>o</sup> 1

6 9 7 4 7 3 6 6 6 4 7

Ex. N<sup>o</sup> 2

7 6 4 3 6 4 3 4 2 6 6 9 7 4 7 3

Ex. N<sup>o</sup> 3

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

Ex. N<sup>o</sup> 4

# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 62

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

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

Write name and number plainly

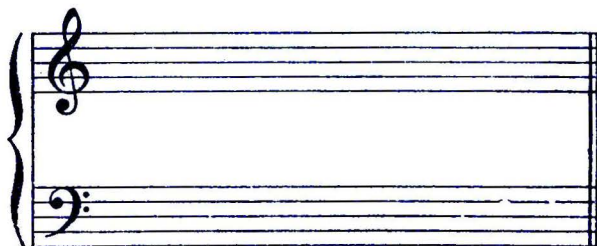
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

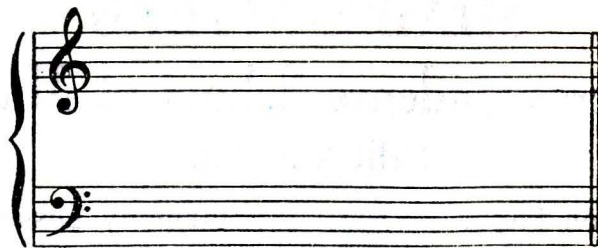
1. What inversion of the Dominant eleventh is the one most generally used?.....

2. Explain the reason why the first inversion is not advisable, and give examples.....

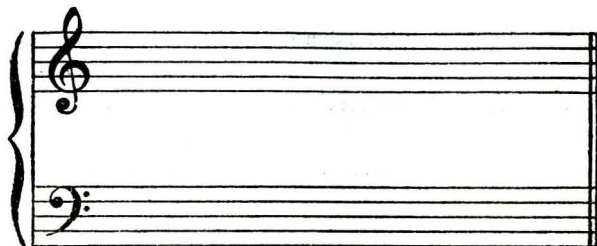
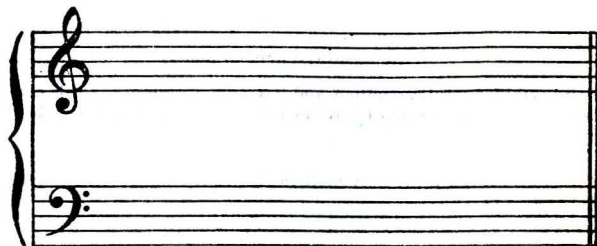


3. Give examples of the second inversion of the Dominant Eleventh chord in the keys of E flat, G, B flat and D major, resolving each chord.

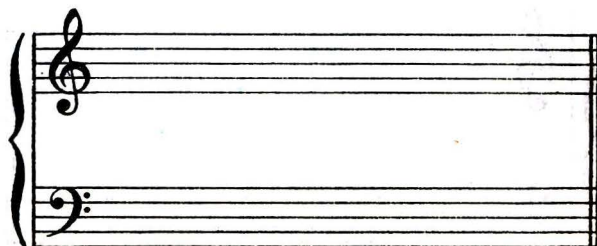
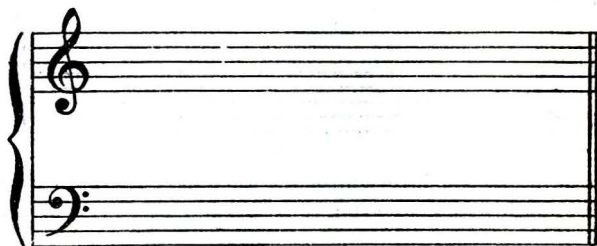




4. Give examples of the third inversion in the keys of F, B, A and E major, resolving each chord.



5. Transpose the illustration (No. 5), taken from Handel's Messiah in the keys of E flat and F major.





6. Analyze Illustration No. 6 in tabular form .....

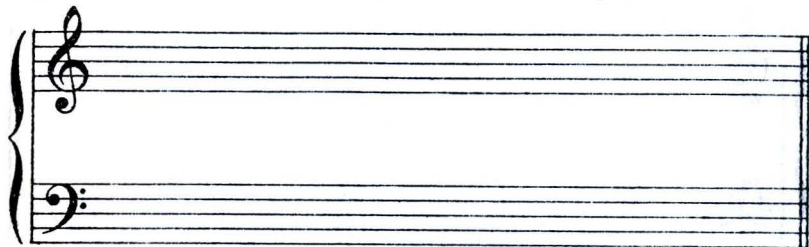
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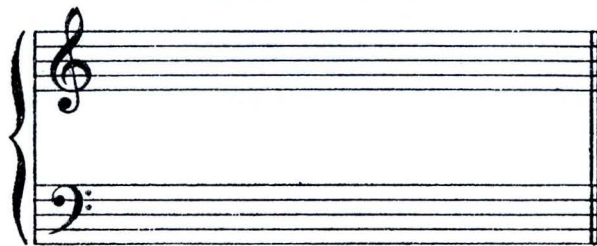
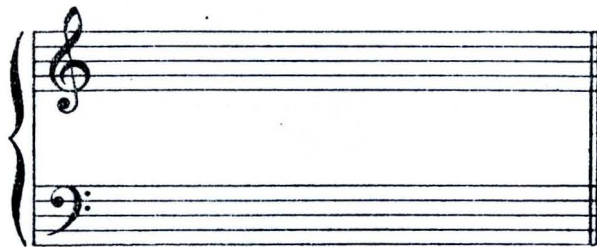
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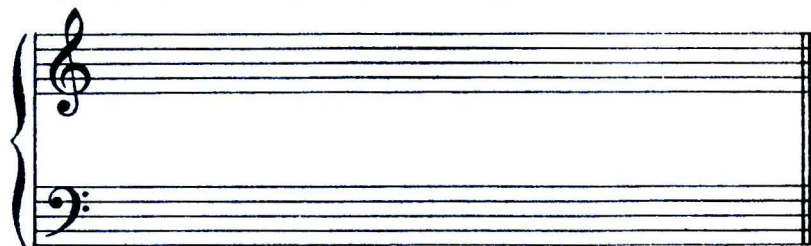
7. Transpose Illustration No. 8 into the keys of B flat and G majors.



8. Write the last inversion of the Dominant Eleventh chord in the keys of B flat, D, F and E major, resolving each chord.



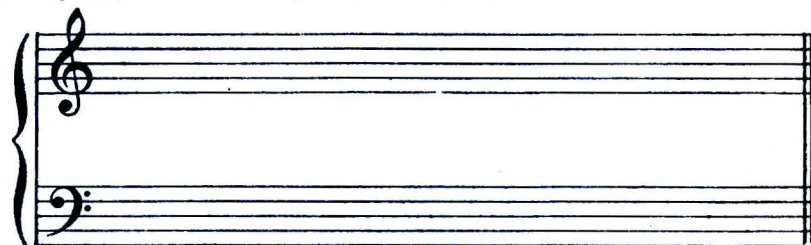
9. Add Soprano, Alto and Tenor parts to Exercise No. 1.



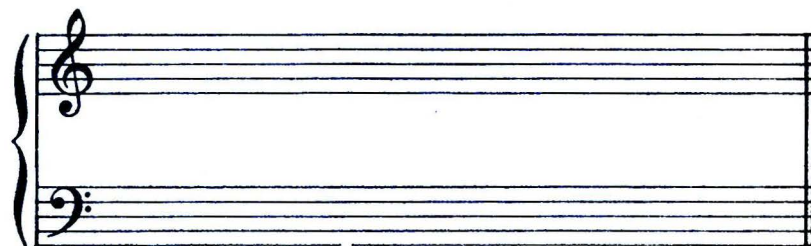
10. Add Soprano, Alto and Tenor parts to Exercise No. 2.



11. Add Soprano, Alto and Tenor parts to Exercise No. 3.



12. Harmonize Exercise No. 4 in two ways.



## Correspondence School of Music

Chicago, Ill.

Harmony Lesson N<sup>o</sup> 63

Composed and Edited by

DANIEL PROTHEROE

## THE CHORD OF THE DOMINANT THIRTEENTH

If you will take the chord of the dominant eleventh, treated in the two previous lessons, and place a third above the upper note, you will have the chord of the Dominant Thirteenth. See Illustration N<sup>o</sup> 1.

Ill. N<sup>o</sup> 1

You can see, at once, that this completes our dominant discords, because, by placing another third above Illustration N<sup>o</sup> 1, you will find that the dominant is repeated; so that will only be beginning

over again upon the same root.

Observe that the thirteenth is the mediant, or the third degree of the scale; and as the third is a distinguishing note in the major and minor modes, there will naturally be a minor thirteenth in the minor scale, and a major thirteenth in the major scale.

The minor chord is seen in Illustration N<sup>o</sup> 2.

Ill. N<sup>o</sup> 2

Studying this chord, you will see that it contains every note of the diatonic scale.

As most music is written in four-part harmony it is extremely rare that we find all the notes used.

The essential notes used in the chord are the *root, third, seventh, and thirteenth*, as shown in Illustration N<sup>o</sup> 3.

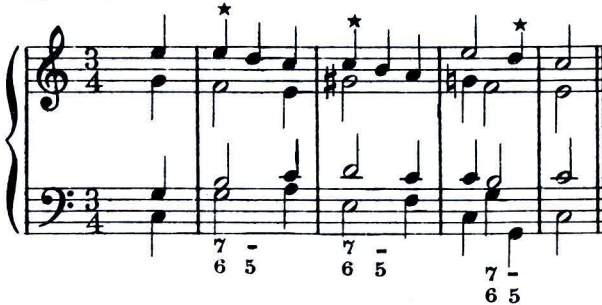
III. N<sup>o</sup> 3



You will find that, while the seventh, ninth and eleventh of this chord are all dissonant to the root, yet the thirteenth, being a compound sixth, is, in itself and in unison with the root, a concord. You can easily see this by writing the triad on C. Here we have *C-E-G*, all consonants. So the *G-E* are consonants.

Sometimes you will find this note prepared like a suspension, as you will see it in the third measure of Illustration N<sup>o</sup> 4.

III. N<sup>o</sup> 4

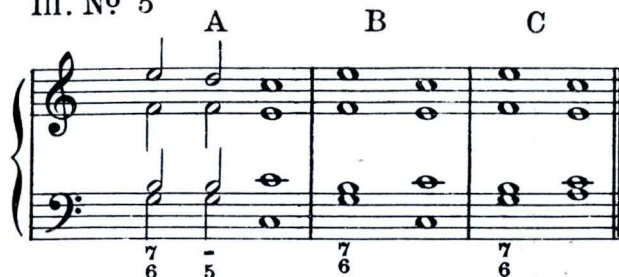


In this illustration, at the \*, we have examples of the Dominant Thirteenth chord, the first and last being the major thirteenth, while the second is that of the minor thirteenth. Observe, that in the first and second examples of the chord. the thirteenth has the appearance of a suspension, while at the third example there can be no mistake made as to its being taken without preparation.

You will find that this chord is more frequently figured as 6 than 13. But you can easily distinguish between the sixth of the Thirteenth chord, and the first inversion of the triad, by the treatment of the two chords.

The chord of the Thirteenth may resolve either on its own generator, or upon a tonic or sub-mediante chord. The following resolutions will illustrate this:





At A, the thirteenth or *E* resolves on its own root or generator; at B, it resolves to the tonic chord, while at C the resolution is to the sub-median.

As a rule, when the thirteenth resolves on its own root, it moves one step to the fifth of that root. When resolving to the tonic or sub-median it can descend a third to the tonic or it can remain as a note of the next chord. As the thirteenth is a fifth above the ninth of the chord, *A-E*, great care should be exercised in the resolution. Should the ninth be included in the chord, you must be particularly careful to avoid parallel fifths.

So many different ways of treating the seven notes of this chord can be shown, that it will be easier for you to commence with the simpler forms, giving those in general use. So let us begin with the combination of the root, third and thirteenth. See Illustration N<sup>o</sup> 6.

III. N<sup>o</sup> 6

You will notice that in this the seventh is omitted, making it appear identical with the chord of the sixth. This is the case if the seventh is included when the thirteenth moves to the fifth, and also if the seventh is included in the dominant before the thirteenth is taken.

Illustrations Nos. 7 and 8 will give examples of these two chords.

III. N<sup>o</sup> 7III. N<sup>o</sup> 8

Illustration N<sup>o</sup> 7, which is taken from Sterndale Bennett's "God Is A Spirit," has the seventh in the chord of resolution.

Illustration N<sup>o</sup> 8, taken from Mendelssohn's well known "Hunting Song," has the seventh in the chord preceding the thirteenth.

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

Ex. N<sup>o</sup> 1Ex. N<sup>o</sup> 2Ex. N<sup>o</sup> 3

# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 63

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 the last chord in the list of Dominant Discords?.....

.....  
.....

2. What degree of the scale is the thirteenth?.....

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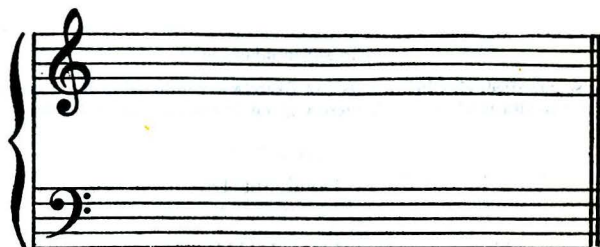
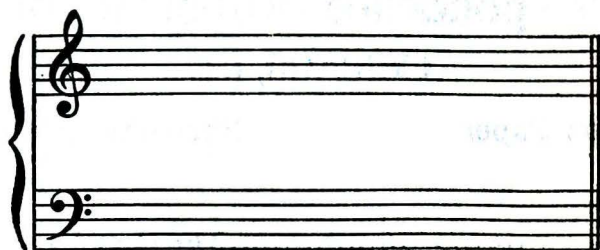
3. If the chord were written in full, how many notes would it contain?.....

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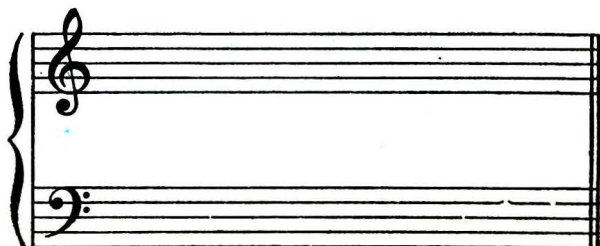
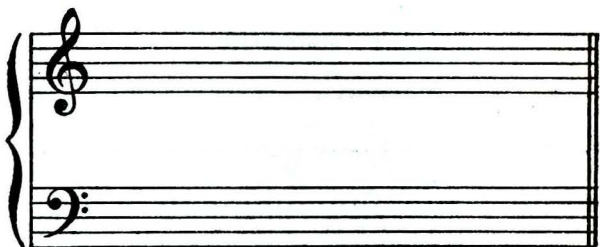
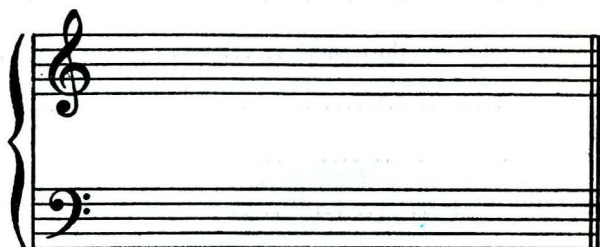
4. What are the essential notes used in this chord?.....

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.....

5. Give examples of the essential notes of the Dominant Thirteenth in the keys of A and B flat major and D, G and F minors.

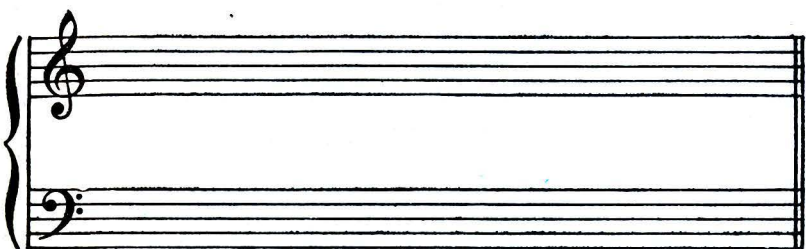
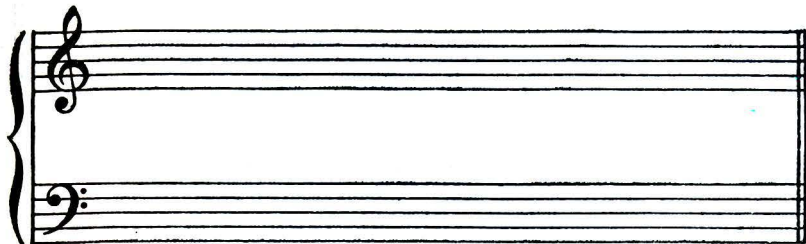


6. Transpose Illustration No. 4 into the keys of D, E and F major.





7. Give examples of three different resolutions of the chord of the Thirteenth in the keys of G and B.

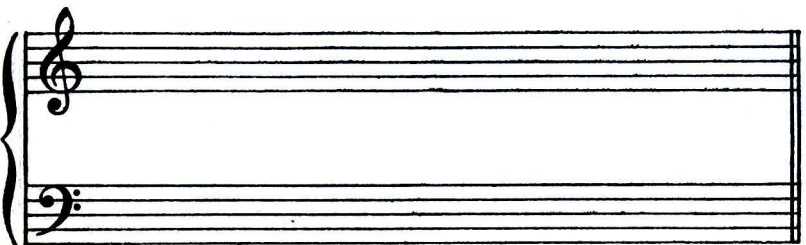


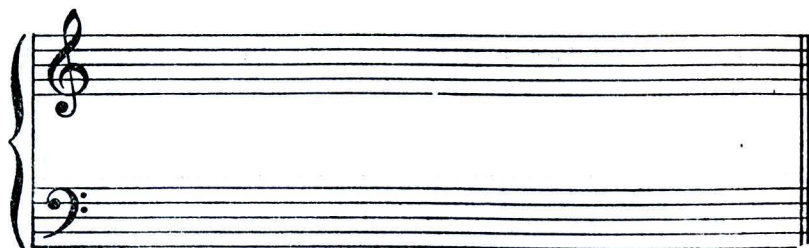
8. If the ninth be included in the chord, what error must you be careful to avoid?.....

9. What is the simplest form of this chord?.....

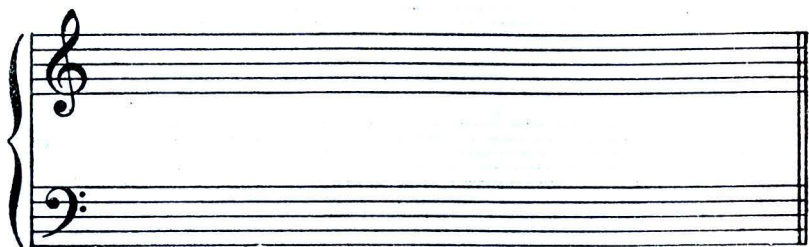
10. How do you distinguish between this and the first inversion of the triad?.....

11. Add the three upper voices to Exercise No. 1, working out the exercise in two ways.





12. Add the three upper voices to Exercise No. 2.



13. Analyze the chords in Exercise No. 2, in tabular form.....

.....

.....

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14. Harmonize Exercise No. 3, using the Dominant Thirteenth chord as often as possible.



# SIEGEL-MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 64

Composed and Edited by  
DANIEL PROTHEROE

### THE CHORD OF THE DOMINANT THIRTEENTH (continued) AND ITS INVERSIONS

The student will recognize at once that the simplest form of this chord, that of the root, third and thirteenth, is identical with that of the first inversion of the triad on the mediant: in C major, *G-B-E*. Now, in order to clearly understand the distinction between the two chords, you must look to the chord which follows.

*If the succeeding chord be the sub-mediant, or the first inversion of the sub-dominant, it is best to regard it as a mediant chord; but if a chord containing a tonic or dominant harmony follows, it will show you at once that the chord is that of the Dominant Thirteenth.*

In this form of the chord the best note to double is the root. The two chords are exemplified in Illustrations Nos. 1 and 2.

Ill. No 1



Ill. No 2



In Illustration No 1, you will find that the chord undoubtedly is that of the first inversion of the triad, with *E* as the root.





as in Illustration N<sup>o</sup> 4. In very rare cases you will find exceptions to this rule. In resolving this chord to a dominant harmony, the thirteenth falls to the fifth while the other notes remain stationary, as exemplified in Illustration N<sup>o</sup> 6.

III. N<sup>o</sup> 6



Analyzing this, you will notice that the thirteenth, *Bb*, falls to the fifth of the next chord, which is the dominant seventh on *D*.

Illustration N<sup>o</sup> 7 shows the first inversion of the Thirteenth.

III. N<sup>o</sup> 7



You will see that the first inversion of this chord also resolves into the dominant seventh, making, in Illustration N<sup>o</sup> 7, the chord of the first inversion of the dominant seventh on *G*.

You will recall that the inversions of all chords so far given, have been formed by using the different notes in the chord as the lowest note in the inversions. This should be the case with this chord. In Illustration N<sup>o</sup> 7 where the first inversion is given, the bass note is *B*, the third from the root *G*. But when we come to the second inversion of this form of the chord, it is quite evident that there can be none because there is no fifth in the chord.



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 64

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. Give the rule regarding the distinction between the simple form of the thirteenth and the first inversion of the ~~same~~<sup>III</sup> triad.....

.....

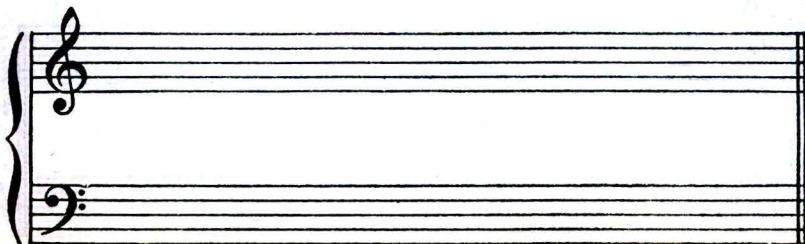
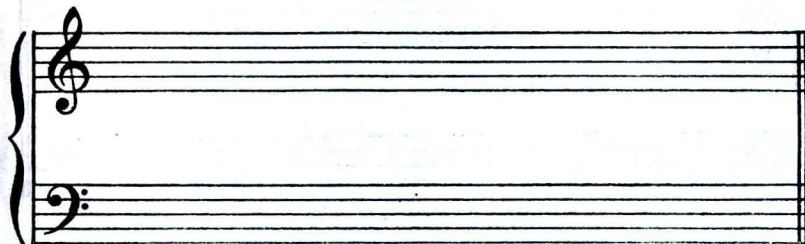
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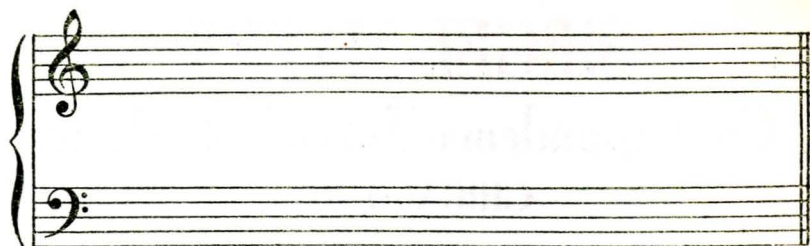
.....

2. What note is the best to double in this simple form?.....

.....

3. Write Illustration No. 3 in the keys of D minor, F minor and F major.





4. Which note of the chord should be placed the higher, the seventh or the thirteenth?

.....

.....

5. When the chord resolves to a dominant harmony, how does the thirteenth move?.....

.....

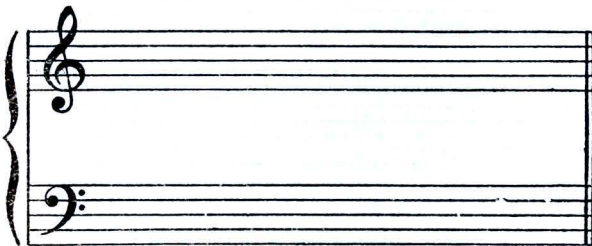
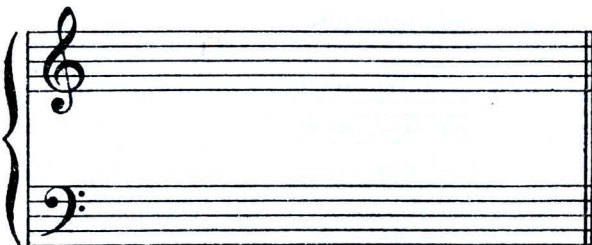
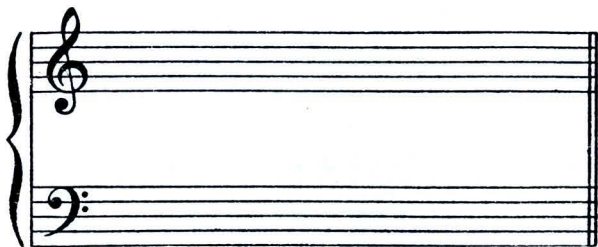
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6. Write the first inversion of the thirteenth in the keys of D, E and F major, resolving each chord.

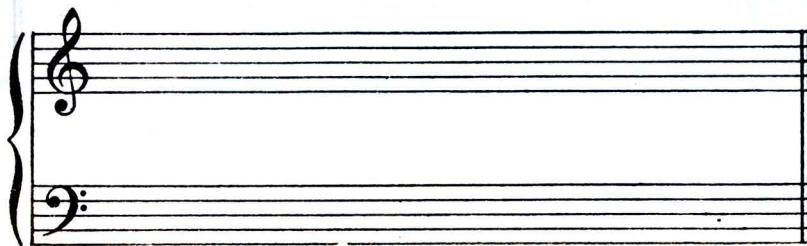
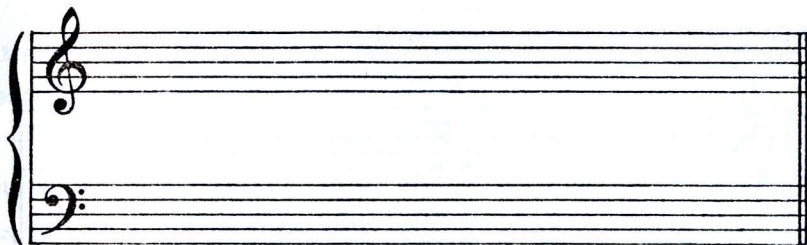




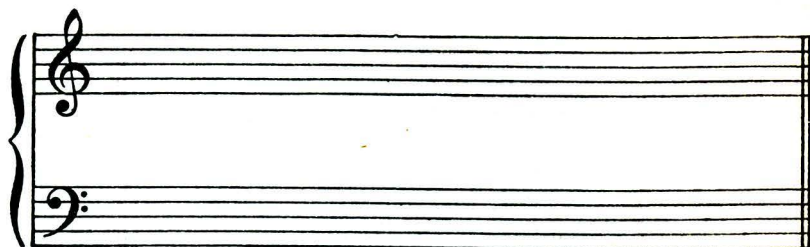
7. Give examples of the third inversion as shown in Illustration No. 8, in the keys of G, A and B major.



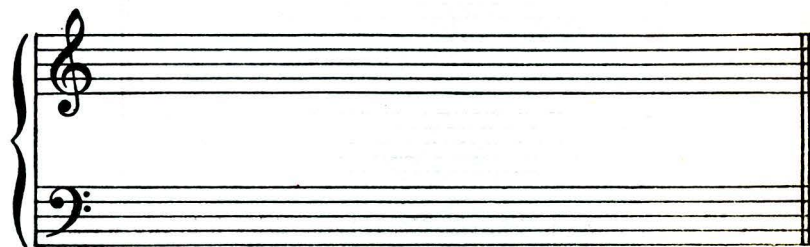
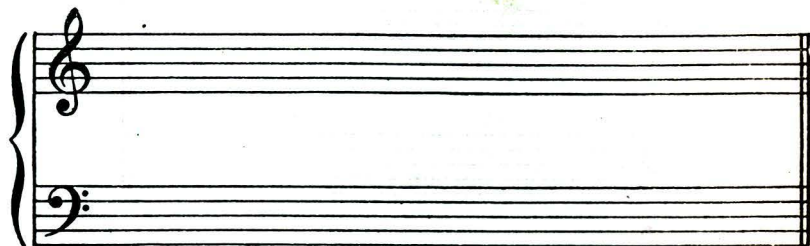
8. Add the three upper voices to Exercise No. 1, harmonizing it in two ways.



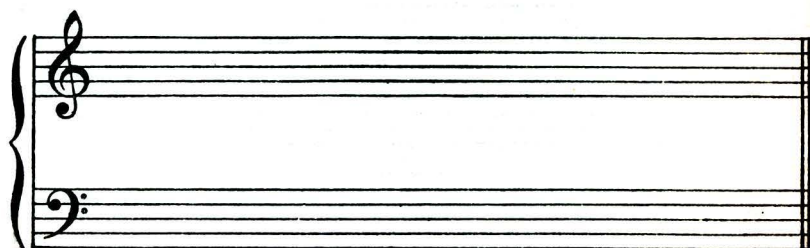
9. Add the three upper voices to Exercise No. 2.



10. Harmonize Exercise No. 3 in two ways.



11. Add the three upper voices to Exercise No. 4



## Correspondence School of Music

Chicago, Ill.

## Harmony Lesson No 65

Composed and Edited by  
DANIEL PROTHEROE

## THE CHORD OF THE DOMINANT THIRTEENTH (continued)

Since this chord is so elaborate, we shall treat it further in this lesson.

In the previous lesson we learned that the most common and useful form of this chord was the one which contained the root, third, seventh and thirteenth. Some of the inversions were also treated. In this form the last inversion is unavailable, as the thirteenth lies below the seventh. See Illustration No 1

## III. No 1



You will notice from this that the root of this chord is *G*, and that *E* is the thirteenth, and *F* the seventh. It has already been stated that the thirteenth should always be above the seventh; but as shown in Illustration No 1, the thirteenth is below the seventh; from which

we see the reason why the last inversion of this chord is not generally used.

Another form of the chord of the Thirteenth is that which contains the *root, third, fifth and thirteenth* as seen in Illustration No 2.

## III. No 2



This chord is found very rarely. In this form you will notice that the rule which forbids the simultaneous use of a dissonance with its note of resolution, is disregarded. The natural resolution of the thirteenth is one step downward to the fifth of the chord on the same root, but in this case we have the fifth (*D*) given in the chord. So this will make it clear to you why the chord in this form is not recommended to be used. Sometimes

it is found with a minor thirteenth, and then not in its **root position**, but in the last inversion. See Illustration N<sup>o</sup> 3.

### III N<sup>o</sup> 3

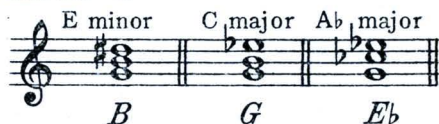


In analyzing this chord you will observe that the root is E, and therefore the thirteenth will be *C*. the illustration being in the key of A minor.

Before leaving this chord let us demonstrate its possibilities for enharmonic change. In earlier lessons the meaning of enharmonic change was explained to you. So suffice it to say in review, that it is simply a change of notation without change of sound. Bearing this in mind, you will find that the minor thirteenth can be changed enharmonically, therefore, into the augmented fifth. Thus, *G - E<sup>b</sup>* becomes *G - D#*.

So let us take the simplest form of the chord of the Thirteenth, *B-G-E<sup>b</sup>*, and treat it enharmonically. By so doing we shall have the following three chords, with three different roots. See Illustration N<sup>o</sup> 4.

### III. N<sup>o</sup> 4



In the first chord of Illustration N<sup>o</sup> 4, you have the chord with the augmented fifth, *G - D#*, with *B* as the root. In the second, the chord appears as the original position of the Thirteenth, with *G* as the root; and in the third chord, we have *E<sup>b</sup>* as the root, and *C<sup>b</sup>* as the minor thirteenth. It would be well for the student to write the last chord out in full. In the following illustrations you will be shown the different ways these three chords can be treated.



### III. N<sup>o</sup> 5

3



This illustration gives us the minor thirteenth on *G*, but resolving into *C* major.

### III. N<sup>o</sup> 6

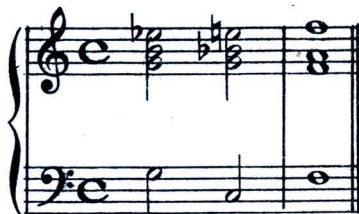


Illustration N<sup>o</sup> 6 gives a modulation from *C* (with the use of the same chord) into *F* major.

### III. N<sup>o</sup> 7

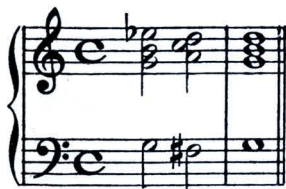
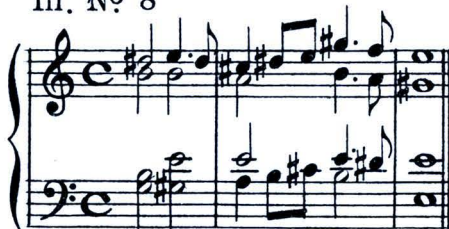


Illustration N<sup>o</sup> 7 modulates from *C* to *G* major. Taking the first chord of Illustration N<sup>o</sup> 4, we shall modulate from *C* major to *E* major in Illustration N<sup>o</sup> 8.

### III. N<sup>o</sup> 8



Using the same chord again we shall go from *C* to *A* major as shown in Illustration N<sup>o</sup> 9.

### III. N<sup>o</sup> 9



Next we shall use the last chord in Illustration N<sup>o</sup> 4 and

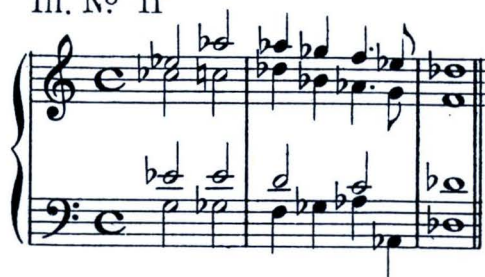
### III. N<sup>o</sup> 10



give two examples of its progression into other chords.

Illustration N<sup>o</sup> 10 modulates into the key of A $\flat$ , while you will find that Illustration N<sup>o</sup> 11 passes into the key of D $\flat$ .

### III. N<sup>o</sup> 11



You will observe that in Illustration N<sup>o</sup> 11 we have examples of the minor Thirteenth and the major Thirteenth, the first named in the first chord

and the latter in the fifth chord.

This will give you a good variety of chords upon the same bass note, and plenty of contrasts in the matter of chord-making should be displayed in the harmonizing of melodies.

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

### Ex. 1



### Ex. 2



### Ex. 3



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 65

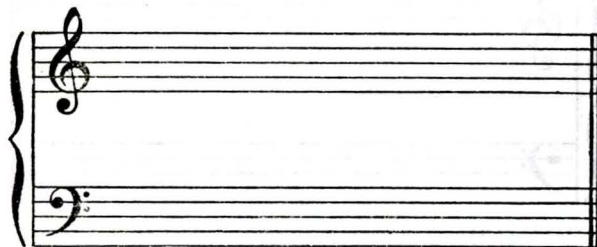
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Town ..... State ..... Percentage .....

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.

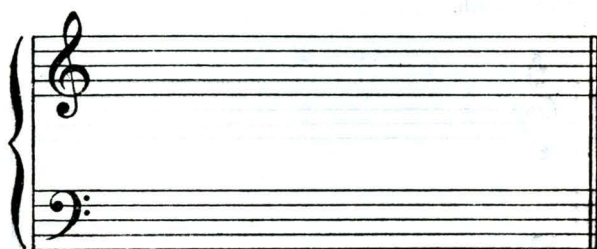
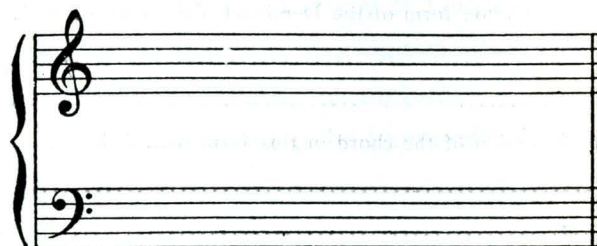
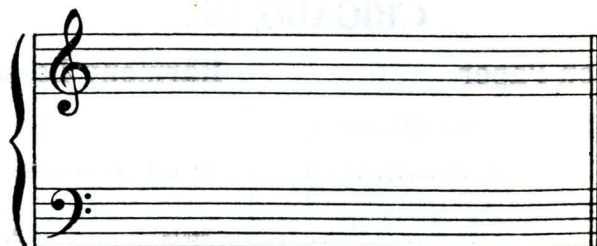
1. What is the most common form of the Dominant Thirteenth Chord?.....  
.....  
.....
2. Why is the last inversion of the chord in this form unavailable?.....  
.....  
.....
3. Give examples of this chord, in the keys of D and E major, containing the root, third, fifth and thirteenth.



4. What rule is disregarded in this chord?.....  
.....  
.....
5. Give the reason why this form of the chord is not commonly used.....  
.....  
.....

6. Give examples of the last inversion of this form of the chord in the keys of D minor.

E minor and F minor, and resolve each chord.



7. Define an "Enharmonic Change."

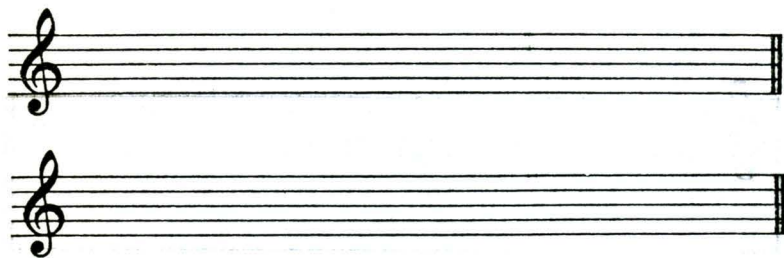
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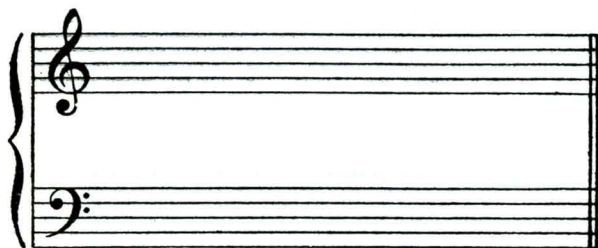
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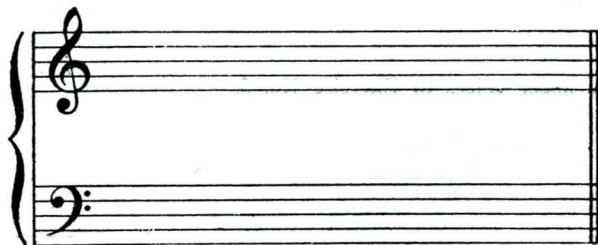
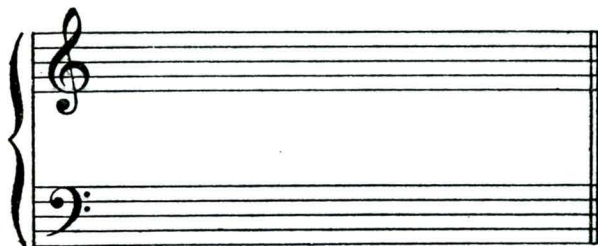
8. Write the chords shown in Illustration No. 4 in the keys of B and D major.



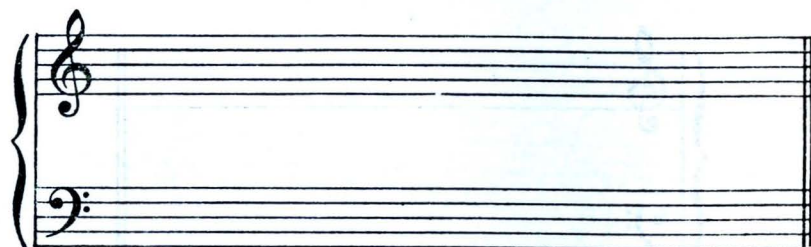
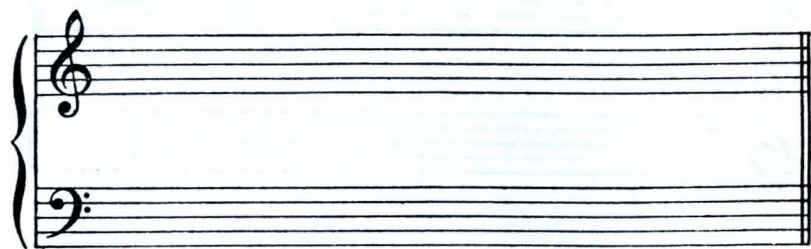
9. Write out the last chord shown in Illustration No. 4 in full.



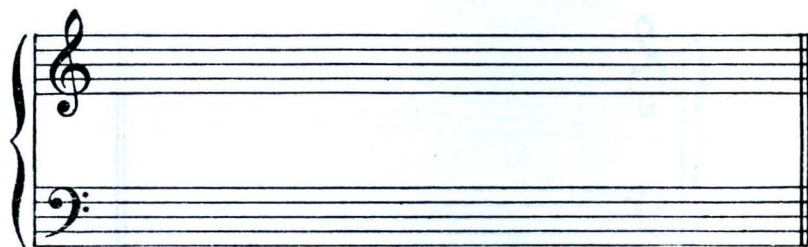
10. Transpose Illustrations Nos. 10 and 11 into the keys of D and E major, and state the keys into which the modulation are made.



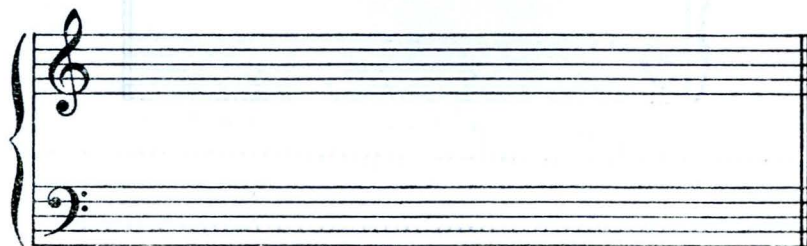
11. Add the three upper voices to Exercise No. 2, and write the exercise in two different ways. Use the Thirteenth as often as you can.



12. Harmonize Exercise No. 2, introducing chords of the Thirteenth.



13. Add the three upper voices to Exercise No. 3.



# SIEGEL-MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 66

Composed and Edited by

DANIEL PROTHÉROE

#### CHROMATIC CONCORDS AND DISCORDS

The student will bear in mind that, except in Lesson No 43, all the chords treated have been diatonic chords, and have been obtained from the notes of the scale.

As you are aware, no single chord can change a key, as shown in lessons on Modulation. You also remember that a chromatic chord does not of necessity indicate a modulation. For example, let us take Illustrations Nos. 1 and 2, and compare them.

III. No 1



III. No 2



In Illustration No 1 you will see that the first two chords are those of the tonic on *C*; the third is that of the seventh on *D*, which would seem to indicate a modulation into the key of *G*, but the last two chords are evidently in the scale of *C*, so that there is no modulation effected. Illustration No 2 gives us a modulation into the key of *G*. So the third chord in Illustration No 1 is a Chromatic Discord, while in Illustration No 2 the same chord is used to effect a modulation.

Study the following example, taken from the well-known opera of Verdi's "Il Trovatore."

III. No 3

VERDI





At the  $\star$  you will observe that the  $E^b$  looks as if we were going to have a modulation there, but the succeeding chord is the dominant seventh in the scale of  $B^b$ , the same key as that of the first chords, which fact alone precludes the idea of a modulation.

Dr. Ebenezer Prout, in his book on Harmony, defines a Chromatic chord as follows: "*A Chromatic chord in a key is one which contains one or more notes foreign to the signature of that key, but which indicates no modulation.*"

You will readily see that the definition is clear and concise by referring to Illustration No 3. You will notice that the  $E^b$  is the only note foreign to the signature of  $B^b$  major, the other chords being the tonic, super-tonic and sub-mediant in the original key.

In the illustrations already given, the chord of the seventh was used, but now we will give you examples of a Chromatic Concord.

A Chromatic Concord in both major and minor modes is formed by using the super-tonic with lowered root and fifth. Thus in C major the chord  $D-F-A$  becomes  $D^b-F-A^b$ , and in C minor it is the same, though here, the fifth of the chord (which is the sixth of the scale), is already lowered. This chord is very effective and sounds best in the first inversion. It is called the "*Neapolitan Sixth*," because it was first introduced by the Neapolitan school of composers, of which Scarlatti was the head, in 1682.

As stated above, the best position of the chord is the first inversion. The root position is also used, but the six-four is only of use as a passing chord. The first inversion is preferred because it emphasizes one of the principle tones of the scale, which is also the only unaltered note of the chord. Always double this note if possible.

In Illustration No 4, taken from Dr. G. A. Mac Farren's oratorio "John the Baptist," we see how effective this chord is.

Ill. No 4

B

MAC FARREN



In this illustration the Neapolitan Sixth chord is used at A, in its best position, that of the first inversion; while at B we have the root position. Notice the effect, as used both ways.



Illustration N<sup>o</sup> 5 shows you the Neapolitan Sixth chord in D minor, which is  $E\flat-G-B\flat$ . The example is taken from Mozart's "Requiem Mass."

III. N<sup>o</sup> 5 A

MOZART



You will notice that here the chord has two resolutions. In the passage at A, the progression is into another chromatic chord, while at B it resolves into the dominant of D minor, the original key.

The resolution is generally to the dominant or tonic as in this way unmelodic skips are avoided. It may be preceded by either the sub-dominant, the sub-median or the dominant, and is frequently used in place of the dominant. It is figured  $\flat 6$  when in the first inversion, and  $\flat 5$  if it occurs in root position.

III. N<sup>o</sup> 6



When using the chord be careful to avoid the cross-relation, as shown in Illustration N<sup>o</sup> 6. Notice also the awkward skip (in the bass) of an augmented fourth, and the cross-relation between alto and tenor parts.

III. N<sup>o</sup> 7



Illustration N<sup>o</sup> 7 shows a good progression of the chord into the dominant from its first inversion. The key of E minor is used and the chord is  $F\flat-A-C$ , in its first inversion.

Illustration N<sup>o</sup> 8 shows you an extremely rare use of the six-four inversion, which is especially effective in instrumental music.

III. N<sup>o</sup> 8

HANDEL



Illustration N<sup>o</sup> 8 is taken from the accompaniment of the soprano aria, "Rejoice Greatly," in Handel's Messiah. You will see that the key is that of D minor; that  $E^b$  is the lowered second degree of the scale, and that the second inversion of the chord -  $B^b$   $E^b$  and  $G$  - is used.

Illustration N<sup>o</sup> 9 is taken from the overture to Weber's "Der Freischutz" Notice the Neapolitan Sixth at the ★.

Ex. N<sup>o</sup> 9

WEBER



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

Ex. N<sup>o</sup> 1Ex. N<sup>o</sup> 2Ex. N<sup>o</sup> 3Ex. N<sup>o</sup> 4

**SIEGEL-MYERS**  
Correspondence School of Music  
CHICAGO, ILL.

# Examination Paper

## Harmony Lesson No. 66

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

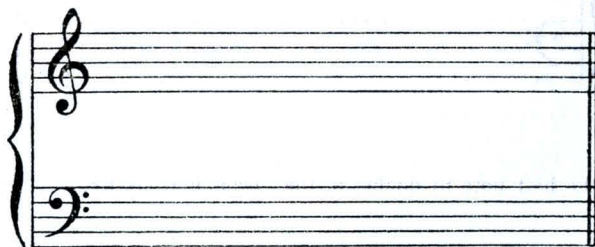
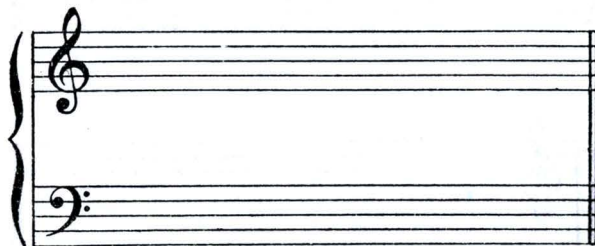
**Town.....State.....Percentage.....**

**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) Does a chromatic chord necessarily indicate a modulation?.....

- (b) Give examples of the double use of the chromatic chord in the keys of D and E major.....



2. Analyze the chords in Illustration No. 3, writing them in tabular form.....

[illegible]

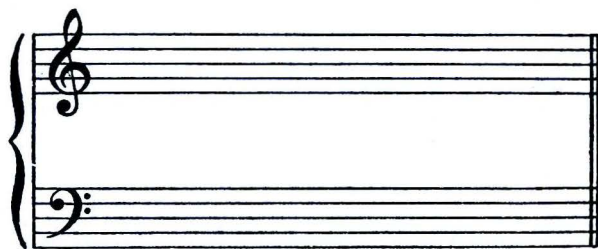
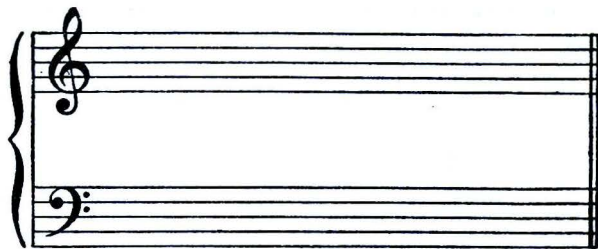
3. Write, from memory, Dr. Prout's definition of a chromatic chord.....

.....

.....

.....

4. Give examples of the Neapolitan sixth, in its best position, in the keys of D and E major, and F and G minor.....



5. (a) What is the best note to double in the Neapolitan sixth?.....

.....

(b) Give two reasons for this.....

.....

.....

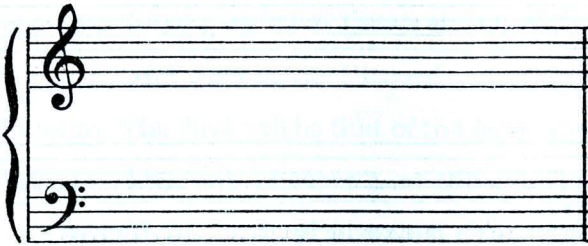
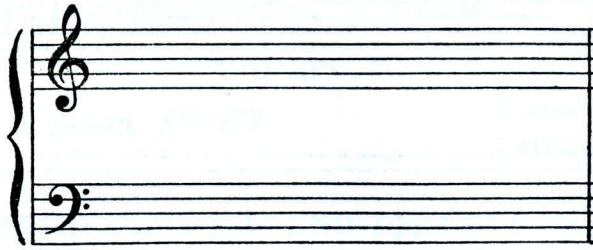
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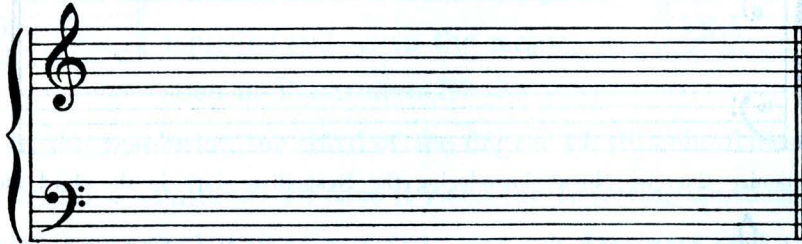
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6. Transpose Illustration No. 7 into the keys of F major and G minor.....



7. Write four measures in the key of C major, introducing the Neapolitan sixth.....



8. Analyze, in tabular form, the chords in Illustration No. 5.....

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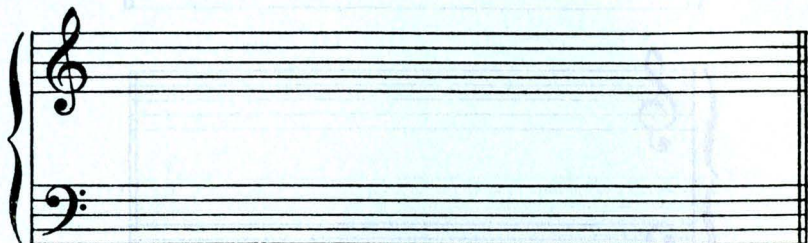
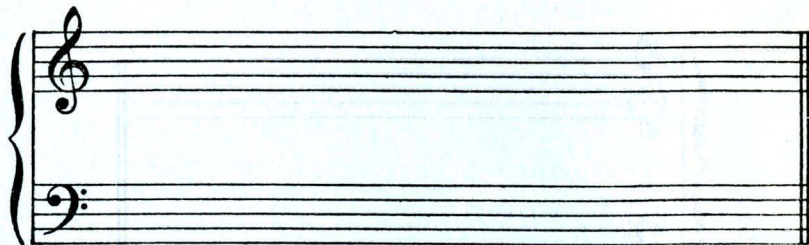
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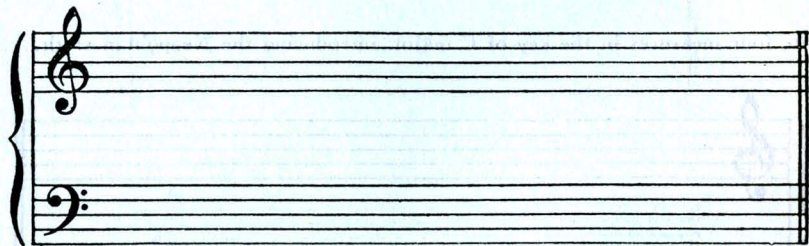
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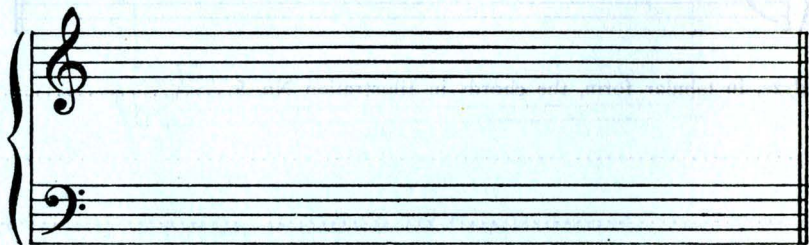
9. Add the three upper voices to Exercise No. 1, working it out in two different ways....



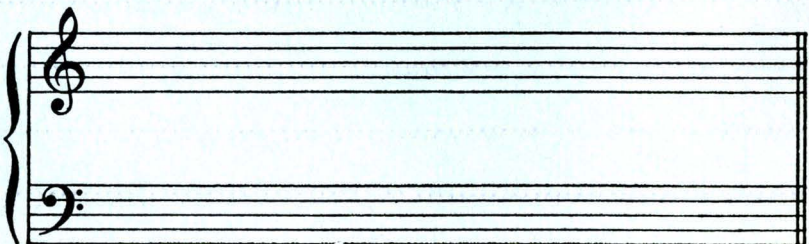
10. Add the three upper voices to Exercise No. 2.....



11. Harmonize Exercise No. 3, introducing the Neapolitan sixth in the third measure.



12. Harmonize Exercise No. 4, using the Neapolitan sixth and the dominant thirteenth wherever possible .....





## Correspondence School of Music

Chicago, Ill.

## Harmony Lesson No 67

Composed and Edited by  
DANIEL PROTHEROE

## CHROMATIC CONCORDS AND DISCORDS (continued)

In the previous lesson we gave illustrations of the use of one Chromatic Concord, and also some Discords. Let us now treat some additional discords. The first will be that of the *Super-tonic Seventh*. See Illustration No 1. You will observe that the chord is the dominant

Ill. No 1



seventh of the dominant key. You will also find that the third of the chord is altered chromatically in the minor as well as in the major, as seen in Illustration No 2.

Ill. No 2

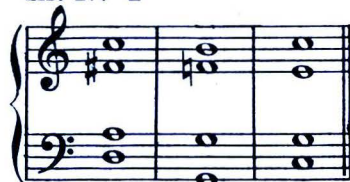


In the resolution the third of the degree of this chord must either rise or fall a semitone. In case it rises, the following chord should be that of the tonic; but in case it falls, the sub-dominant of the scale must form a part of the chord. The two resolutions are shown in Illustrations Nos. 3 and 4.

Ill. No 3



Ill. No 4



By analyzing the intervals of this chord you will see that the seventh of this chord is the tonic of the scale, and more liberty is given in its progression, than is given to the seventh of the

dominant seventh. The following resolutions of this seventh are allowed. III. N<sup>o</sup> 5



The inversions will be found the same as in the dominant seventh, with the added chromatic note, of course, and they are figured accordingly. In order to show further how the resolutions given above are used, the following illustrations, taken from the masters, will serve as excellent examples. Illustration N<sup>o</sup> 6 is from Mendelssohn's "Lauda Sion."



In the second chord of the first measure there is an example of a chromatic concord; in the second measure we find the chromatic discord on the super tonic, with the seventh remaining stationary in the chord of resolution. The latter is a chromatic concord on the sub-dominant in the first inversion. The next illustration is from the Eighth Symphony of Beethoven. It shows an example of the seventh rising one degree to the fifth of the succeeding chord.





The chord of the super-tonic seventh on *D* is used as you see in the second measure. Observe how the seventh, *C*, goes to the note *D*, which is the fifth of the chord of the dominant seventh on *G*.

The following illustration, taken from one of Haydn's works gives us an example of the seventh going to the third from the root of the next chord, which is a Super-tonic seventh in *Bb* major.

III. N<sup>o</sup> 8 HAYDN

VI   VI<sub>7</sub>   II<sub>7</sub>

As stated before, the inversions are worked out in the same order in this chromatic seventh as they were in the dominant seventh.

Illustration N<sup>o</sup> 9 gives an example of the first inversion; and this again shows you how freely the seventh can move in its resolution.

III. N<sup>o</sup> 9 BACH

In this you will notice that the *C* of the second chord, which is the seventh of the root (*D*), leaps a fourth to the root of the next chord.

Illustration N<sup>o</sup> 10 shows a short transition to *E* major in the second measure, and the second inversion of the super-tonic seventh in the fourth measure.

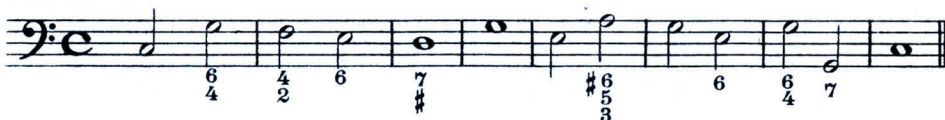


Illustration N<sup>o</sup> 11 is an example of the third and last inversion of the super-tonic seventh, in the key of E minor.

Ill. N<sup>o</sup> 11

This last inversion you will find at the chord marked with a star, \*.

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

Ex. N<sup>o</sup> 1Ex. N<sup>o</sup> 2Ex. N<sup>o</sup> 3Ex. N<sup>o</sup> 4

# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 67

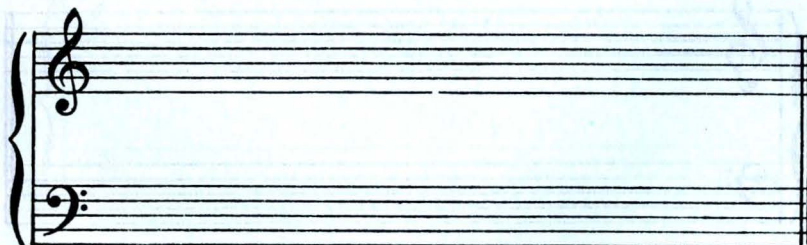
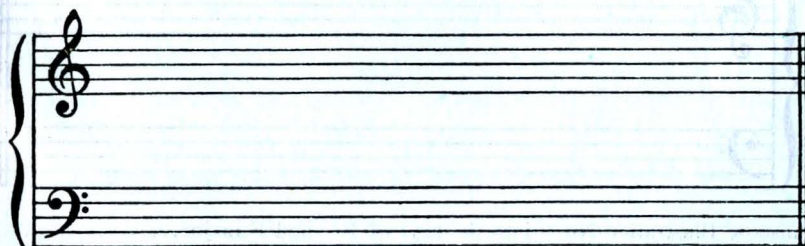
Name..... Class Letter and No.....

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. Write the chord of the super-tonic seventh in the keys of D, E and F in both major and minor modes.....



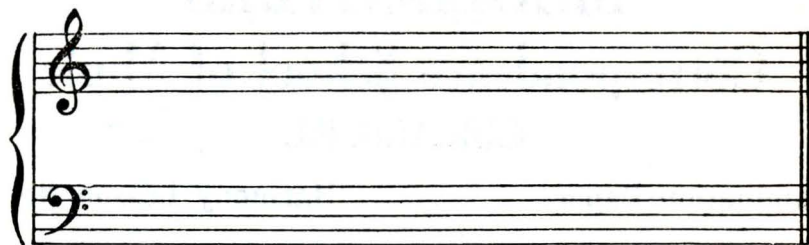
2. In the resolution of this chord, how does the third degree of the chord proceed?.....

.....

.....



3. Give examples of the two resolutions of this third in the key of D major.....



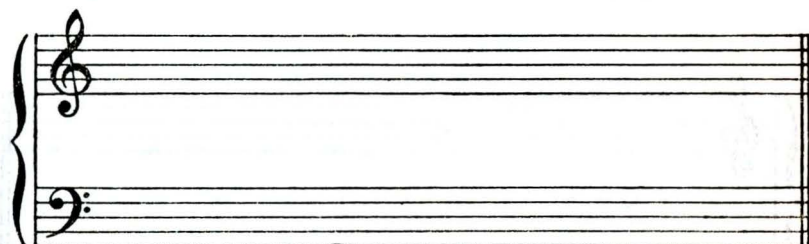
4. In what way does the resolution of the seventh of the *super-tonic seventh* chord differ from the resolution of the seventh of the *dominant seventh* chord?.....

.....

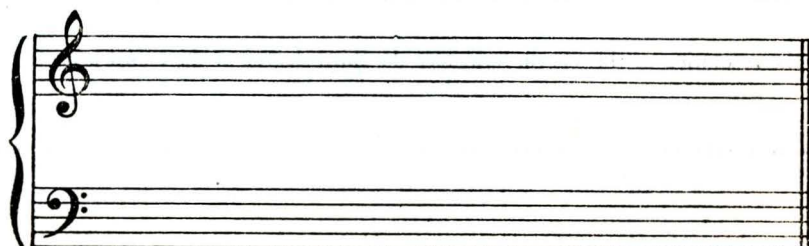
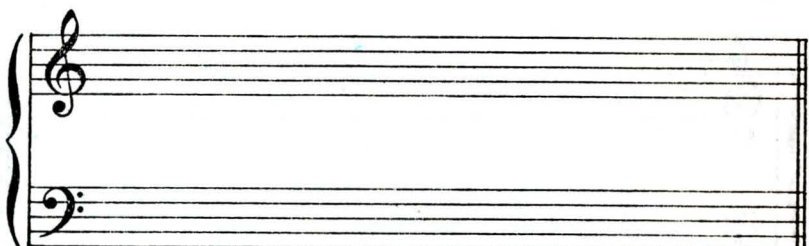
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.....

5. Write the inversions of the chord of the super-tonic seventh in the keys of A and B major. ....



6. Transpose Illustration No. 9 into the keys of E and F major.....





7. Analyze, in tabular form, the chords in the last four measures in Illustration No. 7.

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8. Analyze, in tabular form, the chords in Illustration No. 8. ....

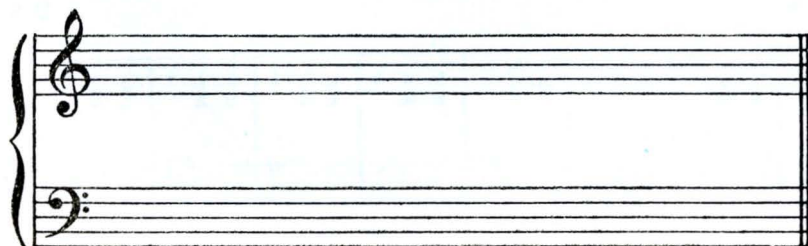
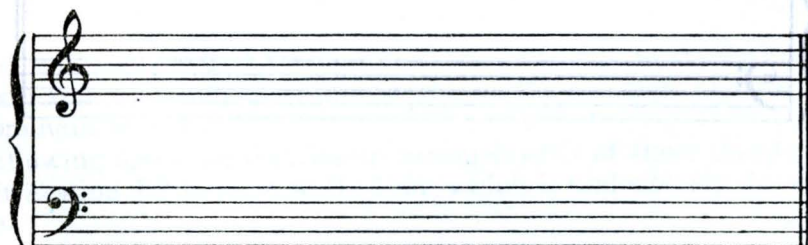
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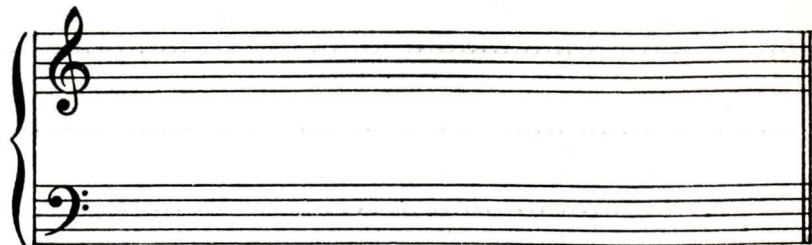
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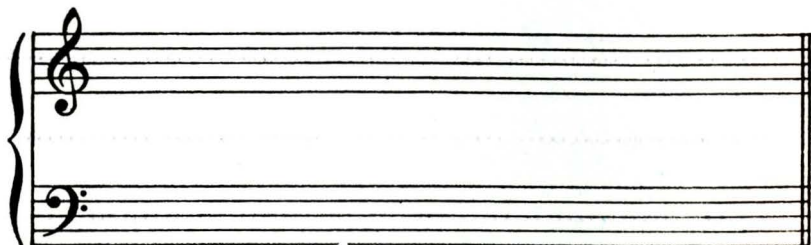
9. Add the three upper voices to Exercise No. 1 and work it out in **two** ways. ....



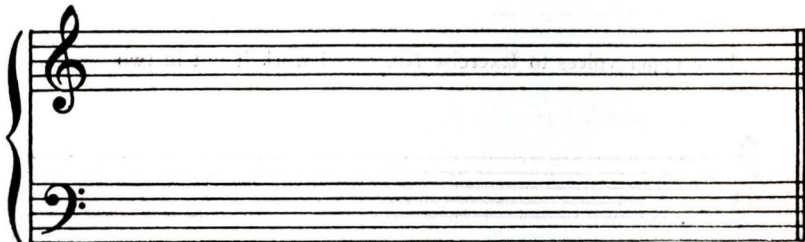
10. Add the three upper voices to Exercise No. 2.....



11. Harmonize Exercise No. 3, introducing chromatic chords.....



12. Harmonize Exercise No. 4.....



# SIEGEL-MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 68

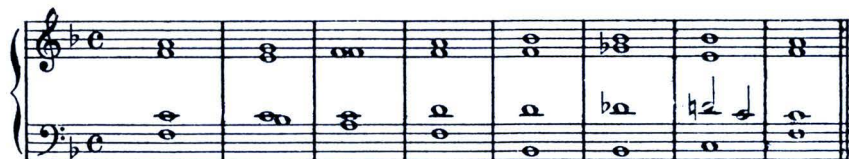
Composed and Edited by  
DANIEL PROTHEROE

#### THE APPLICATION OF CHORDS IN THE ACCOMPANYING OF MELODIES

In order to know how to apply the chords mastered in a practical way, we shall again take up the matter of arranging the chords as written for the piano.

The subject was introduced with the simpler chords, as you will remember, in Lessons Nos. 59 and 60, which you should review. Now, in order to further exemplify and enlarge upon the subject, we shall take some of the new chords we have learned in the preceding lessons, and arrange them in a variety of new forms which are available for piano composition. Let us take Illustration No 1 as our first example.

#### Ill. No 1



You will observe that we have used two new chords, viz., the Neapolitan Sixth and the dominant ninth, as well as the common chords and the dominant seventh.

Following are several different arrangements of these chords.

Illustration No 2 is in waltz time, which is undoubtedly familiar to you.

#### Ill. No 2



Illustration N<sup>o</sup> 3 is one variety of the "arpeggio" form. Another way of writing this was shown you in Lesson N<sup>o</sup> 60.

III. N<sup>o</sup> 3

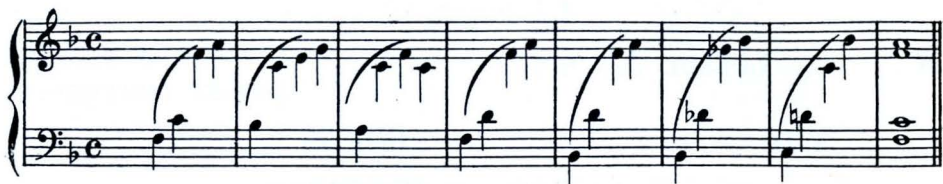


Illustration N<sup>o</sup> 4 is still another development of the same idea. Notice that this form is more fluent than the previous one.

III. N<sup>o</sup> 4



You will notice in all these illustrations, that the strict rules of part-writing have been observed, as regards the doubling of notes. If, for example, you were to place an *A* in the third measure of Illustration N<sup>o</sup> 2, doubling the bass note, you would quickly see the weakness and ineffectiveness of the chord in that form. Remember to observe the rules for doubling notes in the inversion of the chords, when you arrange them for the piano.

Illustration N<sup>o</sup> 5 gives a little different rhythm with the same notes:

III. N<sup>o</sup> 5





In Illustration N<sup>o</sup> 6 you will notice a syncopation at the second beat in each measure, which adds a little piquancy to the effect of the rhythm.

### III. N<sup>o</sup> 6



For the next example we shall take the upper part of Illustration N<sup>o</sup> 1 and, with a change or two, arrange it as it should be written for a solo with piano accompaniment.

### III. N<sup>o</sup> 7

*Voice  
or  
Solo Instrument*

*Piano  
or  
Organ*



One or more of the forms given in this lesson and the two previous ones on the same subject, are probably familiar to you, as you have found them in songs or other compositions. You have seen how chords are transformed into composition and, conversely, have seen how compositions are made; i. e., what chords are used in their construction. This is called *analysis* of music, and to be able to do this will add greatly to your enjoyment and appreciation of music, and help you to memorize at the same time. in short, it will make you a better musician. Try to analyze any simple music you know, and you will be surprised to see how easy this analysis is for you, and how it helps you more than ever before. to enjoy and understand that music.

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

Ex. N<sup>o</sup> 1



Ex. N<sup>o</sup> 2



Ex. N<sup>o</sup> 3



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 68

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. Analyze the chords in Illustration No. 1, writing them in tabular form.....

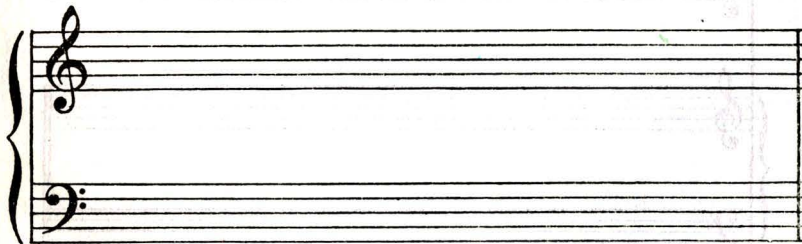
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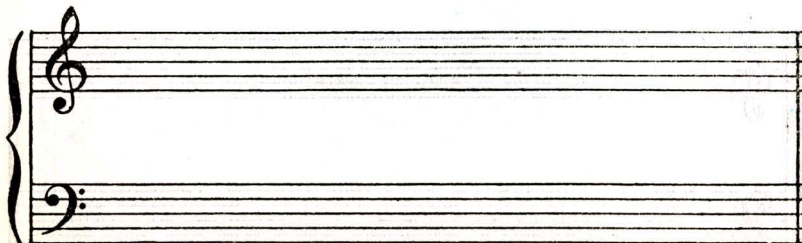
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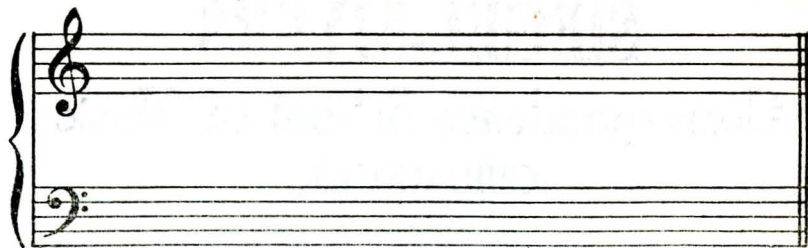
.....

2. Write the following chords in the key of A major, using Illustration No. 1 as a model: Tonic; Dominant Seventh; Sub-Mediant; Neapolitan Sixth; Super-Tonic Seventh; Dominant Thirteenth; Dominant Seventh, and Tonic.

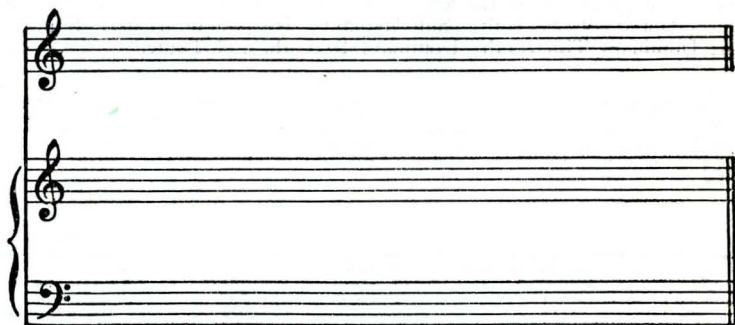
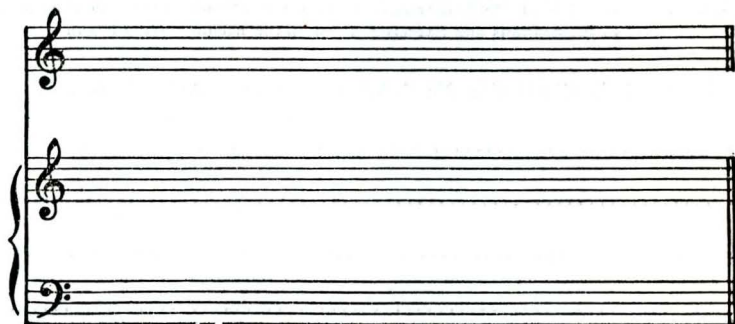


3. Arrange the chords used in the answer to Question No. 2 according to Illustrations Nos. 2 and 4.....

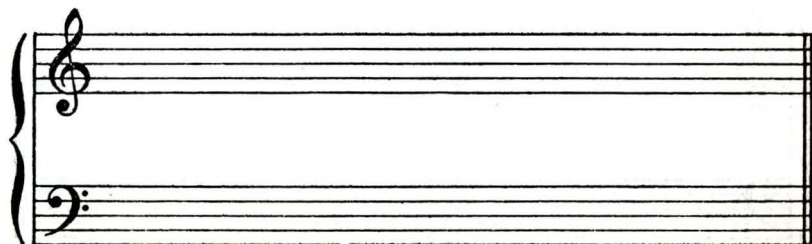




4. Take the upper part of the chords in Question No. 2 and arrange as a melody for voice or solo instrument with accompaniments for the piano or organ, as shown in Illustration No. 7.....

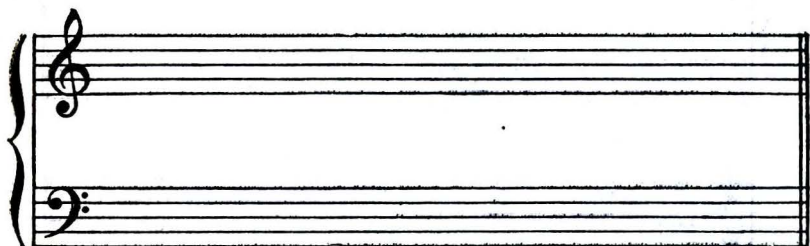
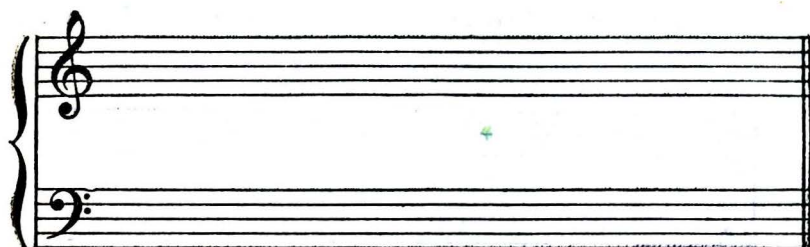
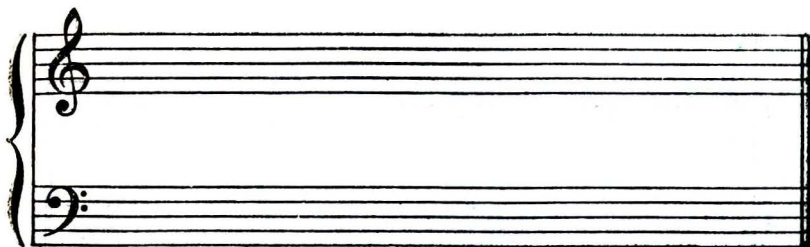


5. Write the different positions of the Dominant ninth in the key of E , resolving each chord .....

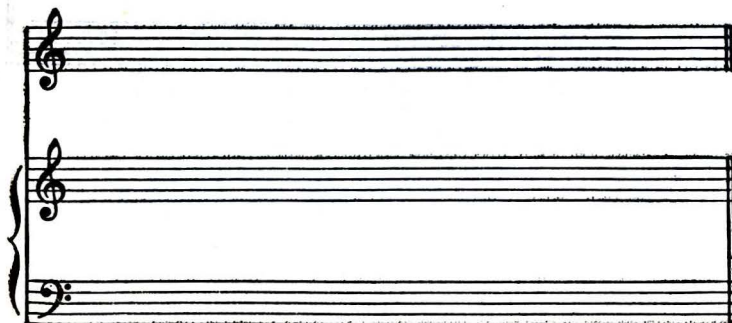




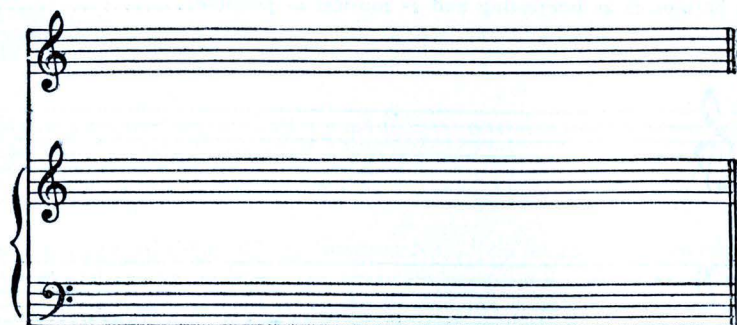
6. Harmonize Exercises Nos. 1, 2 and 3 in the form shown in Illustration No. 1, making the harmonies as interesting and as musical as possible.....



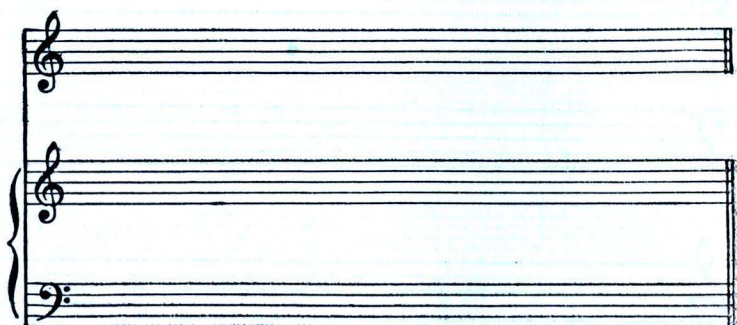
7. Arrange Exercise No. 1 with the accompaniment form of Illustration No. 2, changing the whole notes to dotted half notes to suit the waltz rhythm.....



8. Arrange an accompaniment for Exercise No. 2 according to Illustration No. 3.....



9. Write an accompaniment for Exercise No. 3 according to Illustration No. 5.....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 69

Composed and Edited by  
DANIEL PROTHEROE

### MUSICAL ANALYSIS

In Lesson No 68 the subject of Analysis of music was touched upon, and an explanation of its meaning was given you. In this lesson we are to analyze a composition for piano, and see just what chords are used in its construction.

A careful examination of the first three measures of the bass cleff (or left hand part) shows that the I of D minor, or  $D-F-A$ , is used in each one in arpeggio form. The 4th measure contains the IV of that key, or  $G-B\flat-D$ . The 5th measure has two chords,  $I_6^4$  and  $V_7$ , and in the 6th measure is the expected resolution to the I. These chords are the harmonic foundation on which the melody is built, and are the only thing we are to consider in the analysis.

Now examine the upper, or right hand part. This evidently carries the melody of the composition. Notice that all the melody-notes agree with the notes of the chords in these six measures, except  $A$  in the fourth. This is to be regarded as a passing-note. A number of these passing-notes are used in the composition but they do not disturb the underlying harmonic foundation.

In writing out the analysis on the accompanying examination paper, you are to express the chords in a simplified form, using them in the customary four-part arrangement. Under each chord is written its Roman numeral, I, IV, V, etc. To facilitate writing, you can change the rhythm to Common or  $\frac{4}{4}$  time, by regarding each group in the original as a triplet. The first six measures are expressed in simplified form in Illustration No 1, the chords alone, not the melody being considered.

III. No 1

I   I   I   IV    $I_6^4$     $V_7$    I



There are frequent modulations in the middle section, measures 19 to 32, and several times the  $V_7$  is resolved into the  $V_7$  of another key. Thus, in measure 21 there is a modulation to E flat major, and in measure 23 to E minor, while in measure 24 we have the  $V_7^{\circ}$  of  $F\sharp$  resolving into the  $V_7$  of E major. In measure 28 there is a change to A flat minor, through its dominant in measure 27. These frequent modulations make the composition very musical, and the analytical study of it is very interesting.

## NOCTURNE

T. S. LOVETTE

III. No. 2

*Andante Con Moto*

The musical score for Nocturne III, No. 2 by T. S. Lovette is presented in a single system with five staves. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, the third staff contains measures 9 through 12, the fourth staff contains measures 13 through 16, and the fifth staff contains measures 17 through 20. The score is written in 12/8 time and begins with a piano (p) dynamic. A trill (tr) is marked in measure 1. The key signature changes from B-flat major to E-flat major in measure 21, and then to E minor in measure 23. The score includes various musical notations such as notes, rests, and accidentals.



21 *cresc.* 22 23 *cresc.* 2 2 2 2 3

24 25

26

27 28

29 *accel* 30

31 *rapido* 32 33 *a tempo* *p*

34 35 36 37

38 39 40

41 42 43

44 45 46 47

48 49 50 *rit.* 51

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

Ex. N<sup>o</sup> 1



Ex. N<sup>o</sup> 2



Ex. N<sup>o</sup> 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. 69**

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.

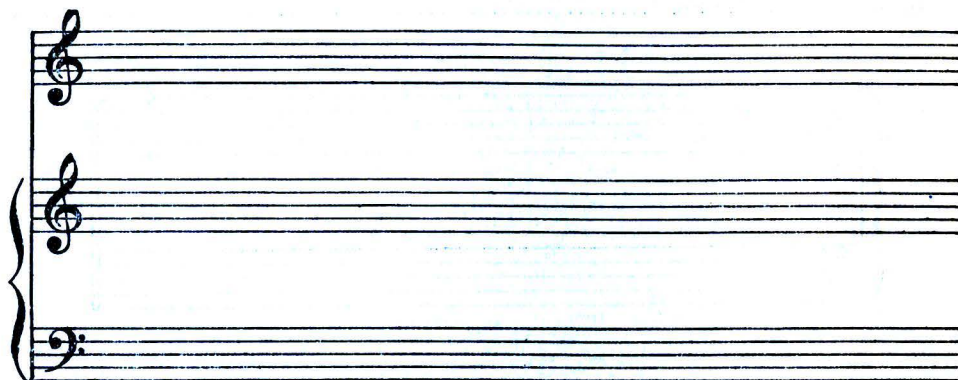
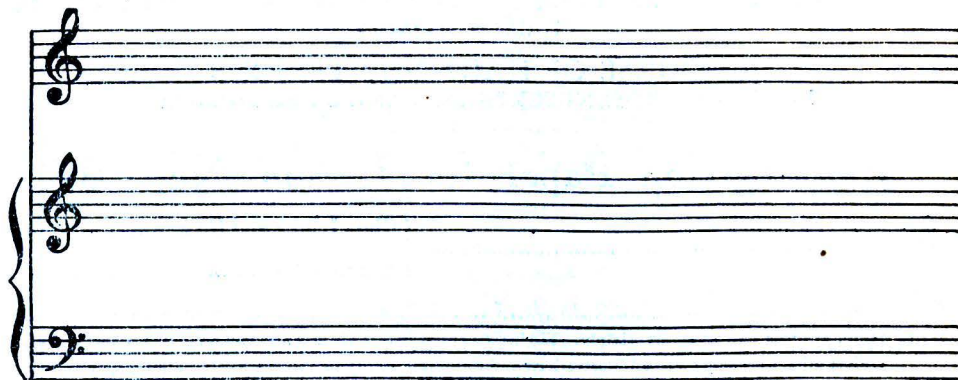
1. Harmonize Exercise No. 1.....



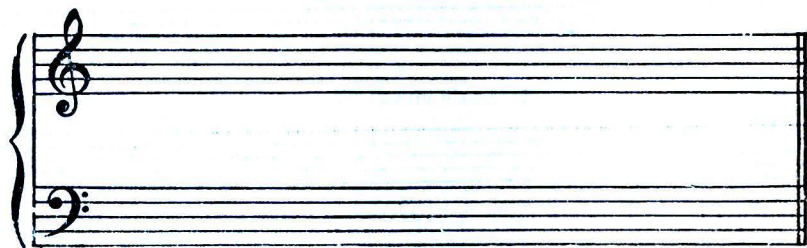
2. Add an accompaniment to it according to any form given in the previous lessons.....



3. You will notice that Exercise No. 2 is written in  $\frac{3}{4}$  time. Add an accompaniment to it in waltz rhythm.....



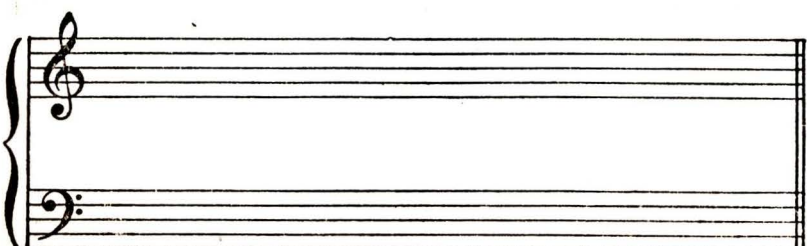
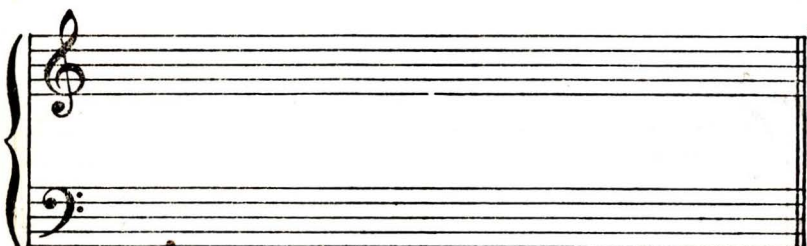
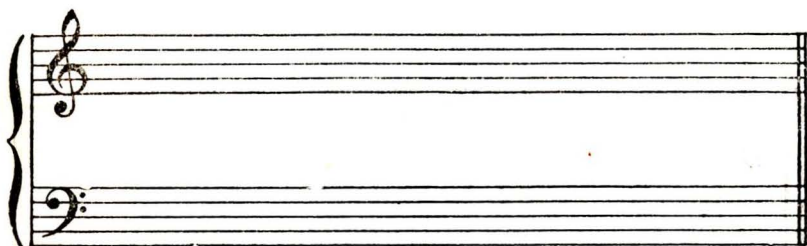
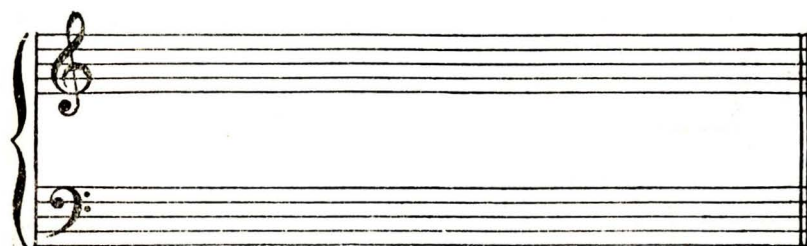
4. Write the chords indicated in Exercise No. 3 in arpeggio form .....

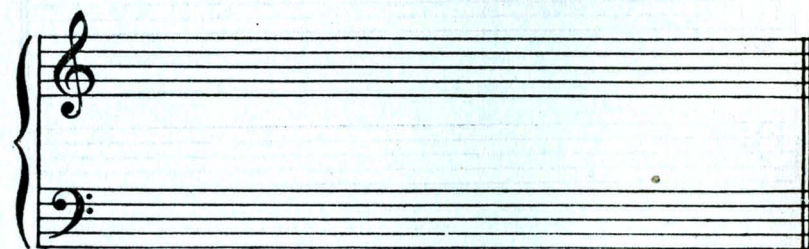
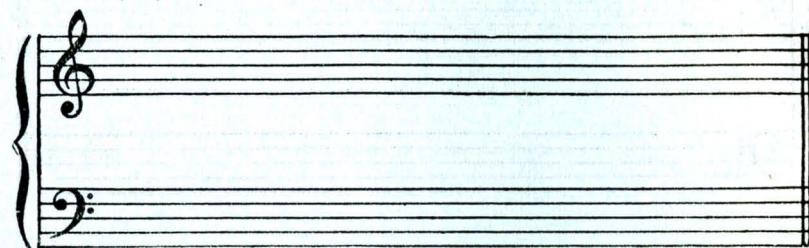
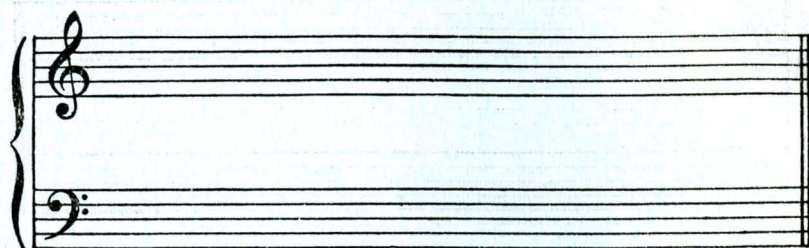
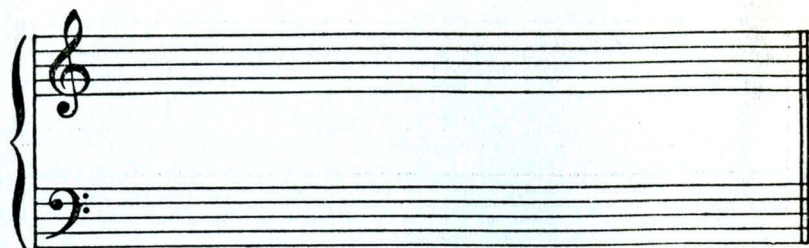


5. Analyze the chords of the Nocturne, simplifying them as shown in Illustration No. 1.

Write the proper Roman numerals under each chord, and also number the measures from 1 to 52. Observe the ordinary rules of part writing as far as possible, and *indicate all modulations clearly.*







# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 70

Composed and Edited by  
DANIEL PROTHEROE

### CHORDS OF THE SECONDARY SEVENTHS

Reverting once more to the building of Chords, we shall now study the chords of the Seventh based upon other roots than the dominant. These are generally classed as *Secondary Sevenths*.

The following illustration contains the Secondary Sevenths of the major scale.

III. No 1

A	B	C	D	E
I <sub>7</sub>	II <sub>7</sub>	III <sub>7</sub>	IV <sub>7</sub>	VI <sub>7</sub>

You will see from this illustration that a seventh can be written on every tone of the scale. These chords all sound harsh but some are more so than others. The chords at A and C in the above illustration are a little more discordant than the rest, but they all serve the same purpose - that of giving more variety and interest to the part-writing, and a stimulating, musical effect to composition.

The discordant effect is considerably softened by the preparation of the chords, and good results come from their skillful introduction. They used to be treated very strictly as to preparation, but composers take greater latitude now than formerly, in using them, and the need of preparation in the discord depends very largely upon the part-writing. If the melodic flow of the parts is enhanced by the preparation of the discord, it should be prepared; but if the continuity



of the phrase precludes the preparation, then it may be used without preparation.

There is only one strict rule as to the resolution of these chords i. e., *The seventh of the chord must descend.*

Following are a few suggestions for the movement of the other notes of the chords, but they are by no means inflexible.

1. The root ascends a fourth, or descends a fifth.
2. The third of the chord descends a third.
3. The fifth descends one step.
4. The root may be doubled, but the seventh never.

The Tonic Seventh is one of the best of these discords and can be used most effectively. When the seventh is taken without preparation, as in Illustration N<sup>o</sup> 2, the  $\frac{6}{5}$  position of the chord is the best, as the natural flow of the melody in both soprano and bass is undisturbed.

III. N<sup>o</sup> 2

The illustration shows two measures of a Tonic Seventh chord in 6/5 position. The first measure, labeled 'A', shows the chord in the treble clef (G4, B4, D5) and the bass clef (G3, B2, D3). The second measure, labeled 'B', shows the chord in the treble clef (G4, B4, D5) and the bass clef (G3, B2, D3). The resolution of the seventh is shown in the first measure, where the seventh (G) descends to F. The resolution of the seventh is shown in the second measure, where the seventh (D) descends to C.

In the  $\frac{4}{3}$  and  $\frac{4}{2}$  inversions, the seventh cannot be so easily used without preparation.

In the following illustrations, notice that the roots of the Secondary Sevenths, with one exception, proceed upward a fourth or downward a fifth. The one exception is in Illustration N<sup>o</sup> 6, where we have the sub-dominant seventh chord. If the root should move upward a fourth it would give us a doubled leading-tone, which is contrary to rule; so, instead, we use a dominant seventh with diatonic progression. Study carefully the resolution of these discords, and note the voice-leading.



## III. № 3



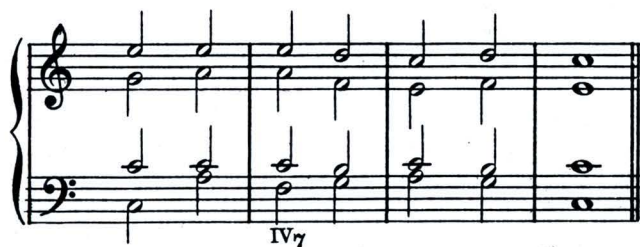
## III. № 4



## III. № 5



## III. № 6



## III. № 7



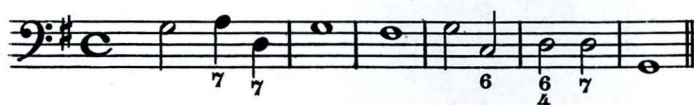
Discriminating use of these Secondary Sevenths will enable you to add interesting variety to your exercises and compositions. Study the effect of each one very carefully.

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

Ex. N<sup>o</sup> 1



Ex. N<sup>o</sup> 2



Ex. N<sup>o</sup> 3



Ex. N<sup>o</sup> 4



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 70

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

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Write name and number plainly

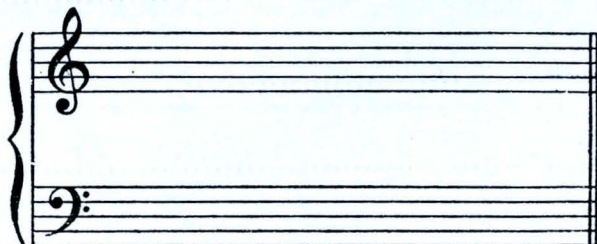
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. Which are the chords of the seventh which are based on other roots than those of the dominant called? .....

2. Do these chords need any preparation?.....

3. When is the preparation of the chord advisable?.....

4. Give a list of the secondary seventh chords in the key of E flat major.....

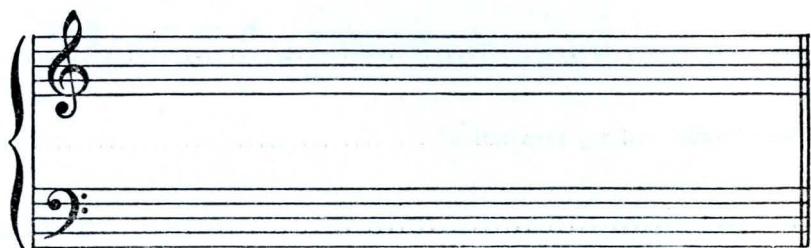
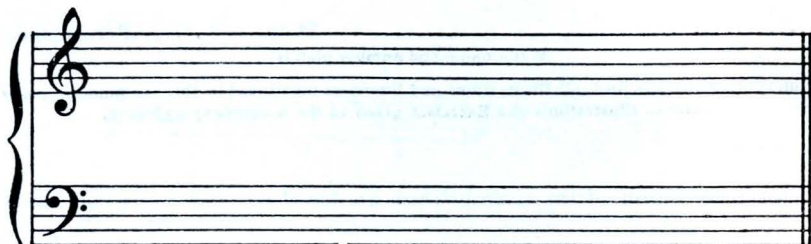


5. How can the harshness of these chords be softened?.....

.....

.....

- 6 Give the resolutions of these different chords on the key of E flat.....



7. (a) How does the root of the chord proceed in the resolution? .....

.....

- (b) Is there any exception?.....

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- (c) If so, state it.....

.....

.....



8. Write the rules regarding the resolution of this discord, doing so without referring to the lesson .....

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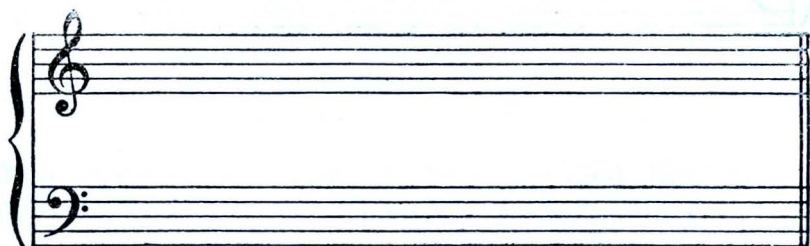
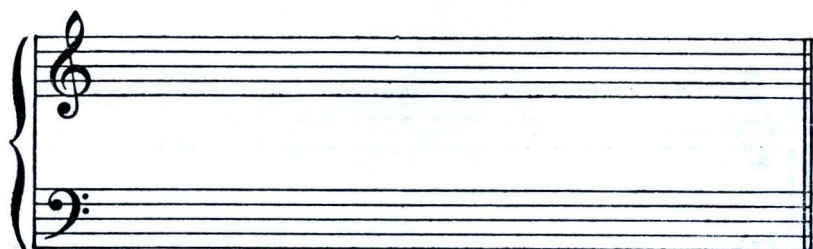
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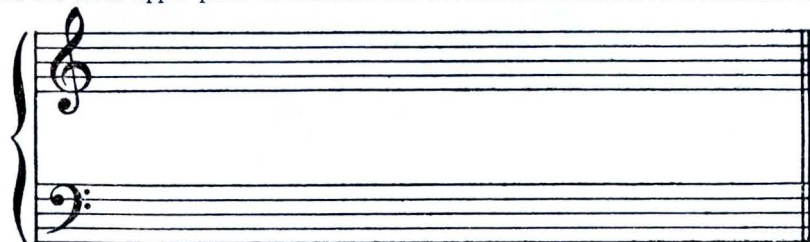
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9. Add the three upper parts to Exercise No. 4, working out the exercise in two ways.....



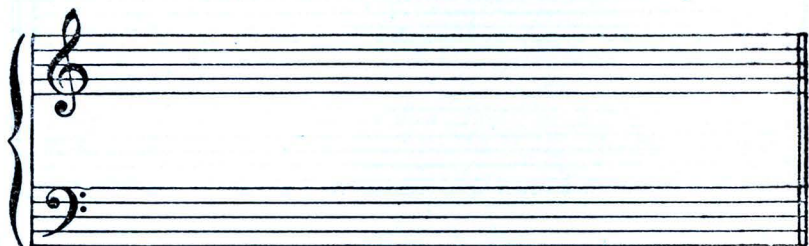
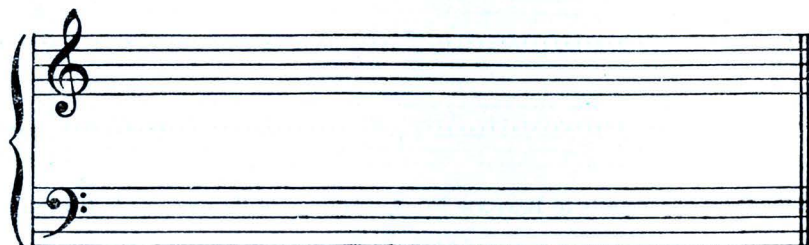
10. Add the three upper parts to Exercise No. 2.....



11. Add the three upper to Exercise No. 3.....



12. Harmonize Exercise No. 4 in two different ways, introducing secondary sevenths.....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 71

Composed and Edited by  
DANIEL PROTHEROE

#### SECONDARY SEVENTHS IN MINOR

Taking the Secondary Seventh chords in the minor scale, you will find that, on account of the augmented intervals, we are somewhat restricted in the treatment of the resolution. For instance, take the following example in A minor:

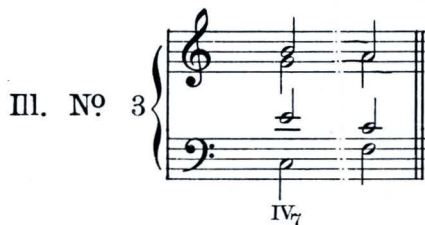


Notice how awkward the resolution of the seventh is, on account of the augmented second between F and G#.

The chord on the second degree, the super-tonic seventh, is more practical, and will be found to be very useful and effective in part-writing. See Illustration No 2.



Those on the third and sixth of the scale, called the Mediant Seventh and the Sub-dominant Seventh can also be used to good effect, as will be seen by studying Illustrations Nos. 3 and 4.



From these illustrations you will see that the Secondary Seventh chords in the minor scale which are effective when resolved in the usual way, are the Super-tonic, Mediant and Sub-mediant Sevenths.

You will find some of the irregular resolutions used in both major and minor scales shown in the following illustrations.

### III. No 5

### III. No 6

### III. No 7

### III. No 8



In Illustration N<sup>o</sup> 5 you will notice that the seventh, *C*, is prolonged, and becomes the root of the succeeding chord. The root also ascends by a second, *D-E*, instead of the customary interval of a fourth.

Illustration N<sup>o</sup> 6 gives us an example of the seventh proceeding upward, but you should observe that the note into which it should go naturally (*B*) is taken up in the alto part, this gives us the proper resolution, though in a different voice. Occasionally the root may be prolonged into the succeeding chord, as shown in Illustration N<sup>o</sup> 7, when *A* becomes part of the third chord in the first measure.

Illustration N<sup>o</sup> 8 gives us another example of the ascending of the root by another interval than the fourth; in this case it ascends by a third.

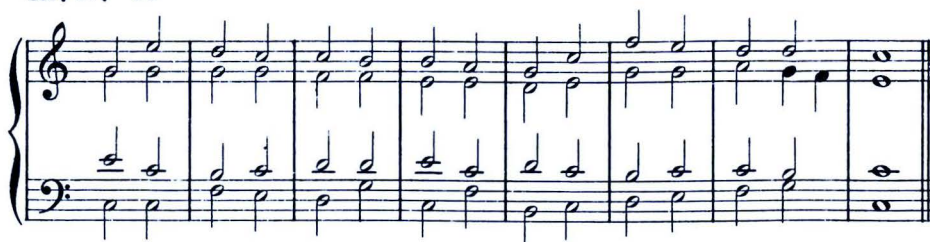
Very often these Secondary Sevenths are used as a sequence. In the following illustration you will notice that the melody is made up of the descending scale; we harmonize it with a succession of Sevenths, and in order to make correct leading of the different voices, the root is doubled in every alternate chord, and the fifth is omitted. In the second measure of Illustration N<sup>o</sup> 9 we have the Super-tonic Seventh followed by the dominant seventh;

Ill. N<sup>o</sup> 9

in the third measure are the Tonic Seventh and the Sub-dominant Seventh. The fourth measure contains a Leading-tone Seventh with a doubled root. This is an exception to the rule but it is explained by the sequence form in which the illustration is written. Notice how effectively the Sub-median Seventh is used in the fifth measure.

Illustration N<sup>o</sup> 10 will give you an example of the variety gained in the harmonizing of melodies by the addition of these Secondary Sevenths to the chords you already know.

### III. N<sup>o</sup> 10



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

#### Ex. N<sup>o</sup> 1



#### Ex. N<sup>o</sup> 2



#### Ex. N<sup>o</sup> 3



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 71

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

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Write name and number plainly

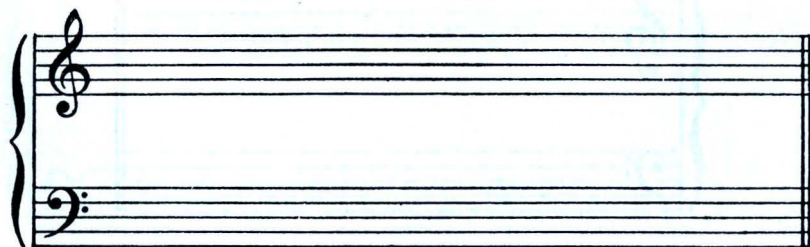
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

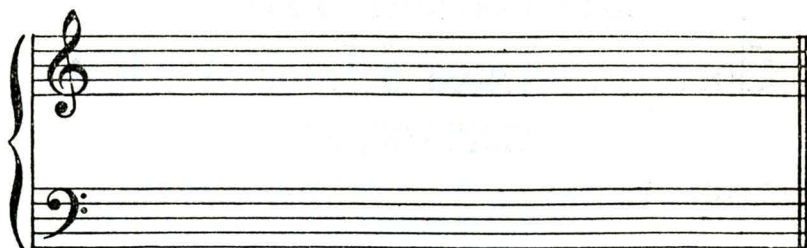
1. What Secondary Seventh chords are practical in the minor scale?.....

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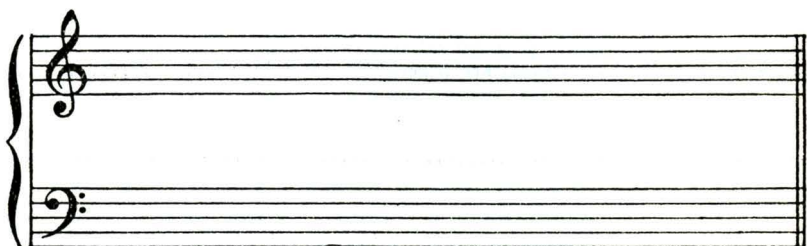
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2. Give examples of the Secondary Seventh chords in the second, third and sixth degrees of the scales of B, C and D minor? Resolve each chord.....

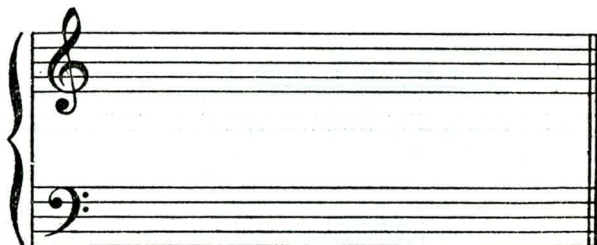




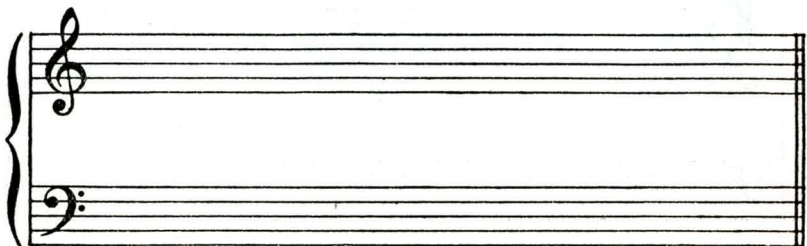
3. Give examples in the key of D and E flat major of the resolution of the Super-tonic Seventh chord when the seventh is prolonged into the next chord, and when the root ascends by an interval other than the fourth.



4. What other treatment of the root of a Secondary Seventh chord can you give? Illustrate in the key of D minor.....



5. Transpose Illustration No. 9 into the key of D major.....





6. Analyze the chords in Illustration No. 5, indicating the chords used by the proper Roman numeral .....

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8. Analyze the chords in the last four measures of Illustration No. 10 as suggested in Question No. 6 .....

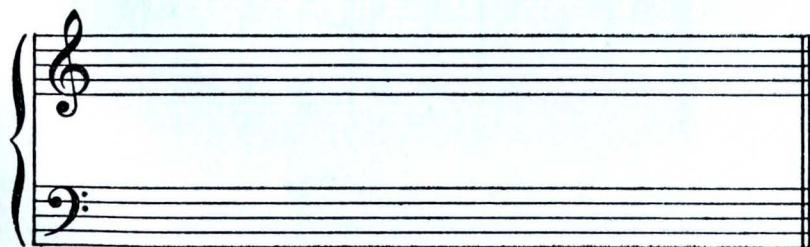
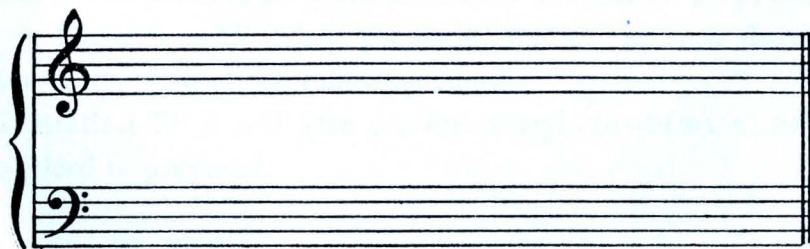
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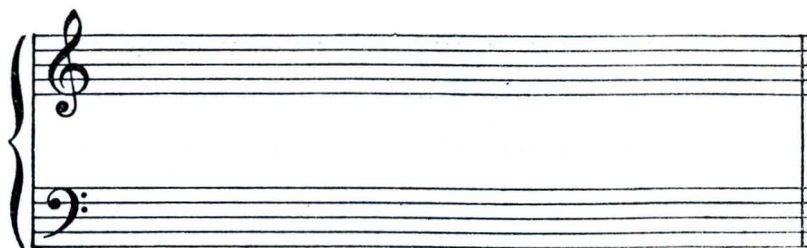
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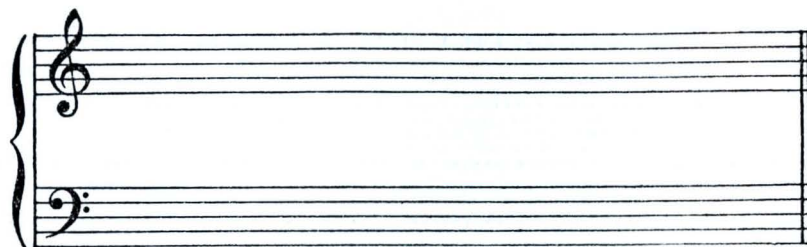
9. Add the three upper voices to Exercise No. 1, and work out the exercise in two ways....



10. Add the three upper voices to Exercise No. 2.....



11. Add the three upper voices to Exercise No. 3.....



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### Harmony Lesson No 72

Composed and Edited by  
DANIEL PROTHEROE

#### SECONDARY SEVENTHS (continued)

In the first lesson in which the subject of Secondary Sevenths was treated, some examples were given of the inversions of the chords, introduced without preparation. Provided the sevenths are prepared according to strict rules, the same treatment is given to the inversions as to the chord in its original form.

Compare the two following illustrations.

III. No 1



III. No 2



You will notice that in Illustration No 1 the root is un-prepared, while in Illustration No 2 it is prepared, and the seventh descends one step to the third of the following chord.

Illustration No 3 will give you an example in which the seventh of the chord is prepared.

III. No 3



You will notice that the seventh (*B*) is prepared in the first measure, and is resolved in the same way. Illustration N<sup>o</sup> 4 will give examples of the second and third inversion of the chord.

III. N<sup>o</sup> 4

CHOPIN

Illustration N<sup>o</sup> 5 is a splendid example of the way in which these Secondary Seventh chords can be used in a sequence. It is taken from a "Gavotte" by Grieg.

III. N<sup>o</sup> 5

GRIEG

Notice how one chord of the Seventh follows another in succession, and how varied and musical is their effect. Notice, also, the utter disregard of the rule prohibiting parallel or consecutive fifths. This was evidently done in order to keep the sequence form intact. It is only after much experience that we can know when and where it is permissible to break certain rules. The discipline imposed by long observance of these rules is the only standard of judgement we can have in the matter; hence it is necessary to learn them very thoroughly



before we can break them with impunity. In Illustration N<sup>o</sup> 5, the sequence and the musical effect the composer wishes to produce, are the causes of the violation of the rule prohibiting consecutive fifths. You will also find here examples of the passing note which was explained in previous lessons.

Illustration N<sup>o</sup> 6 gives you an example from a work which is one of the most interesting and popular of modern choral works, "The Children's Crusade" by Gabriel Pierné, and for which a special prize was awarded by the city of Paris in 1904.

PIERNÉ

III. N<sup>o</sup> 6

The musical score is for a piece by Gabriel Pierné, labeled 'III. N° 6'. It is written for two staves, likely representing a vocal part and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The first system contains four measures. The second system also contains four measures, ending with the word 'etc.'. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and various note values and rests.

In analyzing the above illustration be sure that you know which tone is the seventh, and which is the root of each chord. For example, take the first chord in the first measure and you will find that the seventh is *E* and the root *F#*, giving us the root position of the Mediant Seventh on *F#*, the complete notes in the chord being *F#*, *A*, *C#* and *E*. In the second chord of the third measure you will find the chord of the dominant seventh on *A*. When analyzing the inversions of a chord, always count upward from their bass, finding the

notes in the chord as it appears, and determine from this the root and seventh of the chord in its original position. As an example, take the first chord in the fifth measure of Illustration N<sup>o</sup> 6. The chord is made up of the following notes, *B-D-E-G*, giving us a  $\frac{6}{3}$ ; the original position of the chord would be *E-G-B-D*, the *E* being the root and the *D* the seventh. This shows us that it is the Supertonic Seventh of D major. Notice that the resolutions in this illustration, as in Illustration N<sup>o</sup> 5, are in sequence form, one Seventh following another, instead of each receiving its proper resolution.

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

Ex. N<sup>o</sup> 1



Ex. N<sup>o</sup> 2



Ex. N<sup>o</sup> 3



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 72

Name..... { Class Letter and No.....  
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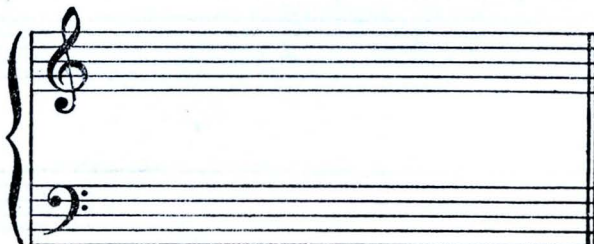
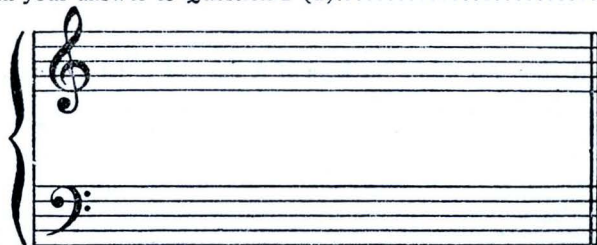
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. (a) Is it always necessary to prepare the seventh of a Secondary Seventh chord?.....

(b) Tell why this is necessary.....

2. (a) Is the preparation of the root of the Secondary Seventh essential?.....

(b) Give examples in three keys of the root position and inversions of the chord which agree with your answer to Question 2 (a).....



3. Analyze the chords in Illustration No. 3, indicating the chords and their position by

Roman numerals, in the customary manner. ....

.....

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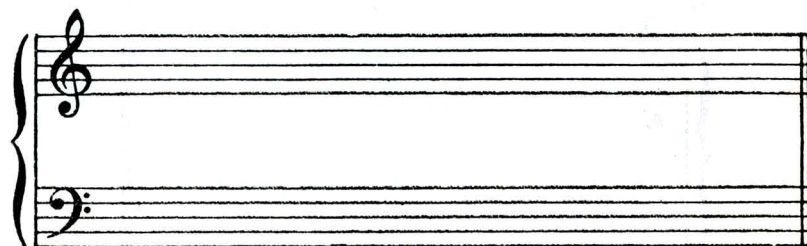
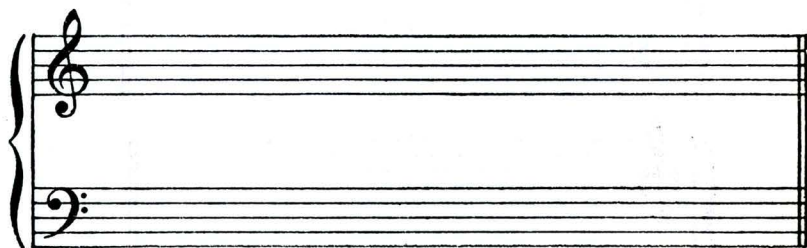
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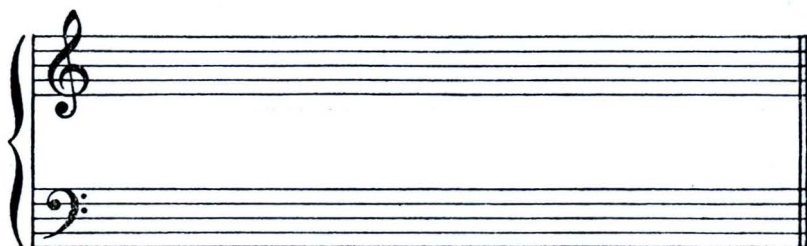
4. Transpose Illustration No. 4 into the keys of A flat and B flat major. ....





5. Copy the third and fourth measures of Illustration No. 5 and mark the parallel fifths.

Also indicate the auxiliary notes in these measures by  $\vee$  mark over each one.....



6. Write out in four-part harmony the chords used in Illustration No. 6.....

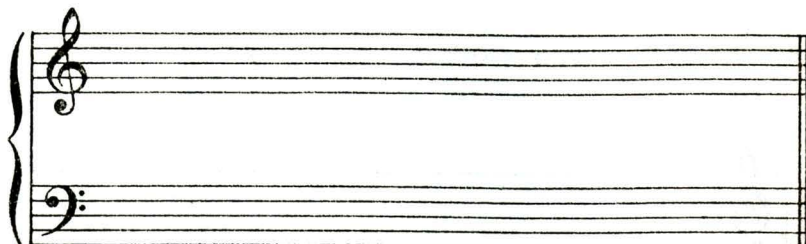
In answering this question use as a model the examination paper of Lesson No. 69.



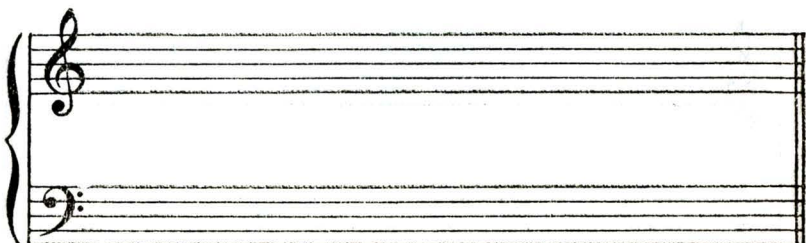
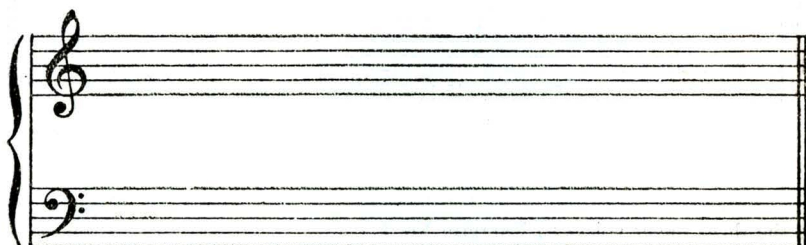
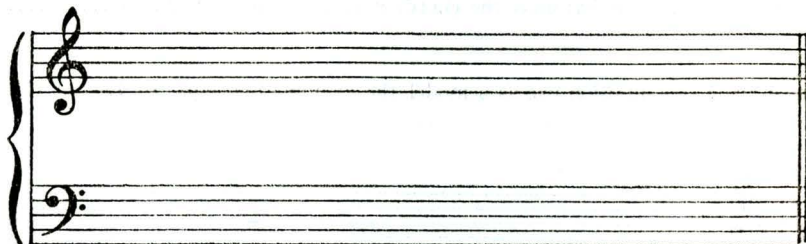
7. Add the three upper voices to Exercise No. 1.....



8. Add the three upper voices to Exercise No. 2. ....



9. Add the three lower voices to Exercise No. 3, working it out in three ways, the first to be a simple harmonization, the second and third using Secondary Sevenths. Be sure to write out the bass first, adding afterward the alto and tenor parts.



# SIEGEL MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 73

Composed and Edited by  
DANIEL PROTHEROE

#### CHROMATIC SEVENTHS

In previous lessons, you were taught how to form and use the Chromatic Seventh on the super-tonic, a chord which is used quite frequently. Now we shall take up the Chromatic Seventh on the tonic of the scale.

Do not confuse this with the secondary sevenths treated in Lessons Nos. 70-72, as you will remember that in those Ill. No 1 chords the tones were not changed chromatically, but each one belonged to the scale. In the Chromatic Tonic Seventh, the seventh of the chord is lowered a semi-tone, the other tones remaining unaltered. Notice, in studying Illustration No 1, that the chord is identical with the dominant seventh of the sub-dominant key. This discord is more rarely found than the Super-tonic Seventh. The feeling of finality and completeness which is characteristic of the tonic, is naturally disturbed by this substitute discord. Observe, also, that this chord readily suggests the sub-dominant key. The tendency to a modulation into the key of the sub-dominant can be easily overcome by the resolution of the chord into a dominant discord, which is its natural resolution in the original key. This is shown in Illustration No 2.



Ill. No 2



Notice how the seventh (B flat) proceeds chromatically to the third (B natural) of the next chord, instead of falling diatonically.



The Tonic Seventh, like the Super-tonic Seventh, can hardly be the penultimate (next to the last) chord of a phrase. A very fine example of this chord and its resolution to a dominant discord is shown in Illustration N<sup>o</sup> 3, taken from Beethoven's Quartette in C.



Observe in this illustration the power and brilliancy of effect shown at the climax, when the dominant seventh chord appears.

In comparing the two Sevenths, Super-tonic and Tonic, you will notice this parallel between them: when the *super-tonic* harmony is followed by the dominant and the *root* of the chord *rises* a fourth, the *third*, which is the chromatically altered tone, *falls* a half-step to the seventh of the dominant chord; but, when the *tonic* harmony is followed by the dominant, the *root* of the chord *falls* a fourth, and the *seventh* (the chromatically altered tone) *rises* a half-step to the third of the dominant. You will see this exemplified in Illustration N<sup>o</sup> 4.



At A, we have the chord of the Super-tonic Seventh resolving to the dominant, the third ( $F\sharp$ ) falling a half-step to the seventh ( $F\flat$ ) of the following chord; while at B, we have the Tonic Seventh resolving to the dominant, the seventh ( $B\flat$ ) rising a half-step to the third of the dominant chord.

You will notice the symmetry in these resolutions of two different chords, meeting, as it were, in a common center, the same dominant standing between them.



Illustration N<sup>o</sup> 5, from the A Minor Symphony of Mendelssohn, will give you an example of the final inversion of the chord of the Tonic Seventh, resolving upon a dominant discord.

Ill. N<sup>o</sup> 5 MENDELSSOHN

You will notice that the chord shown in the third measure is that of the Tonic Seventh on F. The third (*A*) being in the bass, we have, therefore, the first inversion, and the resolution is to the dominant, which in this case is the second inversion, *G B $\flat$  C* and *E $\flat$* . Observe how the seventh of the tonic chord rises a half-step to the third of the dominant. An interesting bit of imitation between the parts is shown by comparing the treble clef of the first measure with the bass clef of the third measure. Notice that the same figure is in each one.

When the Tonic Seventh chord is resolved upon a Super-tonic discord, the third will either fall a chromatic half-step or rise a whole step to the third of the latter chord.

Ill. N<sup>o</sup> 6

Ill. N<sup>o</sup> 7

In Illustrations Nos. 6 and 7, you have examples of the Tonic Seventh resolving upon a Super-tonic discord, the third falling a half-step in the first illustration, and rising a step in the second. You will recall that the seventh was allowed to be doubled in the

chord of the Super-tonic Seventh, as it was simply a case of doubling the tonic of the scale. In the Tonic Seventh, however, the seventh should never be doubled, as it is the (altered) leading-tone of the scale. The rules observed in the other seventh chords are applicable again to this chord.

Illustration N<sup>o</sup> 8, A and B, gives the complete inversion of this chord in the major and minor keys.

### III. N<sup>o</sup> 8

Illustration N<sup>o</sup> 8 shows two parts, A and B, each with three measures of music. Part A is in C major, and Part B is in C minor. The notes are written in treble and bass staves. Below the bass staff, the chord inversions are indicated by numbers and accidentals.

Part	Measure	Notes	Inversion
A (C Major)	1	C4, E4, G4, C5	6 5
	2	C4, E4, G4, Bb4	4 b3
	3	C4, E4, G4, Bb4	4 2
B (C Minor)	1	C4, Eb4, Gb4, C5	6 5
	2	C4, Eb4, Gb4, Bb4	b6 4 3
	3	C4, Eb4, Gb4, Bb4	b4 2

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

### Ex. N<sup>o</sup> 1

Exercise N<sup>o</sup> 1 is a single staff of music in C major, 4/4 time. The notes are: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter). The fingerings are: b7, 7, 2, 6, 4 3, 6 4 7.

### Ex. N<sup>o</sup> 2

Exercise N<sup>o</sup> 2 is a single staff of music in C major, 4/4 time. The notes are: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter). The fingerings are: 7 #, b7, 6 4, 5 3, 7 #, 6 4 7.

### Ex. N<sup>o</sup> 3

Exercise N<sup>o</sup> 3 is a single staff of music in C major, 4/4 time. The notes are: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), E4 (quarter), G4 (quarter), C5 (quarter). The fingerings are: 7 #, b7, 6 4, 5 3, 7 #, 6 4 7.

# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

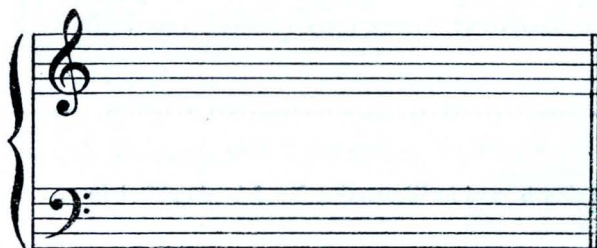
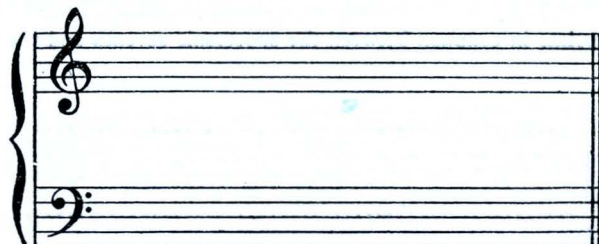
Harmony Lesson No. 73

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. Write the chord of the chromatic tonic seventh in the keys of D, E, F. G and A major



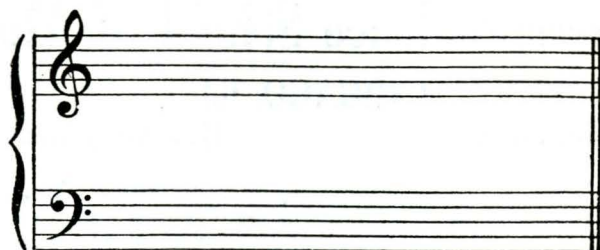
2. Which of the two discords, tonic and supertonic, is most generally used?.....

.....  
.....

3. What impression does the tonic seventh make upon you?.....

.....  
.....

4. Resolve the chord of the tonic seventh on B flat to the dominant dischord.....



5. Can the tonic seventh be used as the penultimate chord of a phrase?.....

.....

6. Describe the points in common between the supertonic seventh and the tonic seventh....

.....

.....

.....

.....

7. Write the five chords used in Illustration No. 5 in simplified form.....



8. When a tonic seventh resolves upon a supertonic discord, how does the third proceed?

.....

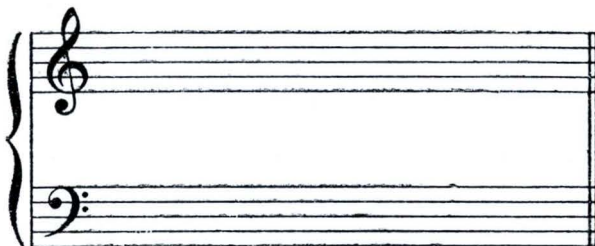
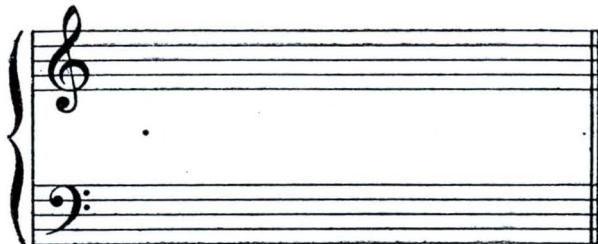
.....



9. Can the seventh in the chord of the tonic seventh ever be doubled?.....

.....

10. Write out the complete inversions of the tonic seventh in keys of D major and E minor.



11. Name in tabular form the chords used in Illustration No. 3.....

.....

.....

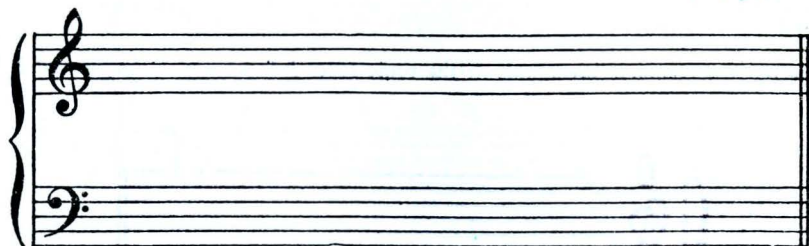
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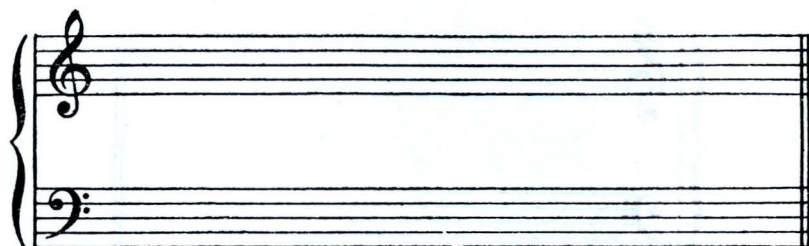
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.....

12. Add the three upper voices to Exercise No. 1 .....

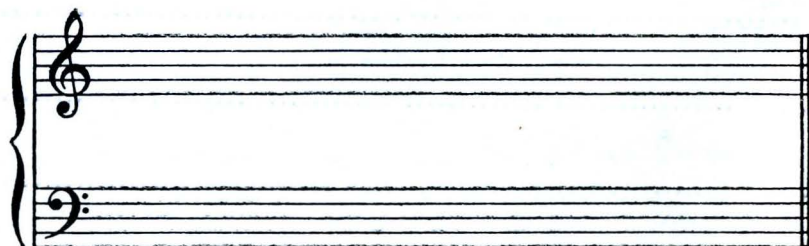


13. Add the three upper voices to Exercise No. 2.....



14. Harmonize Exercise No. 3, using the tonic and supertonic sevenths wherever you can

and still have the exercise sound musical.....



# SIEGEL MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 74

Composed and Edited by  
-DANIEL PROTHEROE

#### CHROMATIC NINTHS

Continuing our study of Chromatic Chords, we find when making up the chromatic chords of the seventh, that the chords are really the dominant sevenths of other keys, not resolving into those keys. For example, take Illustration No 1 to show this point.

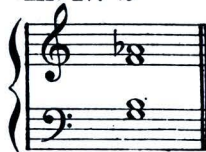
Ill. No 1



The second chord in this illustration is a chromatic seventh on D, which is the dominant of G; but, observe, that instead of taking the usual resolution, the chord progresses into the dominant seventh of the original key.

By following the same rule, we can obtain the Chromatic Ninth Chords. You will recall that the dominant seventh chord is the same in parallel major and minor scales, but the dominant ninth differs in those keys, as the ninth is major in the major scale and minor in the minor scale. We can also employ the minor ninths in the major key, but this of course, gives us a chromatic note. The Minor Ninth in C major is given in Illustration No 2.

Ill. No 2



You can form a Major or Minor Ninth on the super-tonic and tonic. In the minor scale, however, the only Chromatic Minor Ninths used are those on the super-tonic and tonic. Illustration No 3 will give you an example of the Dominant Minor Ninth used chromatically, and resolved as usual, upon the tonic chord of the major scale.

III. N<sup>o</sup> 3

Another form of resolution is that shown in Illustration N<sup>o</sup> 4, when the Minor Ninth resolves first upon its own root, the chord becoming the dominant seventh. By taking away the root of the chord, thus making the chord *B-D-F-A<sup>b</sup>*, you will recognize the chord of the diminished seventh, and as such it is used very frequently.

III. N<sup>o</sup> 4

Illustration N<sup>o</sup> 5 is an example of the various forms of this chord used chromatically in a major key.

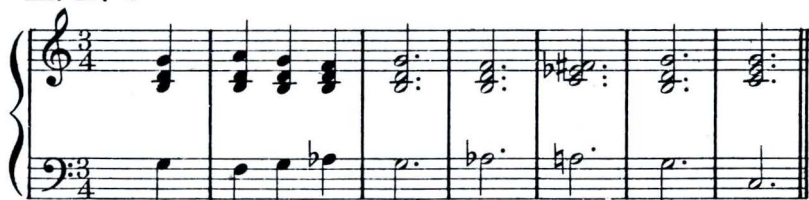
III. N<sup>o</sup> 5

MOZART



You will notice at once that the same root (*G*) is omitted in all of these chromatic chords in the first and second measures of Illustration N<sup>o</sup> 5, and that the various positions of the chord are given.

When a chromatic chord of the Dominant Ninth does not resolve upon its root, or upon the tonic chord, the resolution generally effected is either upon the super-tonic or tonic discord. See Illustration N<sup>o</sup> 6.

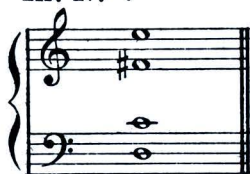
III. N<sup>o</sup> 6



Notice how the last inversion of the Minor Ninth on *G*, in the third measure; resolves on the Super-tonic Ninth, with *D* as the root of the chord in the fourth measure.

It was shown in previous lessons that the chromatic seventh on the tonic was identical with the dominant seventh of the sub-dominant; therefore, the Super-tonic and Tonic Ninths are only the dominant ninths of the dominant and sub-dominant keys. For example, the Super-tonic Ninth in the key of *C* would be the chord given in Illustration N<sup>o</sup> 7.

III. N<sup>o</sup> 7



If this chord were in the scale of *G*, the changing of the *F* chromatically would be dispensed with, and we should have a chord of the dominant major ninth, in *G* major. The same is true, in the sub-dominant key, if the tonic is made the root of a Chromatic Ninth. The treatment of all the notes, with the exception of the ninth, is as usual.

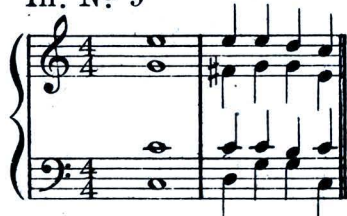
If the chord of the Ninth upon the Super-tonic resolves upon its own root, the ninth moves downward naturally to the root, a step or half-step: to the former if a major ninth, the latter if a minor ninth.

Observe very carefully the following illustrations.

III. N<sup>o</sup> 8



III. N<sup>o</sup> 9



In Illustration N<sup>o</sup> 8, the ninth (*E*) descends one degree to the fifth of the dominant; while in Illustration N<sup>o</sup> 9, it is retained to become the third of the tonic in the next chord.

The following illustrations, taken from the oratorios of Handel, will give excellent examples of the treatment of these chords.

III. N<sup>o</sup> 10 HANDEL

III. N<sup>o</sup> 11 HANDEL

In working out the following examples in the accompanying examination paper, be sure that you understand thoroughly the new chords learned in this lesson. In doing so, however, do not neglect the chords previously mastered. "Make new friends, but keep the old."

Ex. N<sup>o</sup> 1

Ex. N<sup>o</sup> 2

Ex. N<sup>o</sup> 3

Ex. N<sup>o</sup> 4

**SIEGEL-MYERS**  
**Correspondence School of Music**  
**CHICAGO, ILL.**

# Examination Paper

## Harmony Lesson No. 74

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

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

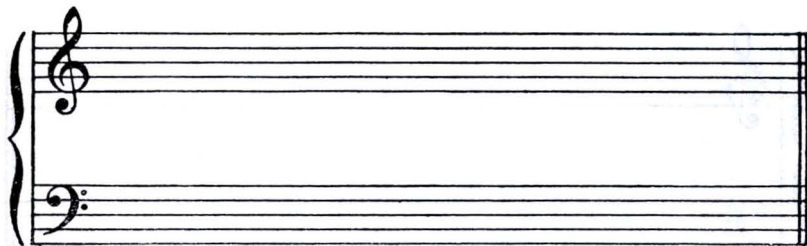
**Write name and number plainly**

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

1. Analyze, in tabular form, the chords in Illustration No. 1.....

2. Does the dominant seventh differ in the parallel major and minor scales?.....

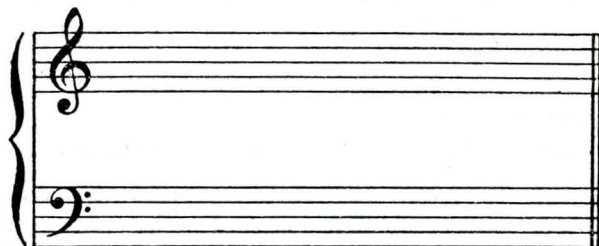
3. Write the chords of the dominant seventh in E minor, together with its inversions, and resolve each chord .....



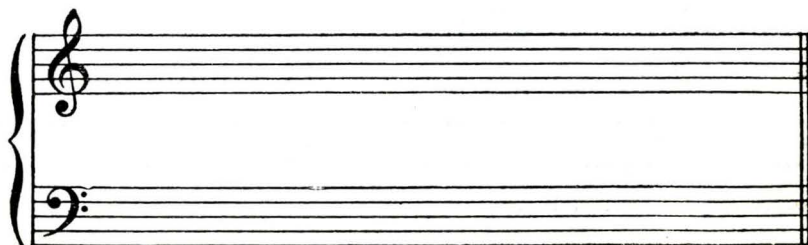
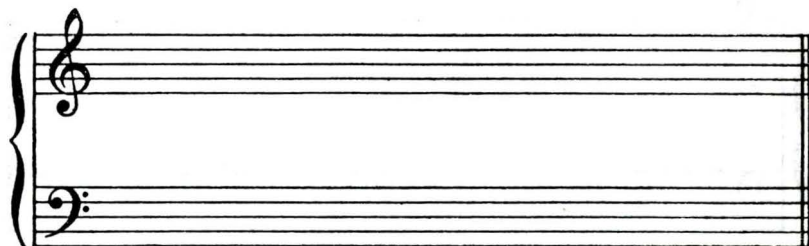
4. (a) Does the dominant ninth differ in parallel major and minor scales?.....

- (b) Explain fully .....

5. (a) What Chromatic Minor Ninths can be used in the minor scale?.....  
.....  
.....
- (b) Why is the minor ninth considered a chromatic note in a major tonality?.....  
.....  
.....
6. Analyze, in tabular form, the chords in Illustration No. 3.....  
.....  
.....  
.....  
.....
7. Write the Chromatic chord of the Minor Ninth in the dominant of the scale of D, and resolve it on its own root.....

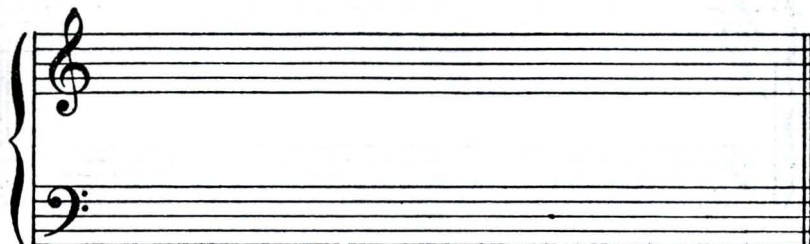
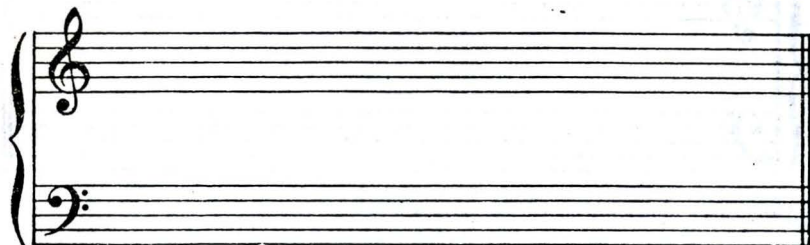


8. Transpose Illustration No. 5 into the keys of E and F sharp majors.....



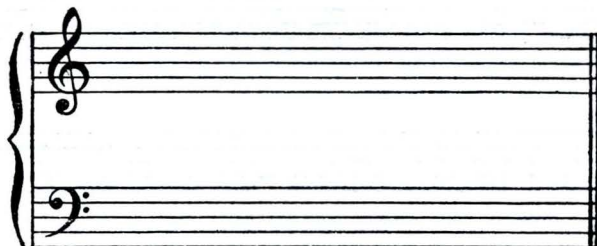


9. In C, D and B flat Majors give examples of the Major and Minor Ninths of the Tonic and Supertonic. Resolve each chord.....



10. When the Supertonic Ninth resolves upon its own root, how does the ninth proceed?

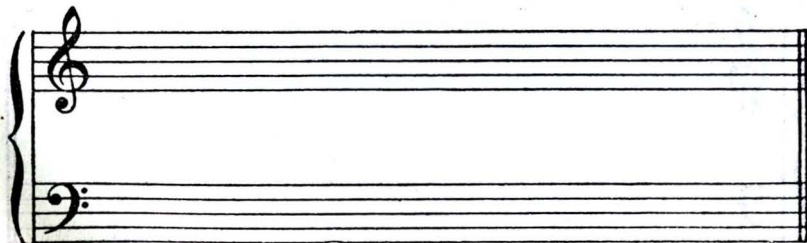
Give example .....

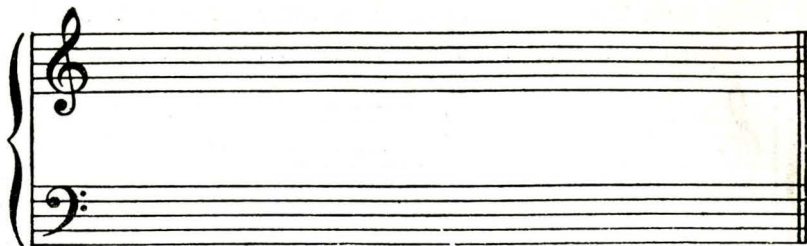


11. Analyze, in tabular form, the chords in Illustration No. 10.....

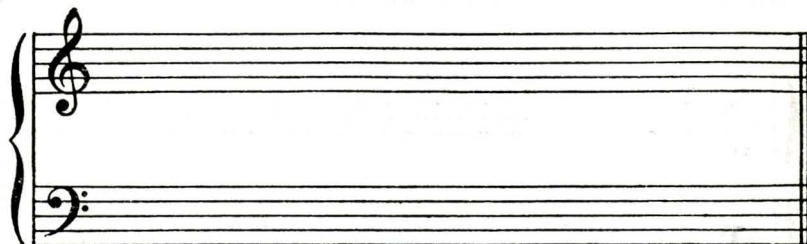
.....  
 .....  
 .....

12. Add the three upper voices to Exercise No. 1, working out the exercise in two ways....

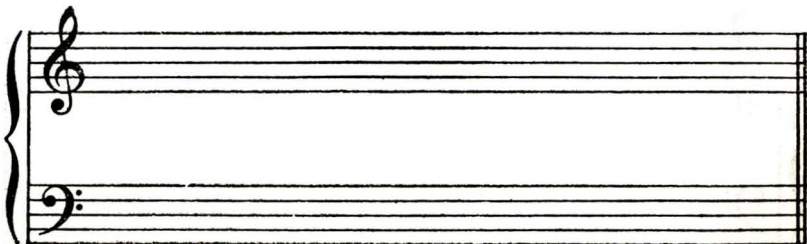
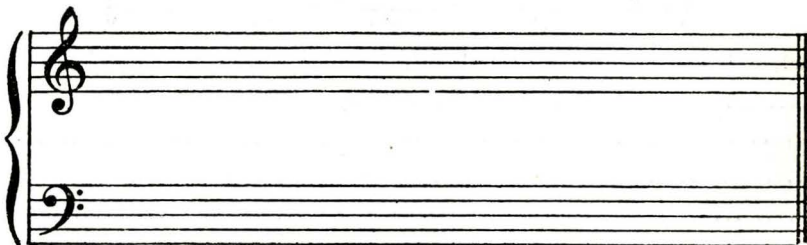
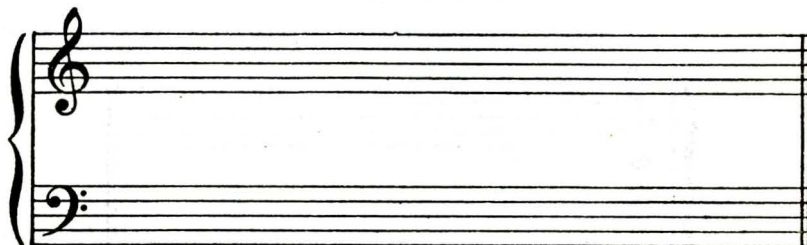




13. Add the three upper voices to Exercise No. 2.....



14. Harmonize Exercises Nos. 3 and 4, each in two ways, introducing the Chromatic Chords studied in this lesson.





The chord of the Chromatic Thirteenth is one of the most effective chords which we have. It is found most frequently on the dominant, and is really the chord of the minor thirteenth used in the major key.

Illustration N<sup>o</sup> 3 shows this chord in the key of C major.

Ill. N<sup>o</sup> 3

You will recall that the usual resolution of the major thirteenth was upon its own root. The Chromatic Minor Thirteenth, however, never resolves upon its own root, but generally moves to the tonic chord.

Notice in Illustration N<sup>o</sup> 4 that the thirteenth (E flat) proceeds upward a chromatic semi-tone to the third of the tonic.

Ill. N<sup>o</sup> 4

In Illustrations Nos. 3 and 4, the simplest form of the chord is used. It is possible to write the chord enharmonically, by changing the upper note. In Illustration N<sup>o</sup> 5, the chord, D-F<sup>#</sup>-A<sup>#</sup>, is really D-F<sup>#</sup>-B<sup>b</sup>, written enharmonically as an augmented chord.

Ill. N<sup>o</sup> 5

The subject of augmented chords will be more fully explained in a later lesson.

The chord of the Chromatic Thirteenth is used in many forms, some of which you learned in the lessons on the dominant thirteenth.



Illustration N<sup>o</sup> 6 shows you the chord using the fifth, ninth and thirteenth. It is taken from Wagner's opera of "Tristan and Isolde"



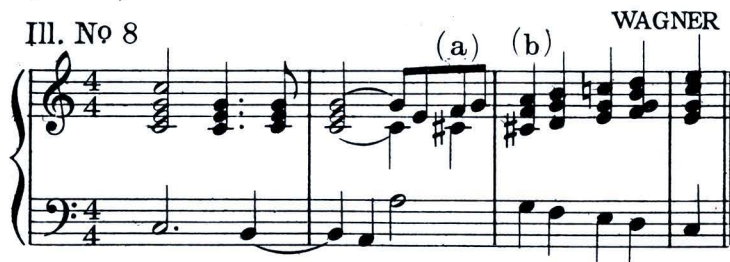
The first chord is the dominant thirteenth, the thirteenth resolving upward to the seventh of the same root. The Chromatic Thirteenth appears in the second chord with the ninth (A flat) in the bass.

Illustration N<sup>o</sup> 7 gives you the next form of the chord, with the third, seventh, ninth and thirteenth.



Instead of including the root, or generator, of the chord as in previous illustrations, we use the minor ninth (E flat). Notice that the Chromatic Major Thirteenth, as used here, resolves upon its own root.

Illustration N<sup>o</sup> 8 gives an excellent example of the chord with the fifth, ninth, eleventh and thirteenth.



Notice that at (a) we have the chord of the Thirteenth on E, with E as the root, and containing a minor ninth (F), and eleventh (A), and the major thirteenth (C sharp): at (b) we have the second inversion of the same chord. This illustration is an extract from the famous overture in Wagner's opera of "Die Meistersinger."

One more form of this chord is found, viz., that containing the seventh, minor ninth, eleventh, and thirteenth. This chord is used at (a) and (b) in Illustration N<sup>o</sup> 9, but the resolution is different in each case.

Ill. N<sup>o</sup> 9 STAINER

(a) (b)

6  
5  
3

7  
b3

In the first resolution, the thirteenth falls a third to the root of the tonic, while in the second it rises a third to the fifth of the tonic.

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

Ex. N<sup>o</sup> 1

6  
5

#6  
4

6

6

#

#6  
4

6

6

6

7

#

Ex. N<sup>o</sup> 2

9  
7

3  
-

7  
-

6  
-

4  
-

5  
4

6  
3

Ex. N<sup>o</sup> 3

b6  
4

6  
5

4  
2

6

6  
4

7

Ex. N<sup>o</sup> 4

# SIEGEL-MYERS

## Correspondence School of Music

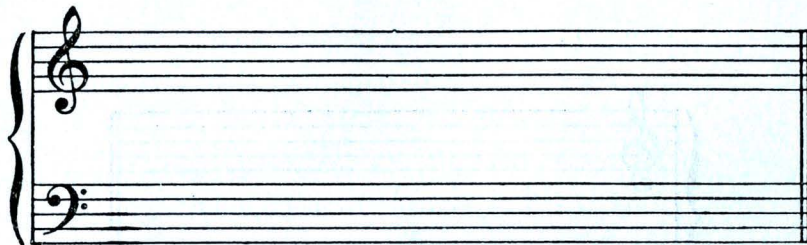
### CHICAGO, ILL.

#### Examination Paper

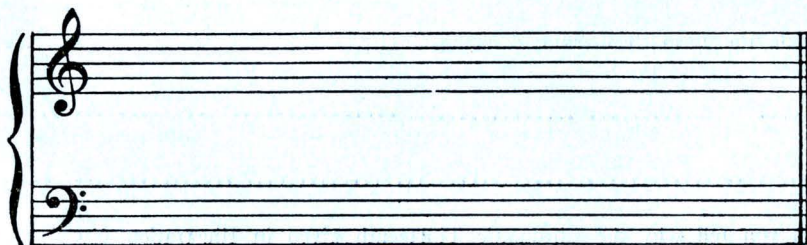
#### Harmony Lesson No. 75

Name ..... { Class Letter and No. ....  
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 Town ..... State ..... Percentage .....  
 Write name and number plainly

1. What two chords are included in the last group of Chromatic chords?.....  
 .....
2. (a) What is the best form of the Chromatic Eleventh?.....  
 .....  
 (b) Give examples in the keys of E flat, F, and G major.....



3. Give examples of the two resolutions of this chord in D, E, and G flat major.....



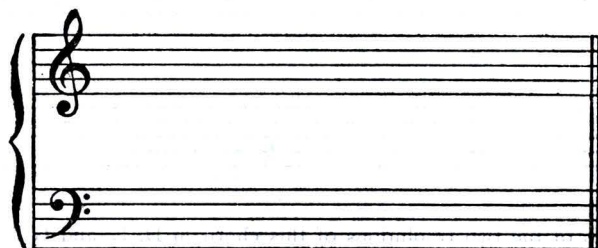
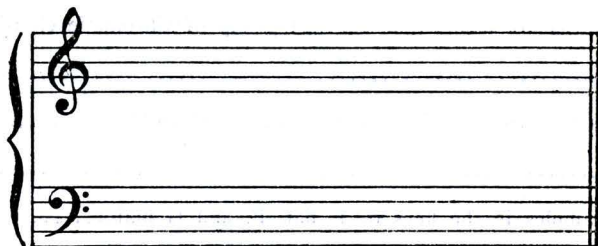
4. Why is it possible to use the Chromatic Thirteenth in a major key?.....  
 .....  
 .....  
 .....



5. (a) What is the usual resolution of the major Thirteenth?.....

(b) What is the resolution of the minor Thirteenth?.....

6. Give examples of the resolution of the Chromatic Minor Thirteenth in the keys of  
G and B flat major. ....



7. Define the term "Enharmonic change." .....

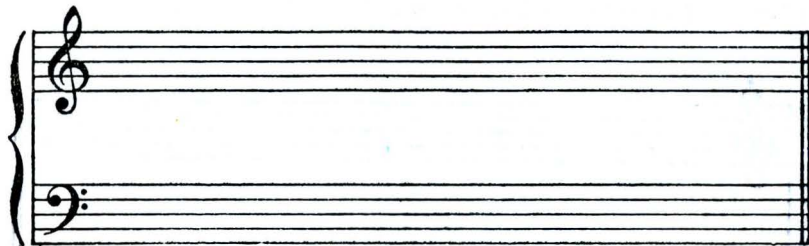
8. Can you tell why the Chromatic Thirteenth given in Illustration No. 5 is written  
enharmonically? .....



9. (a) In how many forms can the Chromatic Thirteenth be used?.....

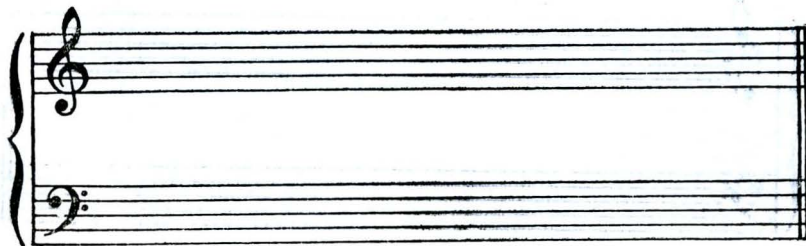
(b) Name them. ....

(c) Give examples below. ....

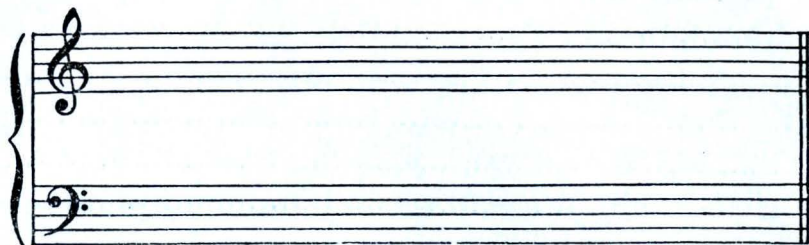


10. Analyze in tabular form the chords used in Illustration No. 8. ....

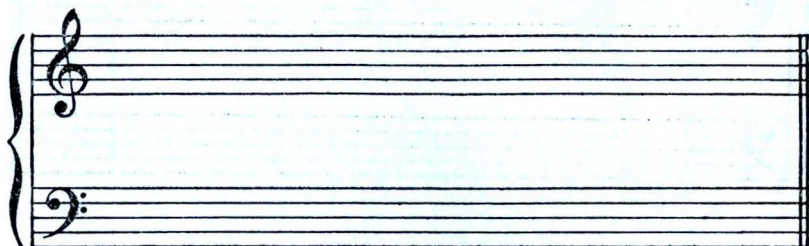
11. Give the last form of the Chromatic Thirteenth in the key of C, showing the two forms of resolution. ....



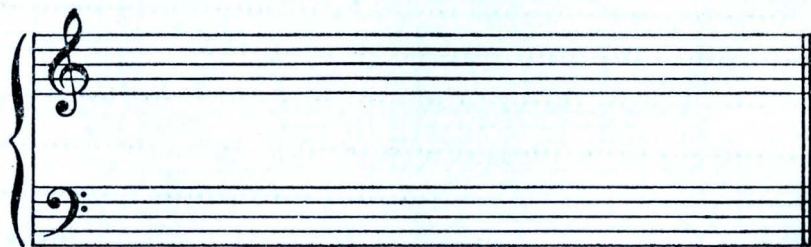
12. Add the three upper voices to Exercise No. 1.....



13. Complete the four voices in Exercise No. 2.....



14. Add the three upper voices to Exercise No. 3.....



15. Harmonize Exercise No. 4, using the Chromatic Discords.....

