


1909

## Lesson Book: Harmony

Protheroe Daniel

Follow this and additional works at: [http://digitalcommons.colum.edu/sherwood\\_smcs](http://digitalcommons.colum.edu/sherwood_smcs)

 Part of the [Composition Commons](#), [Music Education Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), [Music Theory Commons](#), [Online and Distance Education Commons](#), and the [United States History Commons](#)

---

### Recommended Citation

Protheroe, Daniel. "Lesson Book: Harmony" (1909). Sherwood Community Music School, College Archives & Special Collections, Columbia College Chicago.

This Book is brought to you for free and open access by the Sherwood Community Music School at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Siegel-Myers Correspondence School of Music by an authorized administrator of Digital Commons @ Columbia College Chicago.

A COURSE OF HARMONY LESSONS  
WITH EXAMINATION PAPERS

Nos. 76 - 100

SIEGEL-MYERS CORRESPONDENCE SCHOOL OF MUSIC



# SIEGEL-MYERS

## Correspondence School of Music

### Chicago, Ill.

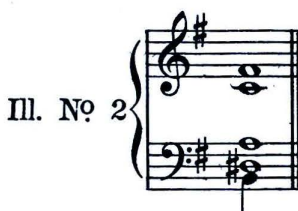
#### Harmony Lesson No 76

Composed and Edited by  
DANIEL PROTHEROE

#### THE DIMINISHED SEVENTH CHORD

One of the most important and useful of all discords is the Diminished Seventh. It is really the chord of the dominant minor ninth without a root, but it is so effective that it is used independently and is not considered as a derivative chord. It can be employed with equal effect in both major and minor keys, and is of particular value in modulation because of its enharmonic possibilities. The chord has been mentioned in previous lessons, but will be treated here in detail.

It is based on the leading-tone of the minor scale and includes the third, fifth and minor seventh above this note. Illustrations Nos. 1 and 2 give the chord in A minor and E minor. Add the roots E and B to each and you have the dominant minor ninth complete.



You will find that all Diminished Seventh chords consist of a series of minor thirds; that is, the interval of one and one-half steps occurs between each two notes. Since this makes every fourth half-step one of the original group of notes, it is possible to have only three different Diminished Seventh chords founded on consecutive half-steps, as you will find the notes of the fourth chord are a repetition of the notes of the first. Thus, you can form a Diminished Seventh on G sharp; one on A; and one on A sharp; but the Diminished Seventh with B as the root would be identical in sound with the one formed on G sharp.

One peculiarity which you will notice in using the Diminished Seventh is that it must be considered as much a concord as a discord, because of the dual character of the seventh. If, in Illustration No 1, we were to change the G sharp enharmonically to A flat, and the B

to C flat, the interval would be called a major sixth. We must, therefore, consider the chord both as concord and discord, but the diminished fifth which it contains makes imperative its treatment as a dissonance.

As with all other sevenths, this chord has four positions as shown in Illustration N<sup>o</sup> 3.

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

You will observe that the intervals from the bass note are identical in number with those of the dominant seventh, but in each case a minor third instead of a major third is used. The fifth is diminished instead of perfect, as it is in the dominant seventh.

The seventh can be resolved in many ways, i. e., it may move one half-step downward; it may be prolonged into the next chord; or it may occasionally ascend.

Illustration N<sup>o</sup> 4 gives an example of the first resolution.

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

Notice that the third, B, descends by a skip to E in the next chord to avoid the interval of a perfect fifth following a diminished fifth. The seventh, F, descends one half-step.

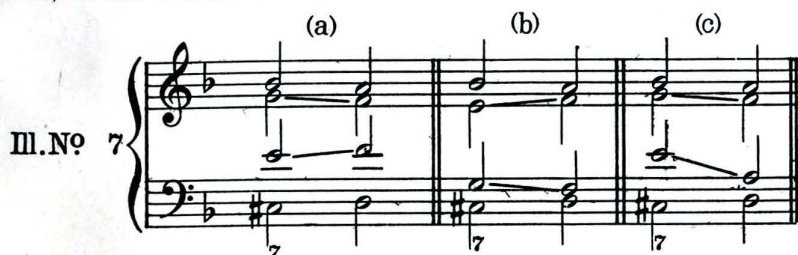
Illustration N<sup>o</sup> 5 shows the seventh carried over into the next chord.

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

Illustration N<sup>o</sup> 6 shows how the seventh of the chord rises, in this instance, a sixth.



Observe, in the next illustration, at (a), (b) and (c), the resolution of the different tones of the chord in the inner voices.



Notice that when the chord of resolution is a common chord, the third and fifth are often doubled. At (a) and (b) the third is doubled, while at (c) the fifth is doubled.

The proper resolutions of the inversions are shown in Illustration N<sup>o</sup> 8.

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



You will find that all the inversions are practical and useful. No tone of the chord may be omitted or doubled in either the original position or any of the inversions. Each tone of the chord has a special resolution which you should memorize, viz:

The root should ascend.  
 The third should ascend.  
 The fifth should descend.  
 The seventh should descend.





# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 76

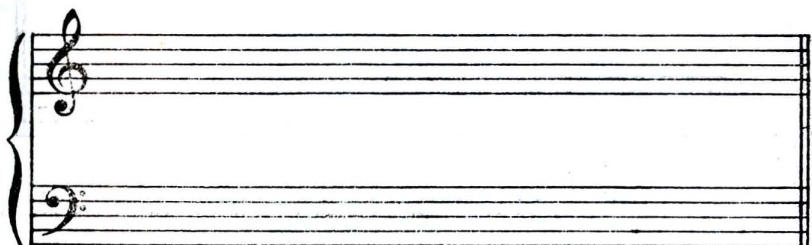
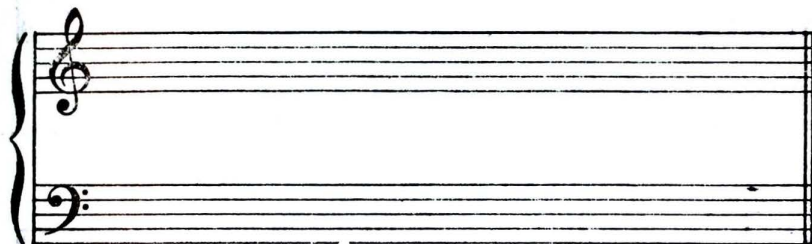
Name ..... { Class Letter and No. ....  
Account No .....

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

Write name and number plainly

1. From what chord is the Diminished Seventh derived?.....

2. Write the Diminished Seventh chord in the keys of B, C, D, E, F and G minors.....



3. Of what does the Diminished Seventh chord consist?.....

4. Explain why the Diminished Seventh must be considered both concord and discord...

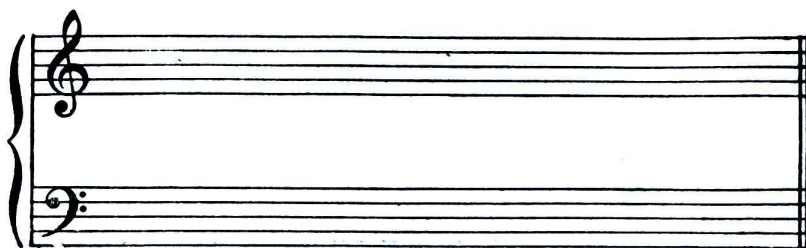
5. State one peculiarity of this chord.....

.....

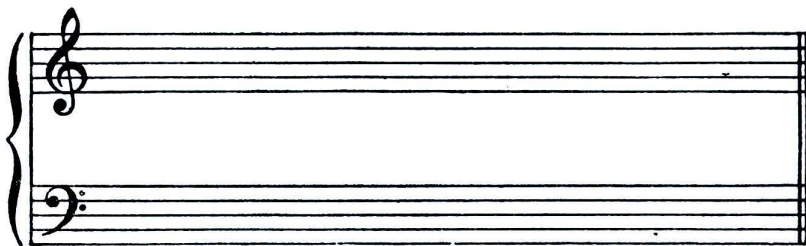
.....

6. Give the different positions of this chord in B minor and C major. (Remember that

the chord is the same in parallel major and minor keys.).....



7. Give examples of the various resolutions of the chord.....



8. Write from memory the special resolution of each tone in the chord.....

.....

.....

.....

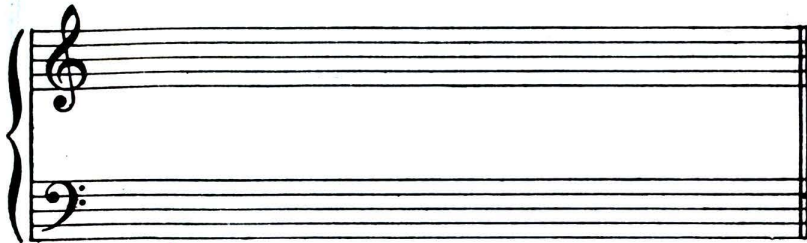
.....

.....



9. Write the Diminished Seventh of C minor enharmonically, as shown in Illustration

No. 9. ....



10. State the two keys to which each form of the chord belongs. ....

.....

.....

.....

.....

11. Analyze the chords in Illustration No. 10. ....

.....

.....

.....

.....

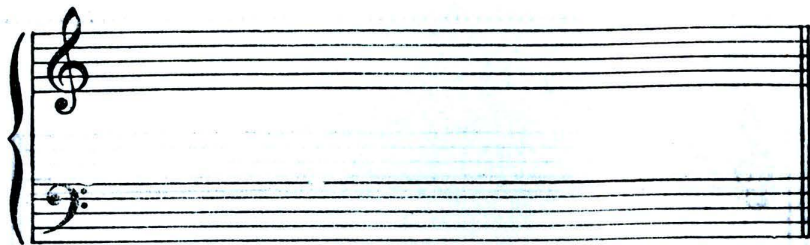
.....

.....

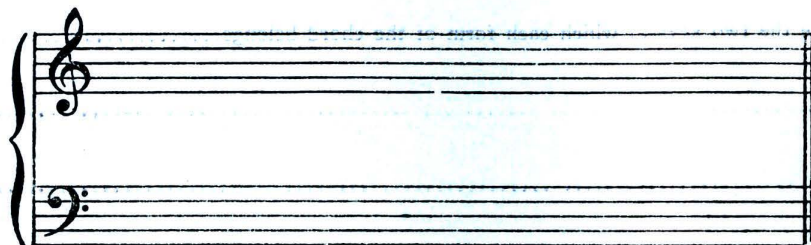
.....

.....

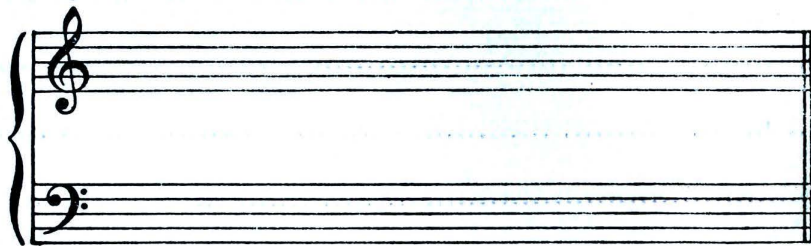
12. Add the three upper voices to Exercise No. 1.....



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



14. Harmonize Exercise No. 3, introducing the chord of the Diminished Seventh as often as possible .....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson N<sup>o</sup> 77

Composed and Edited by  
DANIEL PROTHEROE

#### CHORDS OF THE AUGMENTED SIXTH

One of the most important and useful harmonies used in music is the group of chords known as the "Augmented Sixths." These chords are fundamentally different in construction from any others which we have had so far. You have seen that all the other chords are constructed from a series of thirds, one third being placed above another until the desired chord is produced. The Augmented Sixth Chord, on the contrary, contains the interval of an Augmented Sixth as its foundation. As this interval does not occur in any one key, its tones must be found in two *different* keys. One of these two keys is always the dominant of the other.

If we take the leading-tone triad of the dominant key in the first inversion, and write it with the lowered bass tone, as in Illustration N<sup>o</sup> 1, we shall have the interval of the Augmented Sixth between A $\flat$  and F $\sharp$ . Other tones can be added to this chord to form the different kinds of Augmented Sixths explained later; but this will serve to show you the formation of the chord and the source from which it is derived.

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



As you learned above, the first inversion of the *leading-tone triad* of the dominant key forms one kind of Augmented Sixth. This chord has been called the "Italian Sixth."

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



The ~~first~~ inversion of the *diminished-seventh* of the dominant, with lowered bass tone, as in Illustration N<sup>o</sup> 2, shows another form of this same chord, which has even more individuality. This chord is called the "French Sixth" or the Augmented  $\sharp_4$  6.



The third form of the chord is shown in Illustration N<sup>o</sup> 3.



*diminished*

Here we have the *dominant seventh* of the dominant used in the ~~second~~ inversion, with the lowered bass tone. This chord is even more peculiar than either of the other two, but is the one which is used most by composers. This form is called the "German Sixth," or the Augmented  $\epsilon_5$

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

ITALIAN	FRENCH	GERMAN
$\#6$ $\frac{4}{3}$	$\#6$ $\frac{4}{3}$	$\#6$ $\frac{4}{3}$

Play these chords over, listening carefully for the effect which they produce. It is difficult to say just why the chords are so named, but it may be that the custom has grown up because they reflect the national characteristics of the different peoples whose names they bear.

The question of tonality is one which cannot well be raised in connection with these chords. They are, as you have seen, chords which are borrowed from a foreign key, but which are used with good effect in the key itself. They lend variety and distinction to the music without destroying the established key.

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

The resolution of the interval of the Augmented Sixth is very easy to remember. The general tendency of these tones is to diverge into the perfect octave, as shown in Illustration N<sup>o</sup> 5.

Sometimes, however, the upper of the two tones will descend to the seventh of the dominant of the original key. This and other resolutions of the same chord are given in Illustration N<sup>o</sup> 6.

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

A	B	C	D
$\#6$ $\frac{4}{3}$	$\#6$ $\frac{4}{3}$	$\#6$ $\frac{4}{3}$	$\#6$ $\frac{4}{3}$

Although the chord belongs very largely to the dominant key in construction, its musical effect demands resolution into its own key. This is because the root of the chord is the lowered sixth of the original key. The identity of this tone is so strong that it overcomes any tendency of the other tones to resolve into their own key, that of the dominant. To prove this, play Illustration N<sup>o</sup> 7 and Illustration N<sup>o</sup> 8.



Notice how unsatisfactory it is to follow the Augmented Sixth Chord by a dominant, even though the resolution is repeated.

Inversions of the Augmented Sixth Chord are similar to those of the dominant. Notice also the enharmonic resemblance of the dominant seventh chord to the French and Italian Sixths. They sound exactly like the dominant seventh founded on A flat, in the key of C major. The inversions are shown in Illustration N<sup>o</sup> 9.

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

The figuring is very similar to that of the dominant seventh, but there is no reason for confusing the two, if you will notice that the Augmented interval always indicates the chord.

As these chords are very effective, and you will find them all frequently used, it may be convenient for you to know a shorter way of forming them without going through all the process necessary to their correct formation. In C major, we find that the chord is formed on A flat, a major third below the tonic. On this root, the chords contain the root, third and sixth; the root, third, fourth and sixth; and the root, third, fifth and sixth. Similarly, if we are in the key of A major, our chords would be F natural, A and D sharp; F natural, A, B and D sharp; and F natural, A, C sharp and D sharp, as in Illustration No 10.

ILL. NO 10

Major 3d below

ITALIAN FRENCH GERMAN

This is merely a short cut to find the root and the formation of the chords, but we think it will serve as an aid in establishing the chords in unusual keys.

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

#### Ex. No 1

#### Ex. No 2



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

# Examination Paper

## Harmony Lesson No. 77

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. What is the characteristic interval of the chords treated in this lesson?.....

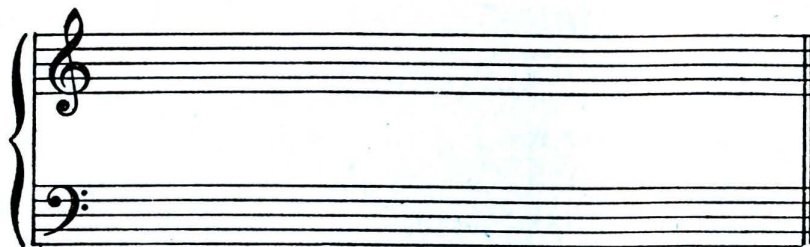
2. How does it differ from the chords we have had so far in the course?.....

3. From what key is the foreign note taken to form the intervals of the Augmented

**Sixth?** .....

4. What tone of the key is this note?.....

5. Write the interval of the Augmented Sixth from the following notes: D, E flat, E, F, G, A flat and B flat.....

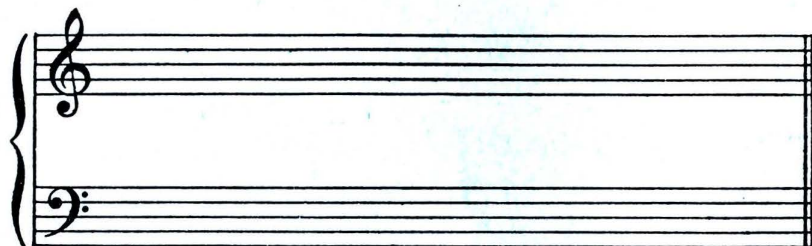


6. (a) How do you form the Italian Sixth?.....

.....

.....

- (b) Illustrate in two keys .....

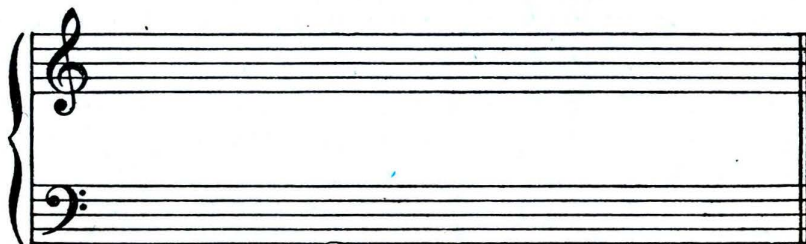


7. (a) How do you form the French Sixth?.....

.....

.....

- (b) Illustrate in two keys .....

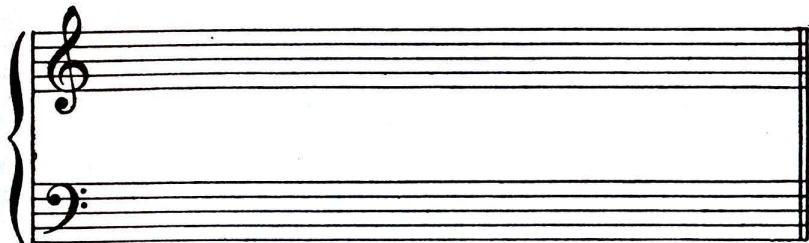


8. (a) How do you form the German Sixth?.....

.....

.....

(b) Illustrate in two keys .....



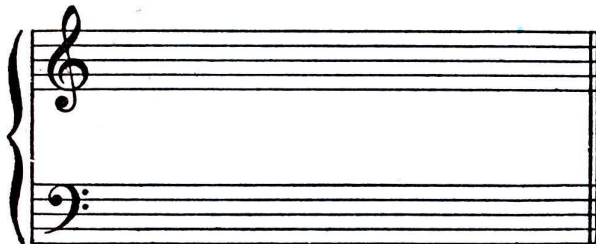
9. Explain in your own words why these names are given to the three chords.....

.....

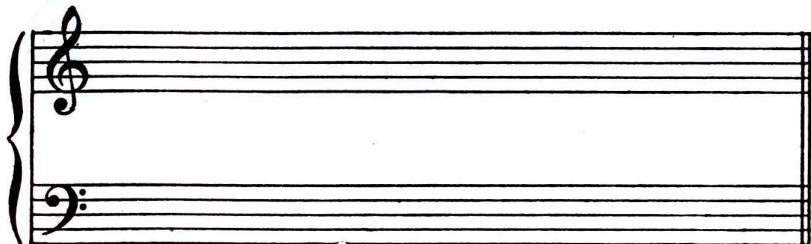
.....

.....

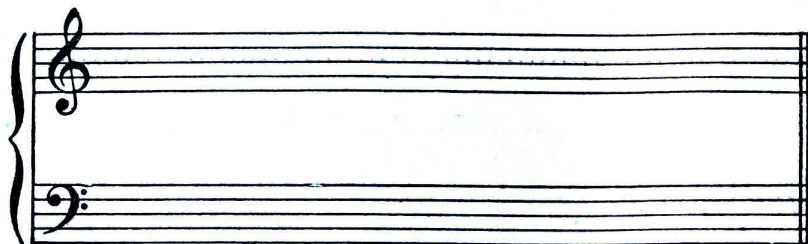
10. Give two resolutions of the Augmented Sixth.....



11. Write the three chords and their inversions in the key of D major.....



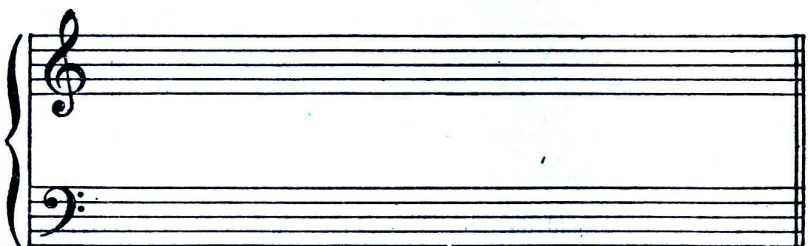
12. Add the three upper voices to Exercise No. 1.....



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



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





# SIEGEL-MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 78

Composed and Edited by  
DANIEL PROTHEROE

### CHORDS OF THE AUGMENTED SIXTH (continued)

It is possible to use still another Augmented Sixth chord which is founded upon an entirely different root. This chord is an alteration of the *dominant of the original key* and is very similar in construction and sound to the Neapolitan sixth chord. The first inversion of the leading-tone triad of the key, with lowered bass tone, as in Illustration No 1, gives us an Augmented Sixth Chord on the lowered super-tonic. This chord also has three forms, as shown in Illustration No 2.

III. No 1



VII6 Aug. 6



It is not so important, however, as the Augmented Sixth on the lowered sub-median of the scale, because it is so closely related in sound to the Neapolitan Sixth chord. To show the difference between the two, we call the first group, explained in Lesson No 77, the *Primary Augmented Sixths*, and this second group the *Secondary Augmented Sixths*.

Illustration No 3 gives you an example of the formation and resolution of this chord in C Major and C Minor.



Illustration N<sup>o</sup> 4 gives you an excellent example of the Italian Sixth. It is founded, as usual, upon the lowered sub-mediante of the scale, G flat, and the chord is G flat, B flat, and E natural. Notice, in the resolution of the chord, that the Augmented Sixth interval expands into the perfect octave. This is taken from Haydn's oratorio, "The Creation."

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

HAYDN

The musical notation for Illustration N° 4 is in G-flat major (two flats). The treble clef staff has a key signature of two flats and a time signature of 6/8. It features a rapid sixteenth-note scale in the right hand, followed by a measure with a G-flat major triad (G-flat, B-flat, E) and a final measure with a G-flat major triad. The bass clef staff has a key signature of two flats and a time signature of 6/8. It features a G-flat major triad (G-flat, B-flat, E) and a final measure with a G-flat major triad. The resolution of the chord is shown in the final measure, where the augmented sixth interval expands into the perfect octave.

Illustration N<sup>o</sup> 5 is taken from Beethoven's, "The Heavens Resound," and gives you another resolution of the chord. Here the augmented interval descends a chromatic semi-tone to the seventh of the dominant, and the Italian Sixth is used. This, as you know, is the simplest form of the chord.

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

BEETHOVEN

The musical notation for Illustration N° 5 is in D major (two sharps). The treble clef staff has a key signature of two sharps and a time signature of 4/4. It features a D major triad (D, F-sharp, A) and a final measure with a D major triad. The bass clef staff has a key signature of two sharps and a time signature of 4/4. It features a D major triad (D, F-sharp, A) and a final measure with a D major triad. The resolution of the chord is shown in the final measure, where the augmented sixth interval descends a chromatic semi-tone to the seventh of the dominant, and the Italian Sixth is used.

Illustration N<sup>o</sup> 6 is taken from Wagner's opera, "Die Meistersinger," and is interesting as the French Sixth changes to the Italian Sixth before finally resolving.

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

WAGNER

The musical notation for Illustration N° 6 is in D major (two sharps). The treble clef staff has a key signature of two sharps and a time signature of 4/4. It features a D major triad (D, F-sharp, A) and a final measure with a D major triad. The bass clef staff has a key signature of two sharps and a time signature of 4/4. It features a D major triad (D, F-sharp, A) and a final measure with a D major triad. The resolution of the chord is shown in the final measure, where the French Sixth changes to the Italian Sixth before finally resolving.

As we have said, the German Sixth (that containing the root, third, fifth and sixth) is by far the most popular form of the chord. You have already noticed its strong resemblance in sound to a dominant seventh.

On this account, it is of frequent use in modulation, but it is also remarkably effective within the key. The last inversion of the German Sixth is particularly good as it gives strong individuality to the phrase in which it is used.

Illustrations Nos. 7 and 8 are excellent examples of effective use of this last inversion. The first was written by an early English composer, and the second is taken from the beautiful setting of Mendelssohn's, "Hear My Prayer." Notice the strong and vigorous effect which this use of the German Sixth produces.

### III. No 7

OLD ENGLISH

Un - to those that fear, un - to those that fear Thy name

### III. No 8

MENDELSSOHN

O God! hear my cry. O God! hear my cry.

One of the striking characteristics of the German sixth chord is, as we have said, its capacity for enharmonic change, since it sounds like a dominant seventh chord. You will, of course, see how very easy it is to write this chord enharmonically as a dominant seventh. In C major for instance, we can alter the chord  $A\flat$ , C,  $E\flat$ ,  $F\sharp$ , to  $A\flat$ , C,  $E\flat$ ,  $G\flat$ . By means of this enharmonic change, it would be very simple to modulate to D flat major, since the chord is the dominant seventh of that key. It could also be used as the modulatory chord for a great many other keys, as you will see in later lessons. It is therefore, quite necessary that you exercise great care in writing the chord accurately, and in this way avoid any ambiguity which might otherwise arise.



In Illustration N<sup>o</sup> 9, we have the chord written correctly at (a) and incorrectly at (b). You can follow the modulation which might accidentally occur if G flat were used instead of F sharp.

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

The illustration shows two musical staves, (a) and (b), representing different chord progressions. Staff (a) shows a progression in D major, starting with a D major triad and moving to a D major chord with a sharp F. Staff (b) shows a progression that incorrectly uses a flat G instead of a sharp F, leading to a modulation.

Illustration N<sup>o</sup> 10, taken from Gounod's opera of "Faust," gives you an example of a very striking modulation which is made possible through the use of the Secondary Augmented Sixth at the \*

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

GOUNOD

The illustration shows a musical score for Gounod's 'Faust'. It features a modulation from D major to A minor, achieved through the use of a Secondary Augmented Sixth chord, marked with an asterisk (\*).

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

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

The exercise shows a melody in D major, starting with a D major triad and moving through various intervals and chords.

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

The exercise shows a melody in D major with figured bass notation below the staff, indicating the harmonic structure.

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

The exercise shows a melody in D major, starting with a D major triad and moving through various intervals and chords.

# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 78

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. Explain the formation of the Secondary Augmented Sixths?.....

.....

.....

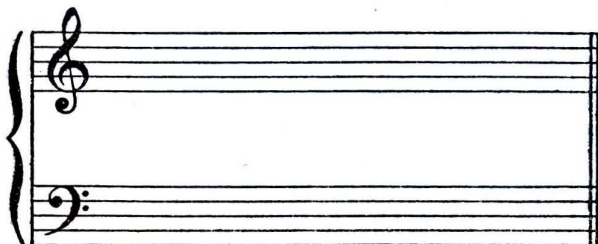
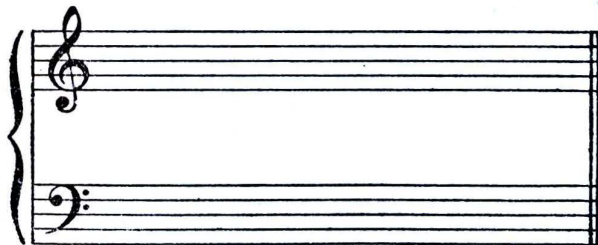
.....

2. Why do they resemble the Neapolitan Sixth?.....

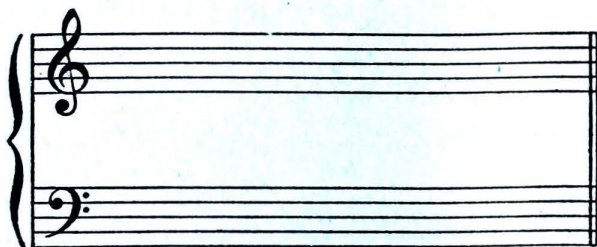
.....

.....

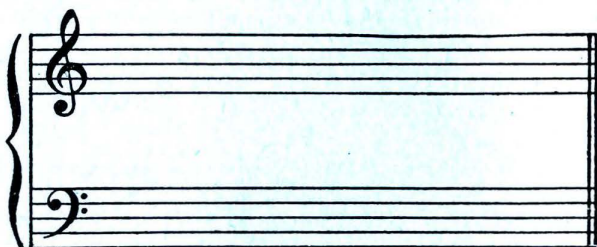
3. Write below the three forms of the chord in the keys of G and B major.....



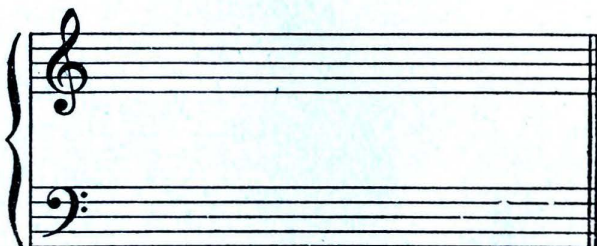
4. Write an original example using one of these chords.....



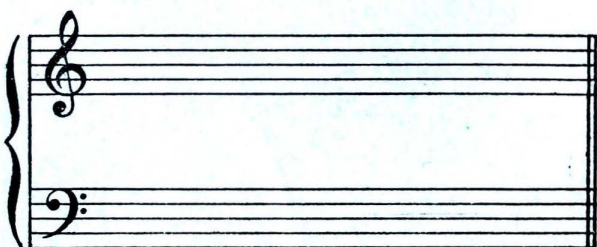
5. Write an original example containing the Italian Sixth.....



6. Write an original example containing the French Sixth.....



7. Write an original example using the German Sixth.....





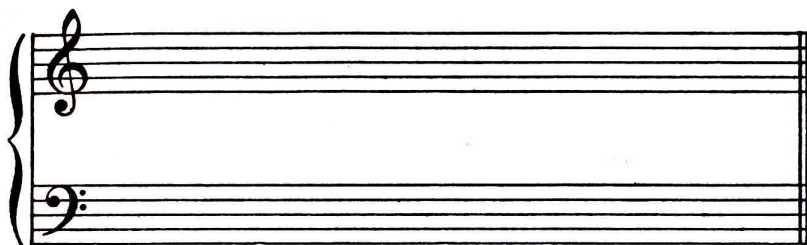
8. Explain the enharmonic change of the German Sixth.....

.....

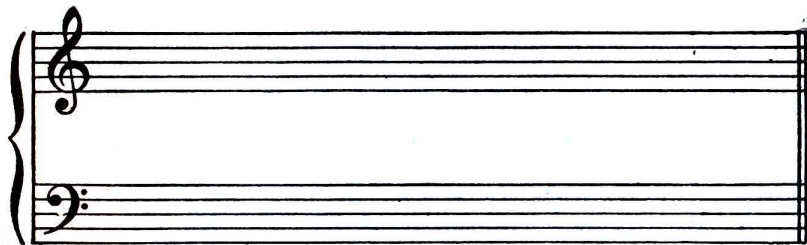
.....

.....

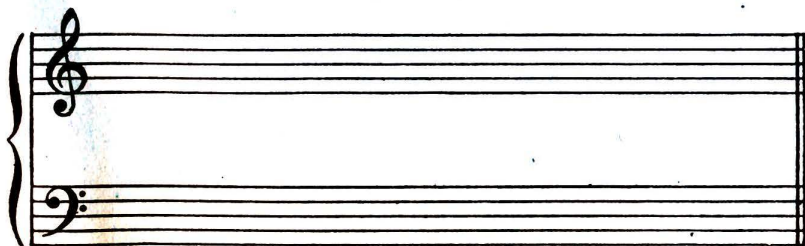
9. Write the German Sixth enharmonically in G major and complete the modulation....



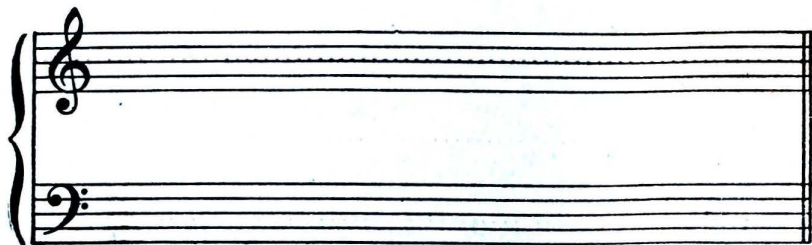
10. Fill in the three upper voices of Exercise No. 1, using the chords indicated as they are given .....



11. Complete the three upper voices of Exercise No. 2.....



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



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 79

Composed and Edited by  
DANIEL PROTHEROE

### CHROMATICALLY ALTERED CHORDS

In modern music the student will find so much that is lacking in clear and definite tonality, and chords which are altered chromatically so frequently, that it is necessary to study these unusual harmonies in order to understand and analyze the works of modern composers.

The following interesting paragraphs, quoted by Foote and Spaulding in their book on "Harmony", and taken from the article by Sir Hubert Parry in Grove's Dictionary of Music, represents the musical conditions of to-day very clearly.

"The essential fundamental chords are but few, and must remain so, but the combinations which can be made to represent them, on the polyphonic\* principle, are almost infinite. By the use of chromatic, passing and preliminary notes, by retardations, and by simple chromatic alterations of the notes of the chords according to their melodic significance, combinations are arrived at, such as puzzled, and do puzzle, theorists who regard Harmony as so many unchangeable lumps of chords which cannot be admitted in music, unless a fundamental bass can be found for them.

"The actual number of essential chords has remained the same as it was when Monteverde indicated the nature of the dominant seventh by using it without preparation, unless a single exception be made in favor of the chord of the major ninth, and its sister, the minor ninth."

\*Polyphony. The art of making two or more *independent* parts move together with such freedom as to produce an harmonious effect." (American History and Encyclopedia of Music).

Chief among the chords which can be formed by these chromatic alterations is the class known as the Augmented chords. In order to form chords of this kind it is necessary to augment the perfect fifth which all major chords contain, thereby raising the upper tone one degree. Illustration N<sup>o</sup> 1 gives us the tonic chord augmented. Note the interesting and slightly piquant effect which this augmented form of the chord produces.

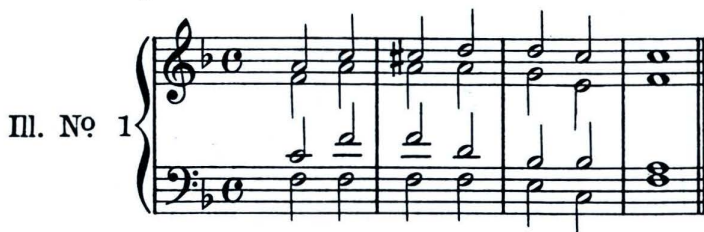


Illustration N<sup>o</sup> 2 gives the dominant in its augmented form, with the fifth chromatically raised. Notice that the resolution of G sharp is upward, a half step. The definition of the term "augmented" will serve as a guide to the proper progression. To augment is "to make larger," so that the natural tendency of the augmented interval is to expand.



Illustration N<sup>o</sup> 3 gives the dominant seventh with the augmented fifth. Notice how very different in sound this chord is from the original form.



The dominant ninth with the raised fifth can be used in both the major and the minor forms. Illustration N<sup>o</sup> 4 gives an example of the beautiful effect produced by these two chords, each of which contains the augmented fifth.





These two augmented chords, the tonic and the dominant, can both be used in their inversions. If we were to re-write Illustrations Nos. 2 and 3, and use the dominant chord in the first inversion instead, the effect would be similar to that given in Illustrations Nos. 5 and 6.

III. N<sup>o</sup> 5III. N<sup>o</sup> 6

Notice in Illustration N<sup>o</sup> 6 that the open position of the chord is used. In this it is evident that the farther apart the dissonant notes are from each other, the better is the effect. This is true in all uses of the seventh chord, but is particularly so when the augmented fifth is used.

Another interesting variation of the usual form in which chords are written, is that produced by the lowering of the fifth of the chord. This change, like that which produced the augmented chords, is more melodic than harmonic, and therefore every care must be taken in the resolution of the altered tone. Illustration N<sup>o</sup> 7 shows the super-tonic chord with the lowered fifth. This resolves by downward progression of a half step, to the root of the next chord.

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

Illustration N<sup>o</sup> 8 gives you a good example of the use of the augmented tonic chord. Notice that the raised tone appears in the tenor part, and the effect of the chord is accentuated in this way. Play over the illustration, and notice how melodious is the effect of the sub-dominant chord after the somewhat jarring effect of the augmented fifth.

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

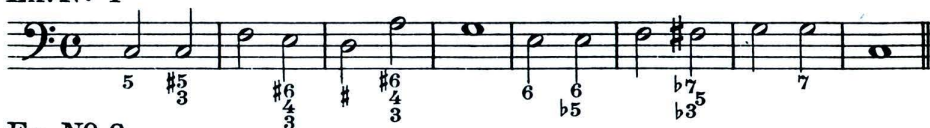
PROTHEROE



These augmented chords are used frequently in modern music, and tend to add very much to the interest and variety thereof. It is, therefore, very necessary to understand and be able to use these chords, so that you will be well equipped to analyze any music which you may be called upon to play.

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



**Correspondence School of Music**  
**CHICAGO, ILL.**

# Examination Paper

## Harmony Lesson No. 79

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. What is the cause of the restlessness found in modern music?.....

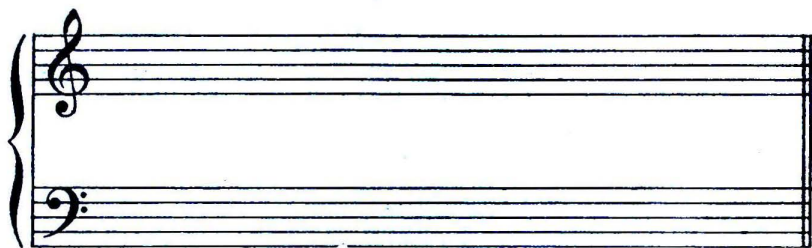
2. What, in your judgment, are the fundamental, underlying harmonies?.....

3. What is polyphonic music?.....

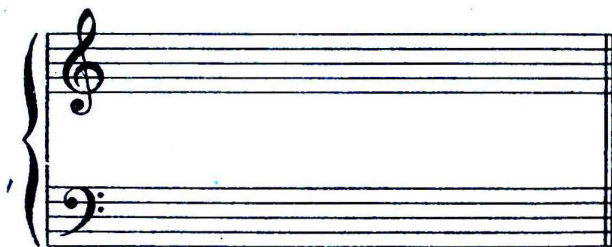
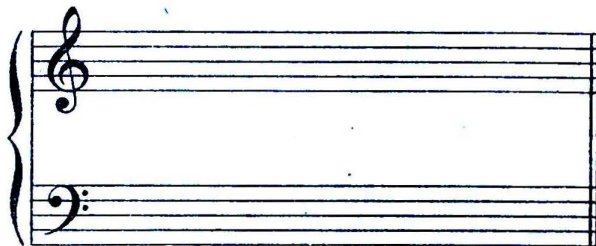
4. Define an augmented interval .....

5. Analyze in tabular form the chords in Illustration No. 1. ....

6. Give examples of the tonic and dominant seventh with the raised or augmented fifth in the keys of C, B flat, G and A major.



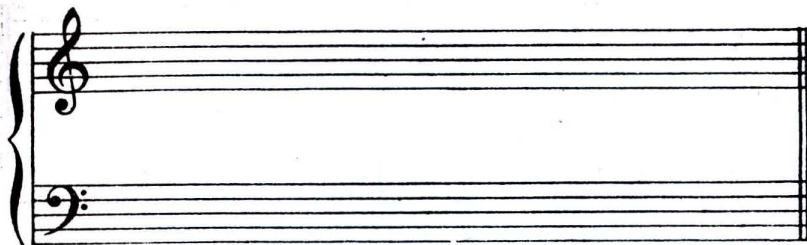
7. Give two examples of two measures each which contain the major and minor forms of the dominant ninth with the augmented fifth, in the keys of F and D major.



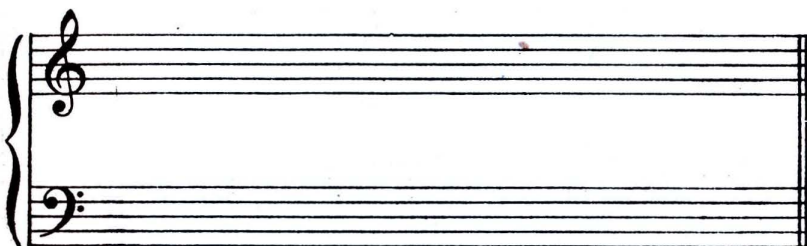
8. What is the effect of separating dissonances? .....



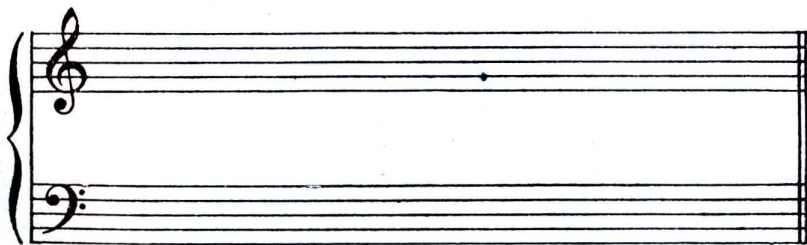
9. Write the super-tonic with the lowered fifth, in the keys of C and D major, resolving each chord.



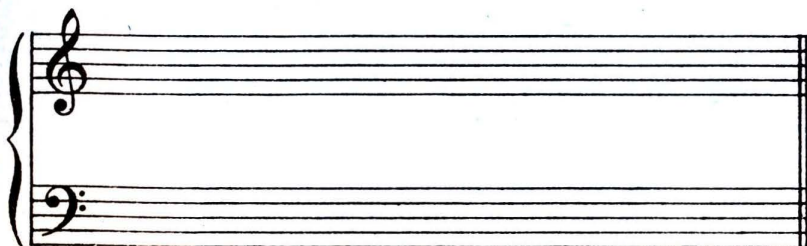
10. Transpose Illustration No. 8 into E flat major.



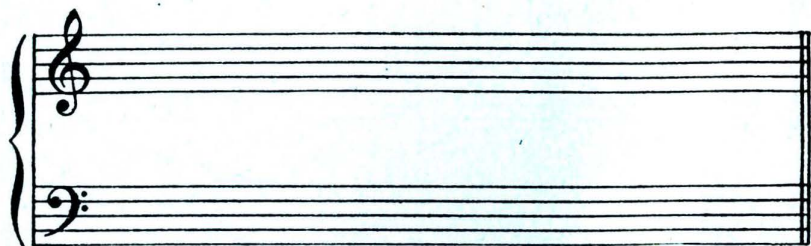
11. Add the three upper parts to Exercise No. 1.



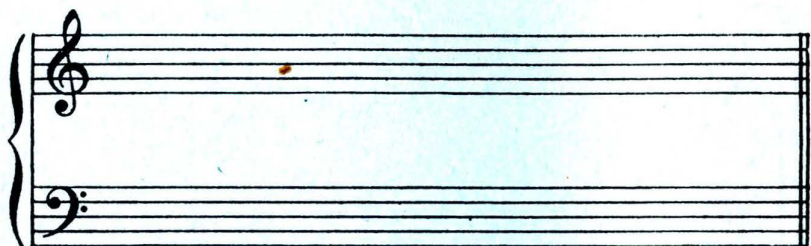
12. Add the three upper parts to Exercise No. 2.



## 13. Harmonize Exercise No. 3.



## 14. Harmonize Exercise No. 4.



# SIEGEL-MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 80

Composed and Edited by  
DANIEL PROTHEROE

### MINOR CHORDS IN MAJOR KEYS

One of the most interesting things in music, and one which is most characteristic of the modern system of Harmony, is the free use of major chords in minor, and minor chords in major. This interchange of tonality lends much variety to music, and has made possible the astonishing effects which are characteristic of the works of modern composers such as Wagner, Richard Strauss, Edward Elgar, Debussy, etc.

We have learned in previous lessons that one chord is never sufficient to define a key, and we may, therefore, enrich our harmonic vocabulary by borrowing chords from a related key without destroying the original tonality in the least. The key from which these chords may be borrowed is always the parallel key of the original tonality, whether major or minor. We can draw upon both the harmonic and melodic forms of the minor scale before we exhaust the possibilities of the key.

Let us compare for a moment the construction of the C major scale and the parallel minor in its two forms, starting on the same tone. You will see at a glance the possibilities which are open to us in the way of unusual chords.

Illustration No 1 shows the close relation between the two parallel keys of C major and C minor.

#### III. No 1

The illustration shows three staves of music. The top staff is labeled 'C MAJOR' and contains the C major scale (C-D-E-F-G-A-B-A-G-F-E-D-C) in a treble clef. The middle staff is labeled 'C MINOR' and contains the C minor scale in harmonic form (C-D-E-F-G-A-B-A-G-F-E-D-C) in a treble clef, with a key signature of two flats (Bb and Eb). The bottom staff is labeled 'C MINOR' and contains the C minor scale in melodic form (C-D-E-F-G-A-B-A-G-F-E-D-C) in a treble clef, with a key signature of two flats (Bb and Eb). The word 'HARMONIC' is written above the middle staff, and the word 'MELODIC' is written above the bottom staff.



You will notice that the scales differ only on the notes E, A and B, or the third, sixth and seventh degrees of the scale, the other notes being identical. By taking advantage of this interchange of tonality, we can use chords which contain both E flat and E natural; A flat and A natural; B flat and B natural, without going outside of the key. You will see at once what a wide range of chords this puts at our disposal. Thus, in C major we can have two forms of the mediant triad, using E flat and B flat, as well as E natural and B natural. We can have a minor sub-mediant, super-tonic, and sub-mediant chord by using the lowered sixth of the scale; and we can use a minor dominant with the leading-tone lowered, as well as other forms of the dominant chord containing this tone.

Illustration N<sup>o</sup> 2 gives a few of the chords, in triad and seventh form, which we can obtain from this interchange of keys.

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

With lowered 3rd      With lowered 6th      With lowered 7th

It is always well to follow these borrowed minor chords by a dominant, so that the original tonality may be re-established beyond a doubt.

Illustration N<sup>o</sup> 3 gives a form of the minor super-tonic in which is used the lowered *sixth* degree of the scale. Notice that the chord in no sense destroys the tonality of C major.

Illustration N<sup>o</sup> 4 gives the super-tonic seventh which also includes the lowered sixth of the scale. Notice how extremely effective this chord is, and what an excellent effect is produced by its association with common chords.

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



The next illustration shows the minor sub-dominant which is formed by using the lowered sixth, as in the previous examples. This chord is used very frequently in cadences and elsewhere.

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

IV

Illustration N<sup>o</sup> 6 uses the sub-dominant seventh with the third of the chord lowered. Observe that the chord in this form resolves to the tonic six-four.

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

bIV

It might also move to the dominant thirteenth if the tenor were to take B instead of C. This sub-dominant seventh chord is also very frequently used and has a particularly attractive sound.

One of the best ways in which the lowered sixth of the scale is utilized, is by forming the chord on the sub-median itself. There are two forms in which this can be used. First, as an augmented chord, with E natural as the fifth, i.e., A flat, C, E natural; and second, as a major triad using A flat, C, E flat. Play both of these chords in connection with other common chords and notice what a very strong resemblance in sound they bear to the German sixth which we studied in Lesson N<sup>o</sup> 77.

The resemblance is somewhat similar to that existing between the Neapolitan Sixth and the secondary Augmented Sixth chords.

Illustration N<sup>o</sup> 7 shows this chord on the lowered sub-median, with the augmented fifth.

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

6 6 4 bIV v

Illustration N<sup>o</sup> 8 shows the sub-median seventh chord with lowered root. Notice that this chord is peculiarly dissonant. It must, therefore, be used with great caution and particular care should be taken with its preparation and resolution.

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

VI<sub>7</sub>

Illustration N<sup>o</sup> 9 shows the use of this sub-median chord with the lowered fifth, which is much more consonant. This chord can be used freely and will be found to be useful in a great many ways, being especially effective in giving a broad majestic effect.

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

In using these minor chords care must be taken to give them as smooth treatment as possible, and not to employ them too frequently. One or two in a group of common chords is sufficient to accomplish their purpose, which is to create variety, without destroying the fundamental musical qualities of the composition.

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. 80

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

Town ..... State ..... Percentage .....  
Write name and number plainly

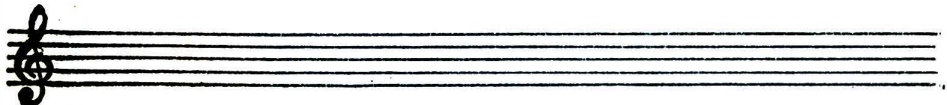
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What is one of the characteristics of the modern system of Harmony?.....

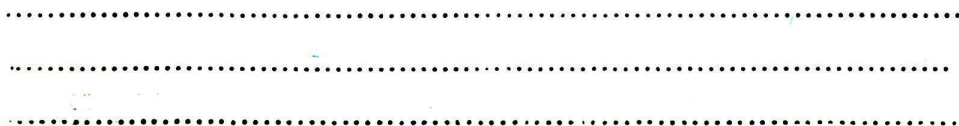
2. Write the scales of D major and D minor, using in the latter both the harmonic and melodic forms.



3. Write out the chords which you can use in D major by the interchange of tonality.

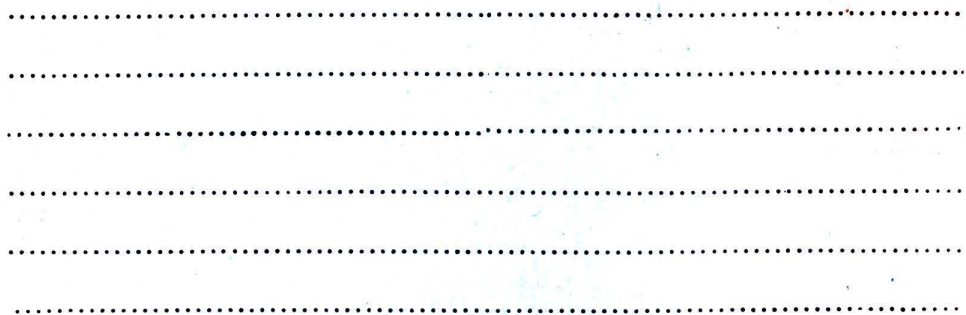


4. What rule can you give for the resolution of these altered tones?.....

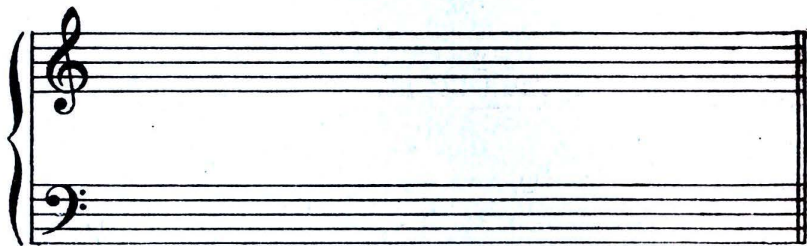
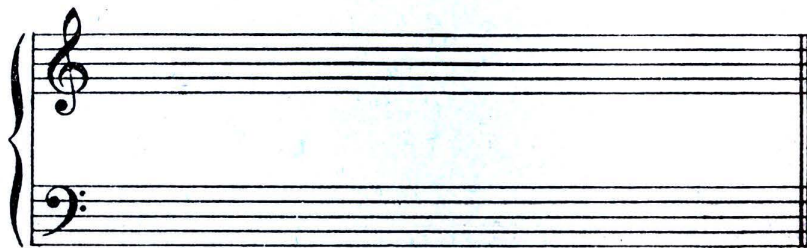




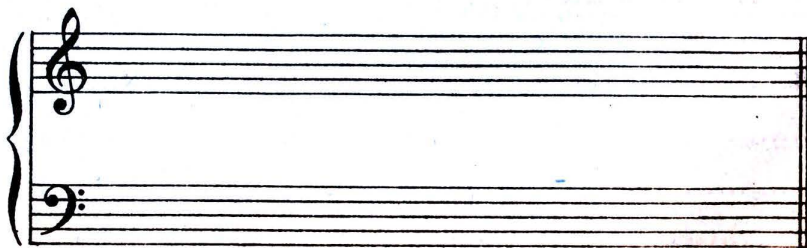
5. Analyze Illustration No. 4 in tabular form.



6. Write two exercises of four bars each in the keys of D and E flat major, introducing the minor sub-median chord.

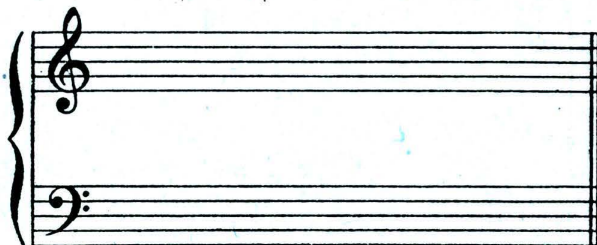
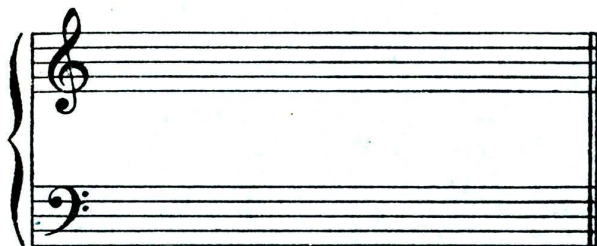


7. Give an example of the minor sub-median seventh in the key of F, using the lowered sixth of the scale. Resolve the chord in two ways.

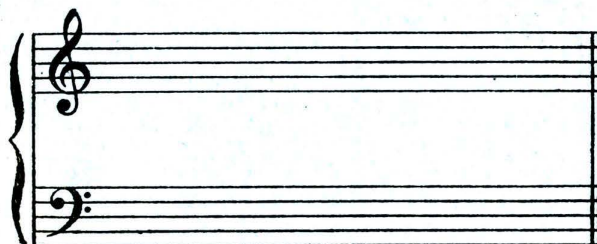
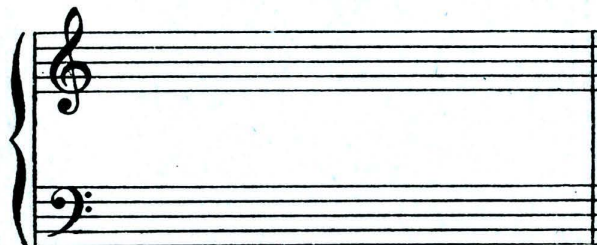




8. Form a chord on the lowered sub-median of E flat, F, G, and A flat major, resolving each chord.



9. Write the chord of the German sixth in the same keys with the proper resolutions.



10. Explain the difference between this chord on the lowered sub-median and the chord of the German sixth.

.....

.....

.....

11. Analyze in tabular form the chords in Illustration No. 9.

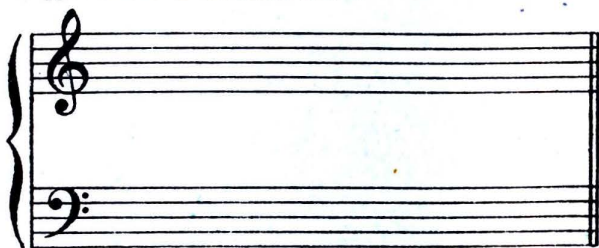
.....

.....

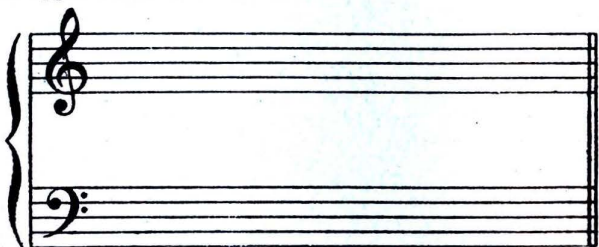
.....

.....

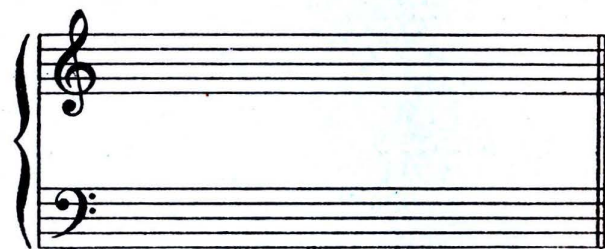
12. Add the three upper voices to Exercise No. 1.



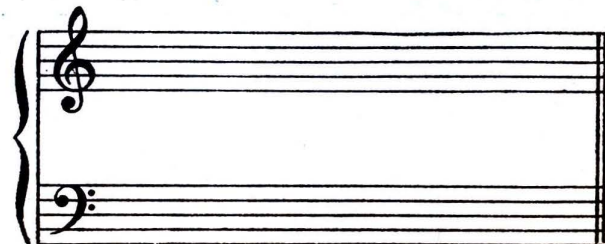
13. Add the three upper voices to Exercise No. 2.



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



15. Harmonize Exercise No. 4.







In Illustration N<sup>o</sup> 4 the altered seventh itself is made the root of the chord. This gives us a major harmony instead of the customary diminished triad which we generally find on the leading-tone. This chord can be used with excellent effect, as it has a quality evidently quite foreign to the key in which it is used.

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

You will notice that A in the third chord is used as a passing note, thereby making the progression into the regular dominant more smooth.

Another group of interesting chords, which is made possible by the liberty we are allowed of borrowing from parallel keys, consists of those chords which are formed by lowering the *third* degree of the scale. Here you can find the minor tonic, the major and augmented forms of the mediant, and the major and diminished forms of the sub-mediant chords.

Illustration N<sup>o</sup> 5 gives an example of the minor tonic, with the lowered third of the scale. This chord is very frequently used. Notice that all the chords in Illustration N<sup>o</sup> 5 belong to C major, and that the minor tonic precedes the major chord.

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

In this connection it is interesting to note what is called the "Tierce de Picardie," or "Picardy Third." This consists of a major ending to a composition which is in a minor key. It is a very customary form of closing with the older composers, who considered it unmusical to end a composition in the minor, and the effect has been adopted by the modern writers also. The following illustration from a Men's Chorus by the writer, gives an example of this major ending.

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

D. PROTHEROE

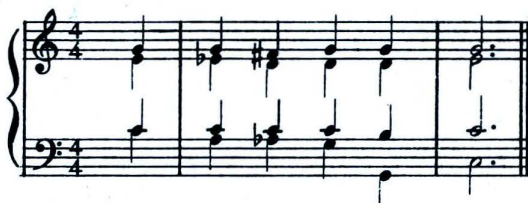




Illustration N<sup>o</sup> 7 gives an example of the augmented chord formed on the lowered third of the scale. Notice here again that the treatment calls for a dominant chord to succeed this unusual harmony, to re-establish the key.

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

Illustration N<sup>o</sup> 8 uses the diminished chord built upon the submediant with the lowered third of the scale. There are several resolutions which are possible with this chord, either to the dominant six-five, as in this illustration, or to the French Sixth, as in Illustration N<sup>o</sup> 9.

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

One more chord of this series is formed by using the lowered third of the scale in connection with the lowered sixth degree. This chord was explained in the previous lesson.

You should exercise a great deal of caution in using all of these minor chords which have been explained, as the essence of good music is melody. It can be enlivened by occasional interesting harmony, but the fundamental melodic idea must be undisturbed. You should always be careful to keep the resolution of these altered tones in the same voice part, so as to avoid the cross relation, which is most unmusical.

The following illustration taken from the well-known song, "The Evening Star," in Wagner's opera of "Tannhäuser," will furnish an excellent example of the fluent and musical use of these borrowed chords. It will show you how good an effect can be produced by chords remaining entirely within the key. Study it very carefully, and analyze the chords.

## III. № 10

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

Ex. № 1

Ex. № 2

Ex. № 3

Ex. № 4

# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 81

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

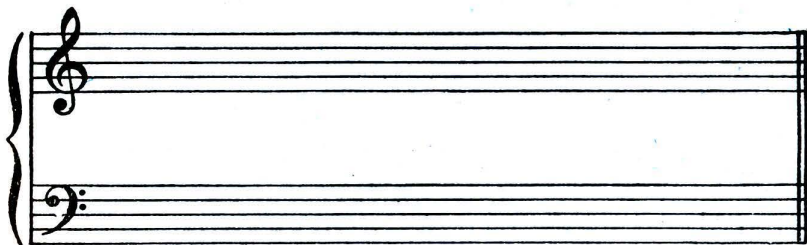
Town..... State ..... Percentage.....

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.

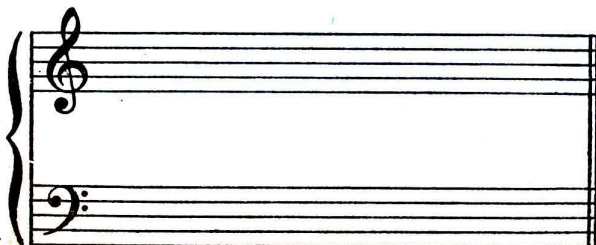
1a. What chords are affected by lowering the seventh degree of the scale?.....

1b. Illustrate in the key of G major.



2a. Which is the best note to double in the mediant chord which uses the lowered seventh of the scale? .....

2b. Give an example of the resolution of this chord.





3. Analyze in tabular form the chords in Illustration No. 2.

.....

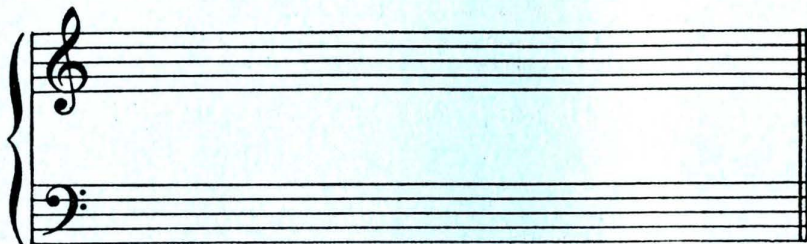
.....

.....

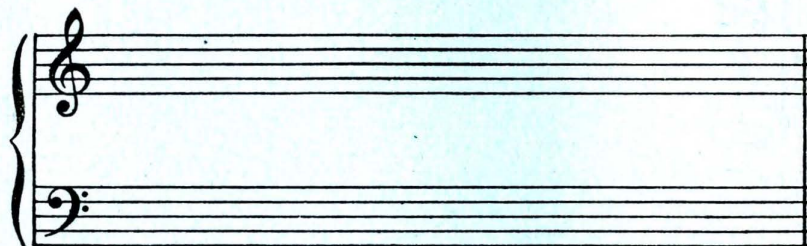
.....

.....

4. Give examples of the minor dominant in the keys of F major and D minor, resolving each chord.



5. In the keys of D, E flat and G major, write the chords which can be formed with the lowered seventh as the root.

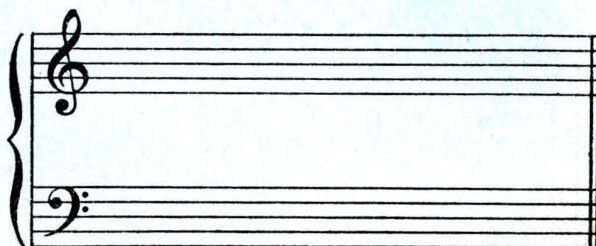


- 6a. What chords are produced by lowering the third degree of the scale?.....

.....

.....

- 6b. Illustrate.

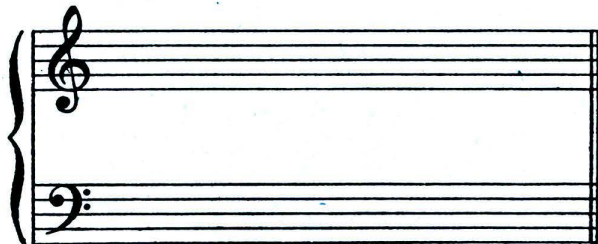




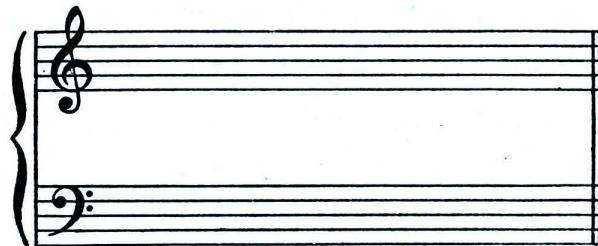
7. Give examples of the minor tonic in the keys of F and G major, resolving each chord.

.....

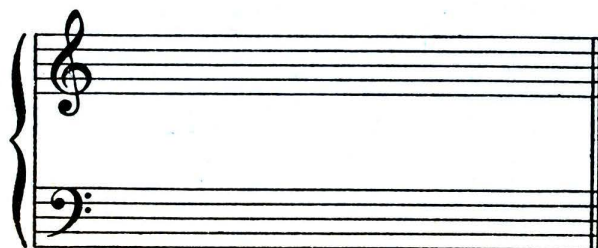
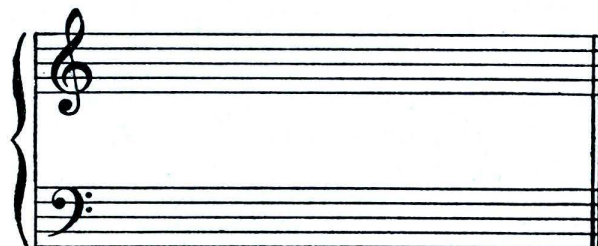
8. What is the "Picardy Third"?.....



9. Give a two measure example of its use.



10. Give the two forms of resolution of the submediant seventh with lowered fifth, in the keys of D, E flat, and F major.



11. Analyze in tabular form the chords in the first eight measures of Illustration No. 10.

.....

.....

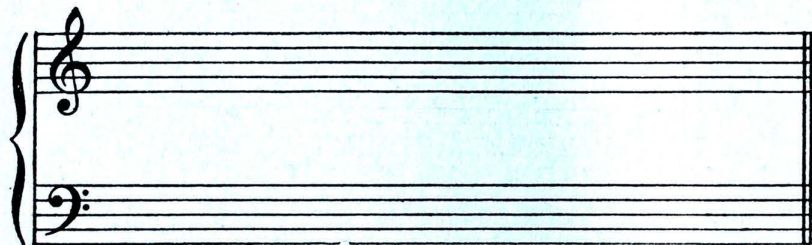
.....

.....

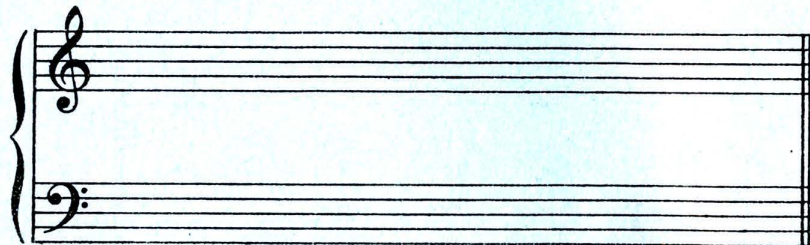
12. Add the three upper parts to Exercise No. 1.



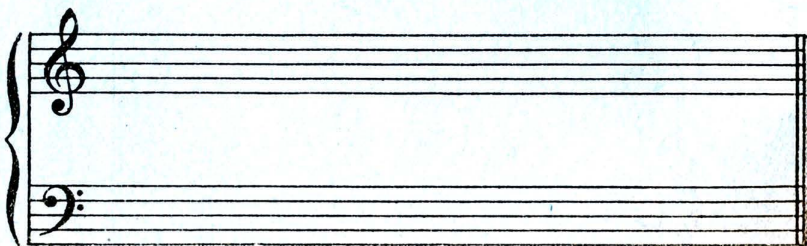
13. Fill in and complete Exercise No. 2.



14. Harmonize Exercise No. 3.



15. Harmonize Exercise No. 4.



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 82

Composed and Edited by  
DANIEL PROTHEROE

### DIATONIC AND CHROMATIC PASSING NOTES

You will recall that the subject of Auxiliary and Passing Notes was treated in Lesson No 50.

A Passing Note is one which forms no part of the chord, but which passes through it, as it were, either in connecting a repetition of the chord, or in introducing a new one. In approaching and leaving a Passing Note, you were taught that this must be done diatonically; that is, by a single step, unless there is a repetition of the chord. Observe the Passing Notes in the following example.



They are found in the first and fourth chords of the illustration, F being the Passing Note in each case.

You will remember that it is possible to use Passing Notes in two parts simultaneously, provided they are consonant with one another. Study Illustration No 2 as an example of this form.



Here you will find the Passing Notes in the bass and soprano parts in the first chord; in the fourth chord they occur in the alto and tenor voices.



It is possible to have Passing Notes which are not diatonic. In the following illustration, which is from the Austrian National Anthem, you will observe an interchange of notes in the soprano voice, in the second and fourth measures



In each instance, there is a skip of a third. In order to make the distinction between the regular Passing Note, which approaches and leaves a note by a single step, and such a case as this, where the skip is a third or even more, we shall call the note making such a skip, a "By-tone," after Richter. The By-tone, therefore, is a note of the chord, while the Passing Note is one foreign to the chord.

Compare Illustrations Nos. 1 and 3, and note that while in the former the Passing Note is foreign to the chords with which it is used, in Illustration No. 3 the By-tones are integral parts of the chords to which they belong.



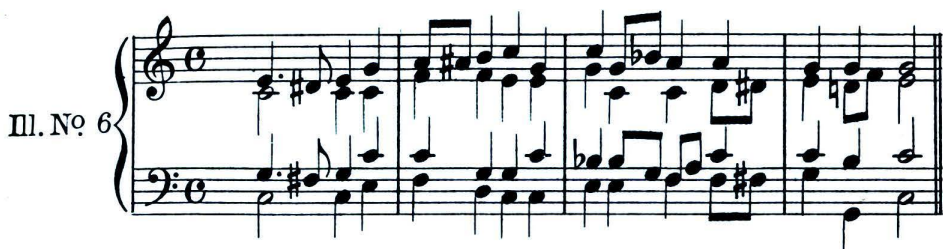
Without the By-tone in the second chord of Illustration No. 4, we should have hidden, or concealed octaves between soprano and tenor, a progression which is prohibited. Passing Notes, you should remember, do not justify faulty progressions. For example, notice the perfect fifths between the tenor and bass of Illustration No. 5. The Passing Note does not do away with the incorrect progression.



The examples given so far are purely diatonic, but it is possible to use Chromatic Passing Notes, which are of equal value. The same rules apply to both the Diatonic and Chromatic Passing Notes.



Observe, in Illustration N<sup>o</sup> 6, that we have Chromatic Passing Notes in the first three measures, and that they all follow the rules given for the treatment of Diatonic Passing Notes.



Observe that the By-tone is used during the repetition of the dominant chord in the fourth measure of this illustration, and that a double Diatonic Passing Note is used in the first and third measures.

The general rule provides for diatonic treatment of these Passing Notes; that is, that they shall be taken and left by a scale step. You will find, however, that composers also approach a Passing Note by a skip. Notice at (a), (b) and (c) of Illustration N<sup>o</sup> 7, that



each of the Passing Notes is approached by a larger interval than that of a second. In cases of this kind, the rule is to precede the chord tone by a Passing Note a half step lower, approaching it by a skip. For a further explanation of this, study the second measure of Illustration N<sup>o</sup> 7 at (a). The key is B minor, and the chord in which the Passing Note appears is the tonic. The Passing Note is E sharp, which thus precedes and anticipates, as it were, the chord tone F.

At (b), of this illustration, the chord is the dominant seventh on F sharp, with E as the chord tone in the soprano. The Passing Note is D sharp, a half step below E.

At (c), you will observe that the soprano moves to B, with A sharp as the Passing Note, approached by a skip of a seventh from G.

Play over Illustration N<sup>o</sup> 7 very slowly, and study the effect produced. It is similar to the cross relation but is not so unmusical, because the discord is more temporary.

Sometimes you will find a group of Chromatic Passing Notes, as shown in Illustration N<sup>o</sup> 8.

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



When using a passage of this kind, be careful that the voice moves chromatically into the proper chord tone. If you were to omit B flat in the above illustration, you would feel a decided lack of symmetry in the melody.

By examining Illustration N<sup>o</sup> 9, you will find that the Chromatic Passing Note, when progressing upward, can be taken at the same time as the diatonic note on the same degree. The apparent dissonance is explained by the fact that one of the tones is a Passing Note. In the fourth chord, you will find both G $\sharp$  and G natural. The latter belongs to the chord proper, and G $\sharp$  is the Chromatic Passing Note, resolving upward to A.

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

You are allowed to use the interval of an augmented second, which is generally forbidden, if it occurs in a group of Passing Notes. This is done frequently when a chord of the dominant is used. An example of this is shown in Illustration N<sup>o</sup> 10 where, in the second and fourth measures, the fundamental chord is the dominant of the key of G minor.

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

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. **82**

Name ..... { Class Letter and No. ....  
Account No .....  
Town ..... State ..... Percentage .....  
Write name and number plainly

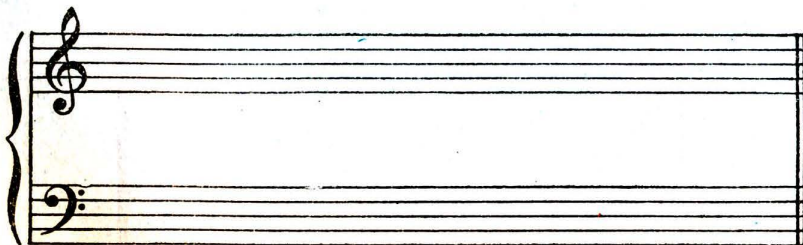
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. Define an Auxiliary Note.

2. Define a Passing Note.

3. What rules must be observed in the treatment of Passing Notes?.....

4. Give an original illustration of two measures of Passing Notes occurring in both alto and bass.



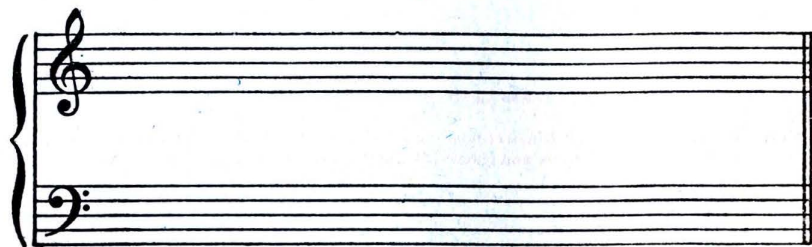


5. Define a By-tone.

.....

.....

6. Give an original illustration two measures in length of the use of By-tones.



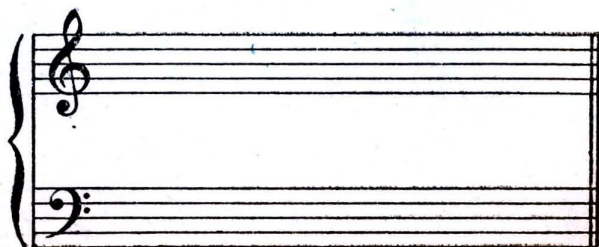
7. What effect does the use of By-tones and Passing Notes have upon faulty progressions? .....
- .....

- 8a. Define Chromatic Passing Notes.

.....

.....

- 8b Illustrate.



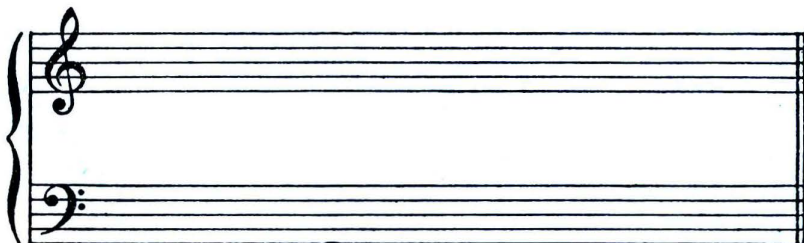


9. What rules are given for the treatment of Chromatic Passing Notes?.....

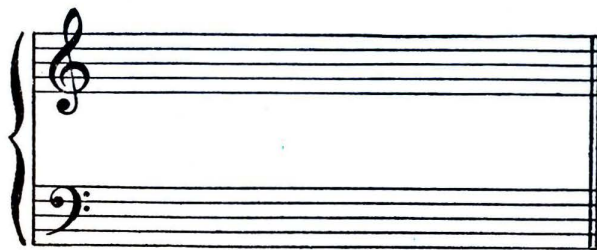
10. Give an original illustration of four measures which uses two groups of chromatic passing notes, as in Illustration No. 8 of the Lesson.



11. Give examples of Passing Notes approached by a skip.



12. Give an example in which a Chromatic Passing Note occurs upon the same degree of the scale as the diatonic note used in the melody.



13. Explain under what circumstances an augmented second may be used.

.....

.....

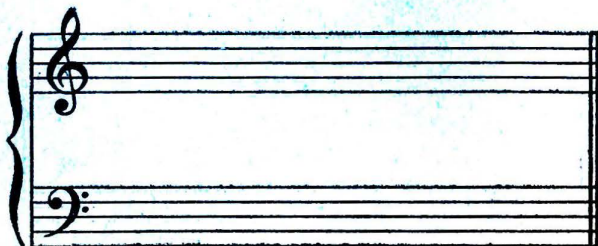
14. Add the three upper voices to the melody of Exercise No. 1.



15. Harmonize Exercise No. 2.



16. Harmonize Exercise No. 3.



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 83

Composed and Edited by  
DANIEL PROTHEROE

#### MODULATION TO UNRELATED KEYS

In Lessons Nos. 44-47 you were taught how to modulate to the related keys- dominant and sub-dominant, with their relative minors. Modern music is so varied and picturesque in its harmonic treatment that very unexpected and sudden changes are often effected.

As a guide to these unusual modulations remember that "Any major chord, either diatonic or chromatic, may be regarded as the tonic or dominant of any other key." (Oakey) Study the following illustration, and see that the dominant of a minor key becomes the tonic of a major.

#### III. No 1

STAINER



Observe how the D sharp, the leading-tone of E minor, becomes E flat by enharmonic change.

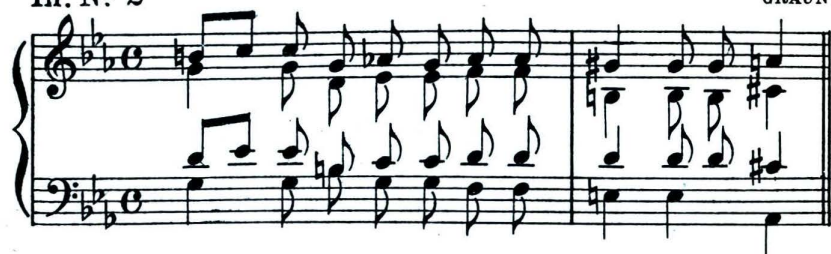
A tone or tones held in common by both the original key and the key into which the modulation is made, may be used sometimes in the process of modulation. You will observe in the above illustration that D sharp is common to the old key as well as the one into which the modulation is effected. Dr. Hubert Parry, in his admirable article on "Modulation," calls those tones which are peculiar to both keys, "pivots," a very clear and distinctive name.



In addition to Illustration N<sup>o</sup> 1, we quote another example of the "pivot" tones, when they are used enharmonically.

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

GRAUN



Here you get a modulation from C minor to A major. At the beginning of the second measure, you will observe that the "pivot" tone is changed enharmonically from A flat to G sharp, becoming the leading-tone of the new key.

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

"Pivot" tones are not always necessary, especially in the most modern treatment of harmony. For instance, take the modulation in Illustration N<sup>o</sup> 3, from C to A flat, in which the second chord is the dominant seventh on G, followed immediately by the chord of A flat. Here you will see at once that in



the new key you have no tone which was heard in the previous chord.

The following fine example of the great restlessness felt in modern music regarding modulation, deserves careful and conscientious study. It is taken from the Prelude to Elgar's great work "The Dream of Gerontius." This is one of the greatest choral works of modern times and reflects the genius of the great Englishman at his best.

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

ELGAR





Observe that the first figure is kept up throughout the first phrase. It would be well to simplify all the chords used in the second, sixth and seventh measures, so that you will be able to understand them perfectly. You notice that the movement commences and ends on D major.

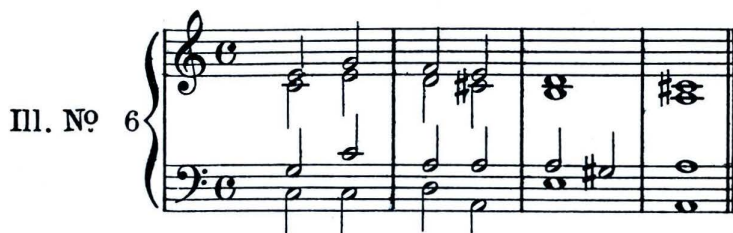
Observe the effect of the chords of the sixth, one on D sharp (root, B natural) and followed by the chord on D natural (root, B flat). Although this modulation is made to a very remote key, yet there are no "pivot" tones, which illustrates the bold modulation indulged in by modern musicians.

The sub-dominant of one key can be the dominant of another. For instance, let us take it for granted that you wish to modulate from C to B flat. The sub-dominant of C is F, and the same tone is the dominant of B flat.

### III. No 5



Notice the very effective way of modulating through the super-tonic of the old key. For example, take the modulation from C major to A major, the sub-median key.



#### SUMMARY

In order to summarize these unrelated modulations for you, let us take D as our tonic and see into what keys we can modulate from it, and the best means to effect these changes.

First of all, modulate into E flat, the minor second. Illustration No 7 gives you an example of this change of key.

#### III. No 7



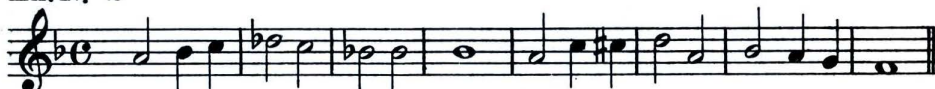
This modulation is effected by a minor sub-dominant chord. (Summary continued in Lesson No 84).

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

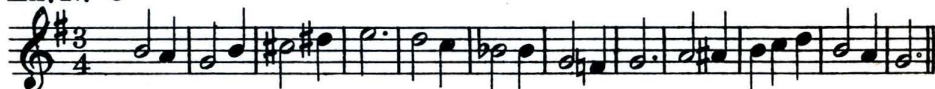
#### Ex. No 1



#### Ex. No 2



#### Ex. No 3





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

#### Harmony Lesson No 84

Composed and Edited by  
DANIEL PROTHEROE

#### MODULATION TO UNRELATED KEYS (continued)

Continuing further our summary of modulation begun in the previous lesson, we shall now modulate into the keys of the minor and major third (in D major these are F natural and F sharp), minor fifth (A flat), minor sixth (B flat), and minor seventh (C natural). We omit the related keys which were treated in Lessons Nos. 44-47. It is not advisable to modulate often to these remote keys, but it is valuable to know the possibilities of the subject.

##### III. No 1



In Illustration No 1 there is, as you see, a modulation to the *minor third* by way of the tonic minor. In the third measure the B flat, the lowered sixth of the scale, is introduced and makes, as it were, a "pivot" tone, (mentioned in Lesson No 83), as it belongs to the scale of D minor and the scale of F major.

##### III. No 2



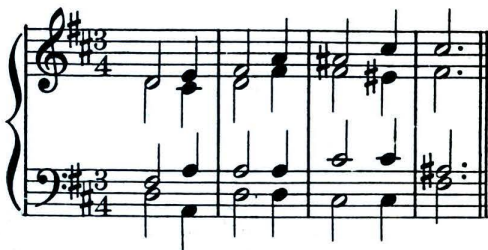
Illustration No 2 gives a more decided modulation, by the use of the chord built on the minor sixth, B flat.

##### III. No 3



Here you see that the dominant of D is followed by the sub-dominant chord in the scale of F, the latter proceeding to the dominant of F. Another way of modulating into the same key is shown in Illustration No 3.

In Illustration N<sup>o</sup> 4, we have the new key appearing directly after the sub-dominant chord of the original key. Play this over carefully, and you will find it a bold and effective modulation. The mediant, as you know, is the relative minor of the dominant key, but a major chord on the mediant will be more remote, as we must introduce a note foreign to the scale.

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

You will observe at once that A sharp is the foreign note, and to make the modulation by means of the major chord it was necessary to use it.

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

In Illustration N<sup>o</sup> 5 use has been made of the diminished seventh chord. Before proceeding further we should consider the wonderful possibilities of this chord, by the use of enharmonic change in effecting modulations.

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

For instance, let us take the forms of the chord shown in Illustration N<sup>o</sup> 6. (You will find the root in the bass clef).

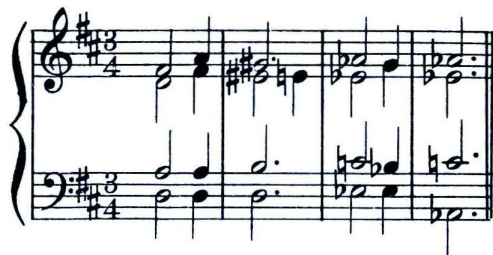


At (a) the chord is in the key of C; at (b) in A minor; F# minor is the key at (c); while the chord at (d) is in the scale of Eb major.

These can be treated as belonging to a tonic, dominant or super-tonic root, and the possibilities are such that a modulation can be made into twelve different major and minor keys. So, when modulating, bear in mind constantly the great addition you make to your harmonic vocabulary by the frequent use of the diminished seventh chord.



In Illustration N<sup>o</sup> 7 you will observe that the chord of the diminished seventh has been used, and the notes changed enharmonically in the resolution.

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

To resume our summary, the modulation into the major key of the *lowered sixth* is very often effected without any intervening chord, as in Illustration N<sup>o</sup> 8.

You will find this modulation a very useful one when writing church music, as the effect is dignified and majestic. Stainer has made effective use of it in his cantata "Mary Magdalene." (III. N<sup>o</sup> 9).

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

STAINER

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

Illustration N<sup>o</sup> 10 gives an example of a modulation to the *minor seventh* from the tonic—D to C natural—which can also be made without any intervening chord, as you see by referring to this illustration.



But should you desire to make the modulation less abrupt you should go from D to G, and then to C, using the tonic as the dominant of the new key. The dominant is the best "bridge" by which we cross to the new key.

In Lesson N<sup>o</sup> 78, it was stated that the third form of the augmented sixth (the German) was a most useful chord for modulation,



because it is identical with the dominant seventh. Gounod, in his chorus "Unfold Ye Portals" from the "Redemption," gives a splendid example of the use of the chord in modulating.

## III. No 11

GOUNOD



You will notice that the first chord in the fourth measure is the German Sixth on A flat. The same chord, by changing F to G flat, would be the dominant seventh in the key of D flat.

To conclude this lesson, we shall quote a very effective example from Elgar's "King Olaf," illustrating the possibilities of modulations through enharmonic change.

## III. No 12

ELGAR



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



# SIEGEL-MYERS

## Correspondence School of Music

### CHICAGO, ILL.

Examination Paper

Harmony Lesson No. 84

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

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

Write name and number plainly

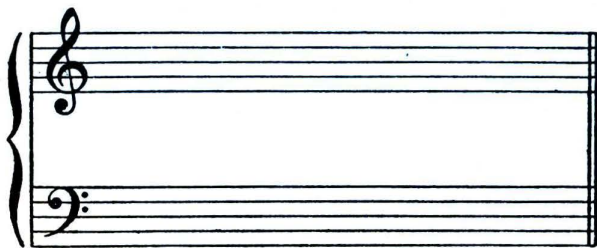
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. Give a summary of the keys into which the more remote modulations can be made....

2. Name *all* the keys into which we can modulate from A major.....

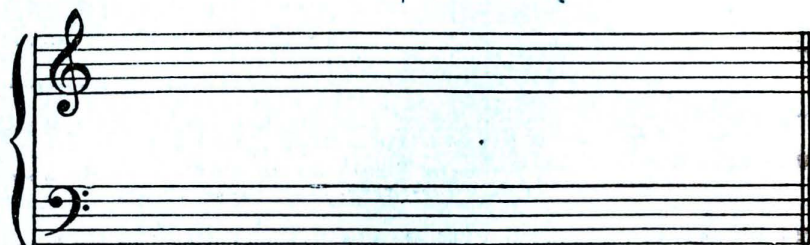
3. Name two modulations which you think are most effective.....

4. Give an example in two measures of the modulation to the key of the minor third, by means of a pivot tone.....



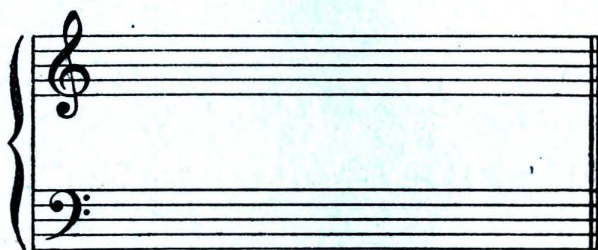
5. Which is the modulatory chord in Illustration No. 3?.....

6. Write the diminished seventh of the key of A minor enharmonically in four different ways .....

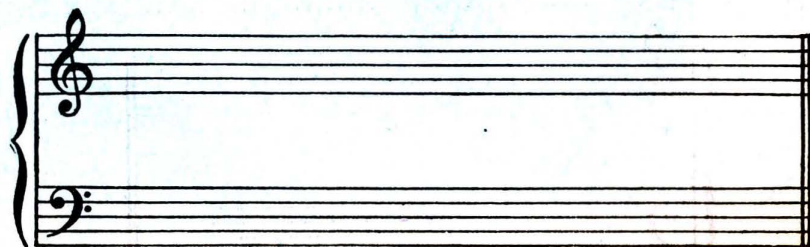


7. State the keys into which you can modulate by means of this chord.....

8. Modulate from C major to E minor by means of the diminished seventh chord.....



9. Write another modulation in any two keys which you may choose, using the diminished seventh as the means of modulation.....





10. How may the modulation into the key of the lowered sixth be made?.....

.....

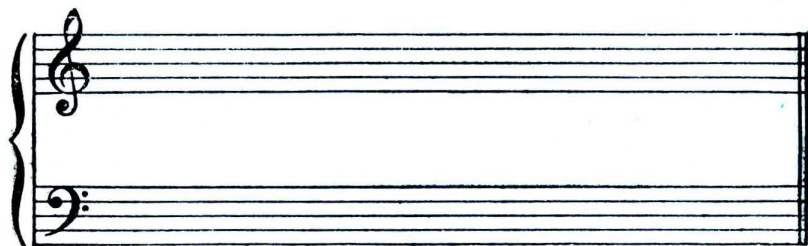
.....

11. Does this resemble any other progression which we have had previously?.....

.....

12. Write an eight-measure modulation, using whole notes in each measure, in which you

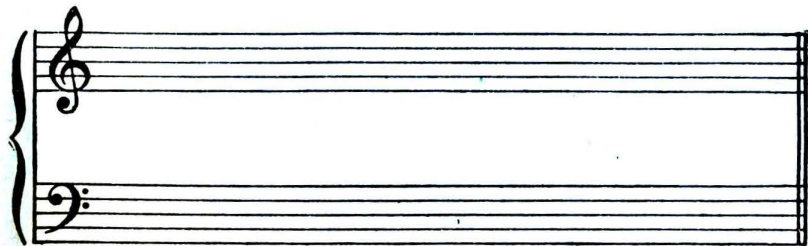
proceed from C major to A flat major; to F minor, and back to C major.....



13. What chord is the best bridge to the new key?.....

.....

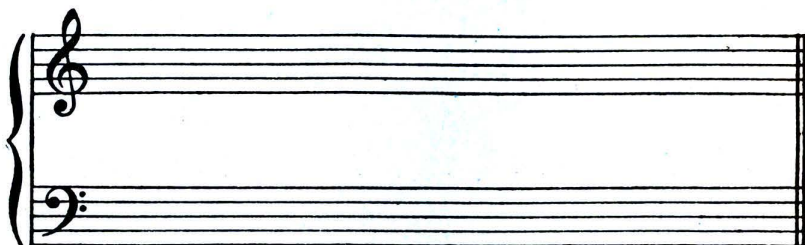
14. Simplify the chords used in Illustration No. 11.....



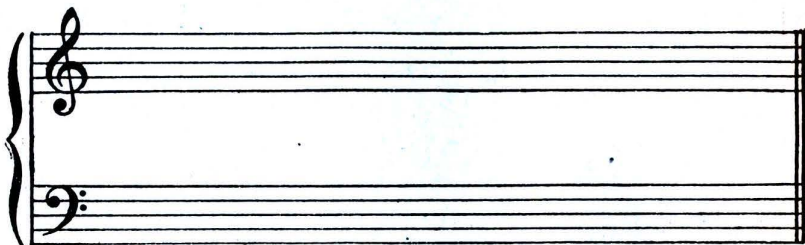
15. Harmonize Exercise No. 1, indicating the modulation.....



16. Harmonize Exercise No. 2.....



17. Harmonize Exercise No. 3.....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

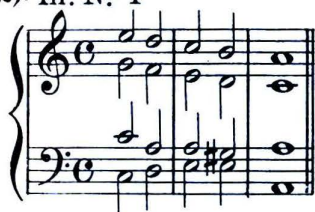
## Harmony Lesson No 85

Composed and Edited by  
DANIEL PROTHEROE

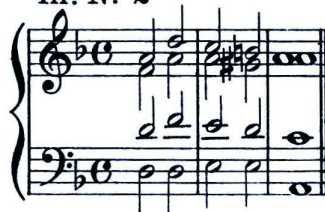
### CADENCES AND SEQUENCES

In the earlier lessons of this course you were taught to use the simpler cadences,—the full, half, authentic, and plagal cadences. You will find that great care must be exercised in the ending of musical sections: contrasted cadences should be used as much as possible. Bannister, a well-known English theorist, says, "One of the first elements of musical construction is the proper management of the cadences, especially the avoidance of tautology, i. e., the too frequent and too proximate recurrence of the same form of cadence"

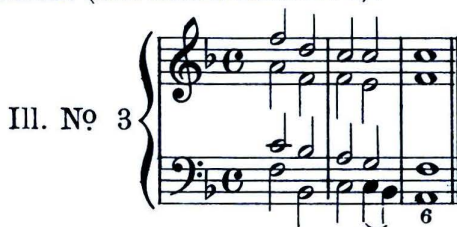
So, let us enumerate other cadences than those already studied. First, those cadences which lead from the original key, and which some theorists name "Cadences of Modulation". There is a variety of these; as, for instance, the following, which modulate from C to A minor (Illustration No 1), and from D minor to A minor (Illustration No 2). Ill. No 1



Ill. No 2

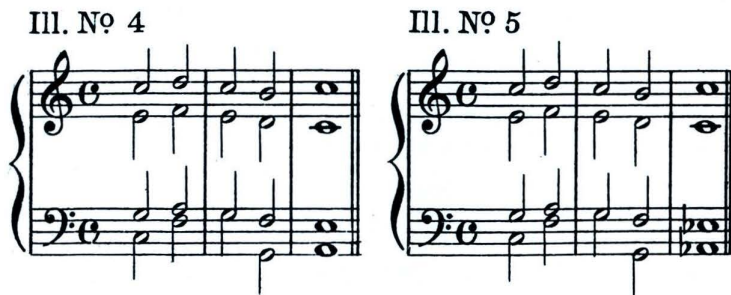


The cadences just exemplified are called "Irregular Cadences". Incomplete cadences, which close on an inversion of the triad, also frequently occur. (See Illustration No 3).





A cadence which is important is the False Cadence, in which the harmony is suddenly arrested, and, instead of going into a full close you proceed into another chord, although the intervals of the preceding chord must be resolved regularly. For instance, play over Illustrations Nos. 4 and 5 and you will see this very clearly.



You see that in Illustration N<sup>o</sup> 4, the cadence is interrupted by the chord of A minor, although the feeling of the last chord of the second measure is that of going on to the full close. The same applies to Illustration N<sup>o</sup> 5.

Remember, however, that if you desire to remain in the key into which you have been led by the False Cadence, a regular cadence must be made in that key. In that case, you would have the dominant of A minor in Illustration N<sup>o</sup> 4, and the dominant of A flat major in Illustration N<sup>o</sup> 5. But should you desire to keep in the original key, you can easily return to that key by means of the augmented chords. Let us illustrate this by returning to the original key in Illustration N<sup>o</sup> 6, continuing Illustration N<sup>o</sup> 5.



The Interrupted or Broken Cadence is that in which the tonic is delayed by a rest. Handel was very fond of that device in his chorus writing, and used it in the close of the following choruses: "He Trusted in God," and "The Amen Chorus," from The Messiah.

Composers, in order to strengthen and emphasize musical phrases, do so very often by means of a Sequence. "A Sequence is a succession of intervals repeated upon the other notes of the scale." For example, take the first three notes of the scale and repeat them a step higher in each bar, and you have the Sequence form. See Illustration No 7.

III. No 7



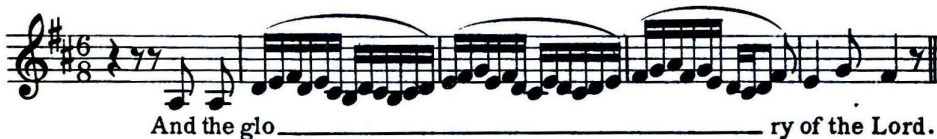
If the Sequence is confined to one part, it is called a "Melodic Sequence," but if all the parts move in sequence, then we have a "Harmonic Sequence," as in Illustration No 8.

III. No 8

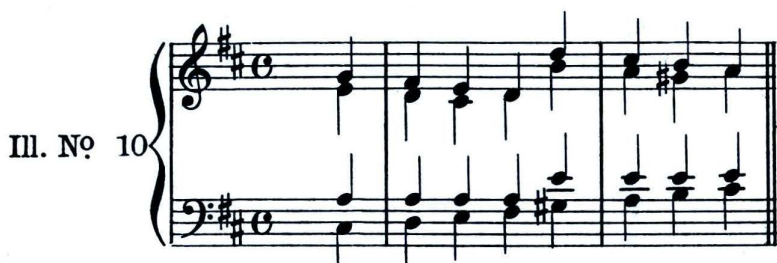


Taking again an excerpt from "The Messiah," in the following well-known aria for contralto, given in Illustration No 9, is a splendid example of the Melodic Sequence.

III. No 9

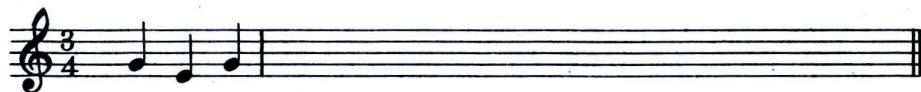


There are two forms of Harmonic Sequences; one of these is formed without alteration of key or mode, as, for instance, the one shown in Illustration N<sup>o</sup> 8, which is called a "Tonal Sequence." The other is known as a "Transitional" or "Modulating Sequence." In this one the melodic and harmonic structures are both retained. Illustration N<sup>o</sup> 10 gives you an example of this form.

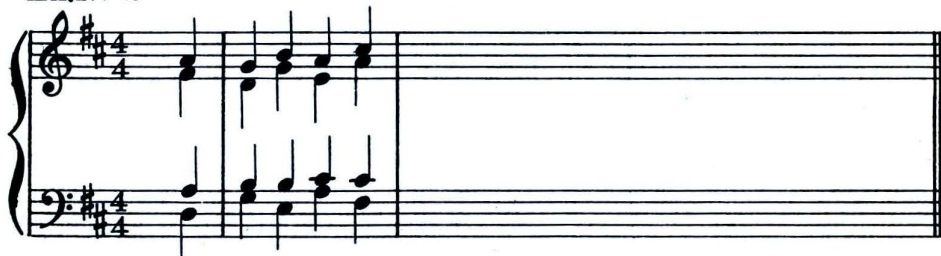


The following exercises are to be worked out in the accompanying examination paper.

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. 85

Name..... { Class Letter and No.....  
Account No.....  
Town..... State ..... Percentage.....

Write name and number plainly

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

1. Define a Cadence?.....

2. Give full explanation of the following Cadences.....

(a) Perfect and Imperfect Authentic Cadence.....

(b) Perfect and Imperfect Plagal Cadence.....

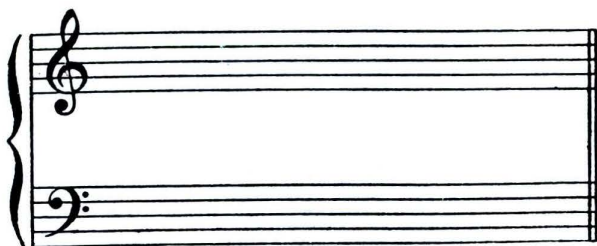
(c) A Half Cadence .....

(d) A Full Cadence .....

3. How do we obtain variety in the ending of musical compositions?.....

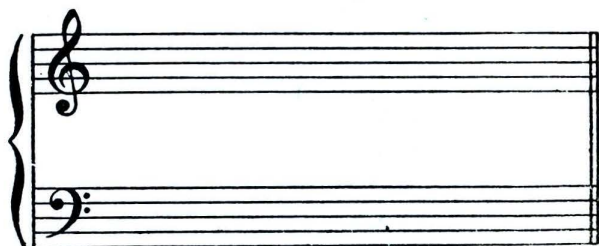
4. Define in your own words the Cadence of Modulation.....

5. Give an example of the Irregular Cadence.....

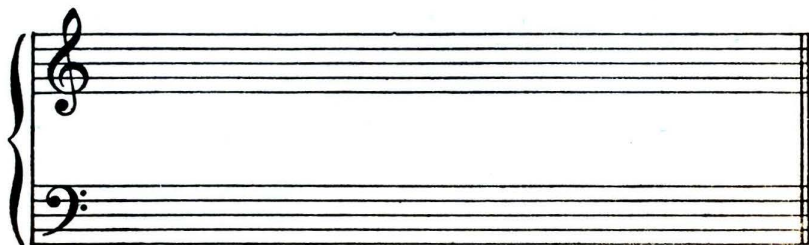


6. (a) What is a False Cadence?.....

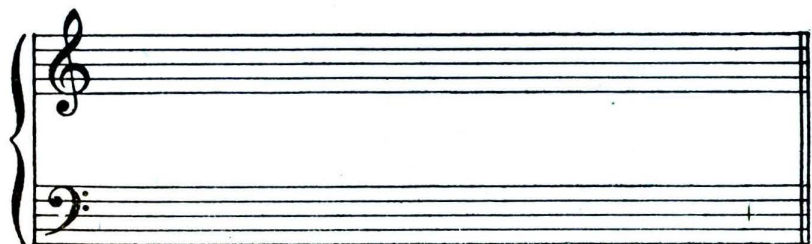
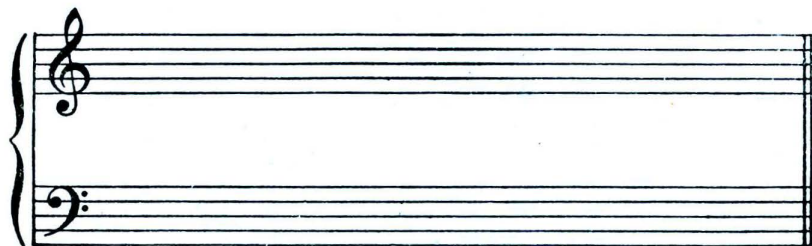
- (b) Illustrate .....



7. Give an illustration of a False Cadence which remains in the key to which it leads, and one which returns to the original key.....



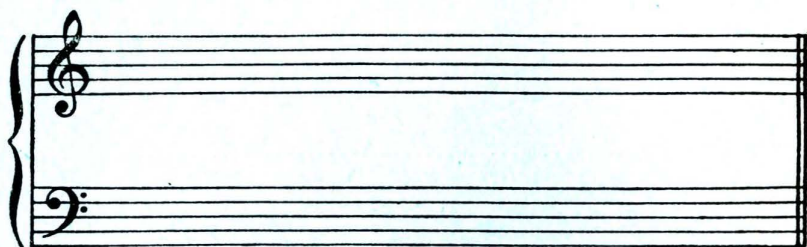
8. Define an Interrupted or Broken Cadence.....  
.....  
.....
9. Define a Sequence.....  
.....  
.....
10. What is the difference between a Melodic and an Harmonic Sequence?.....  
.....  
.....
11. Give examples of each.....



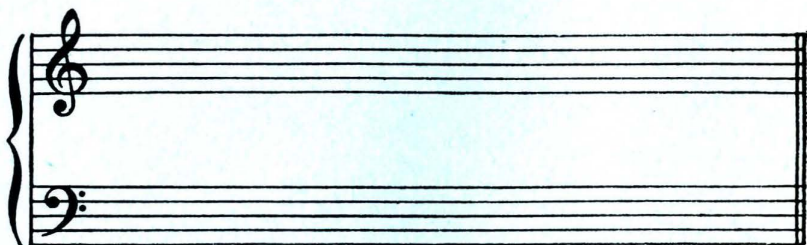


12. Complete Exercise No. 1 in four measures, using one of the Cadences explained in the

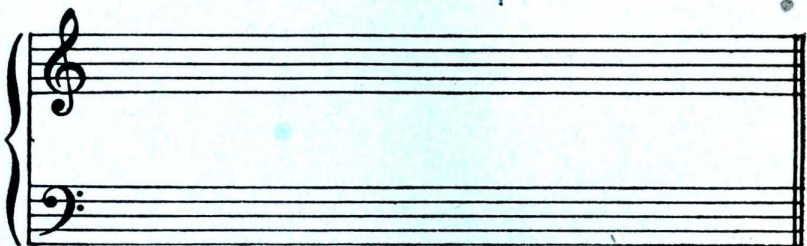
Lesson .....



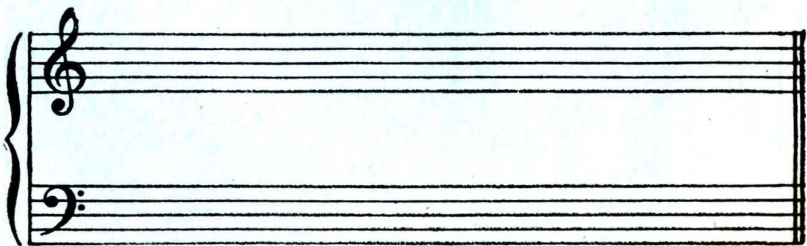
13. Complete Exercise No. 2 with a Melodic ~~Cadence~~ *Sequence* .....



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



15. Harmonize Exercise No. 4, using a Transitional or Modulating Sequence in the first two measures, and ending with the Perfect Authentic Cadence.....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

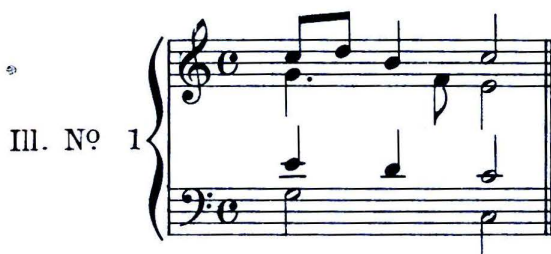
Composed and Edited by  
DANIEL PROTHEROE

## Harmony Lesson No 86

### ORNAMENTAL TONES

Music, like so many other things, must have its "frills and flounces" and therefore many tones are used which simply adorn the harmony. Such tones are Changing Tones, Appoggiaturas, Retardations, Notes of Anticipation, etc. Some writers consider passing notes among the Ornamental Tones, but as they have been treated in their various forms in previous lessons, it will not be necessary to call further attention to them. So we shall begin with the Changing Tone.

A Changing Tone is a tone which is foreign to the chord in which it appears, and which moves by a skip of a third. See Illustration No 1.



You will notice that the D in the first chord of this illustration does not belong to the chord, and, unlike the passing note or auxiliary note, it skips a third in resolving.

Be sure that you thoroughly understand the difference between the Changing Tone and the auxiliary note. The latter, as you will remember, always returns to its principal tone, while the Changing Tone skips a third to another tone.

The Appoggiatura, or, as some call it, "the leaning tone," is another tone which is foreign to the chord in which it occurs, and is generally one step above or below the principal tone.

In Illustration N<sup>o</sup> 2 you will notice that D is the Appoggiatura.

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



tone is not heard in the same part in the previous chord, and, therefore, it cannot be a suspension.

We can have the Appoggiatura in more than one voice. See Illustration N<sup>o</sup> 3.

It is usually of the same length as the tone it precedes. A good rule to remember is that "The Appoggiatura generally takes half the value of the tone that follows." It might sound to your ears almost as if it were a suspension, but you will observe that the

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



You will find that Appoggiaturas are often added to the vocal part in the classic oratorios. Take, for example, The Messiah of Handel. In most of the recitatives you will find the Appoggiatura used. We give a part of the recitative "Comfort Ye" as an illustration. It is written as follows:

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





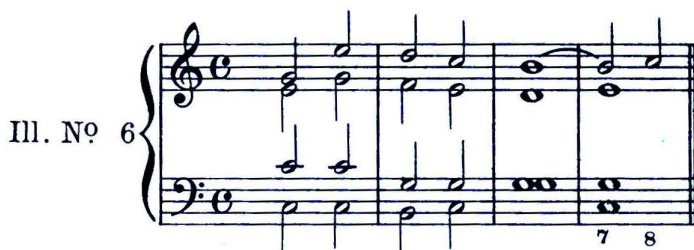
In studying this illustration, you will notice that the Appoggiatura is introduced in two places in these eight measures: first, on the first tone of the word "wilderness," when the F sharp is substituted for the E; and, second, a D natural is substituted for the first C on the word "desert." If you will try this over with the voice or instrument, you will see at once the effect produced by the introduction of these Ornamental Tones. Although in the last measure, the first tone in the voice part is A, and the accompanying chord is the seventh on E (dominant of A), they are never struck together, as the last two chords are played after the voice ceases to sustain the tone.

Foote and Spaulding, quote the following as containing Appoggiatura chords.

CHOPIN Op. 15. No. 1.



Sometimes you will come across a suspension of the leading-tone. As the resolution is upward to the tonic, theorists, as a rule, call this a Retardation, rather than a suspension.



In Illustration N<sup>o</sup> 6 you will see at once that the resolution is retarded before going to its final tone of resolution. This chord, also, can be inverted.

Another ornamental device used frequently by composers is the Anticipated or Preliminary Tone. It is a tone which moves into its tone of resolution in advance of the other parts. In Illustration N<sup>o</sup> 7, observe how the G, to which the A proceeds, is anticipated by the eighth note (G) in the first measure. This is, as you observe, a shorter tone than the principal one. Illustration N<sup>o</sup> 8 gives you another example of a Note of Anticipation.

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

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

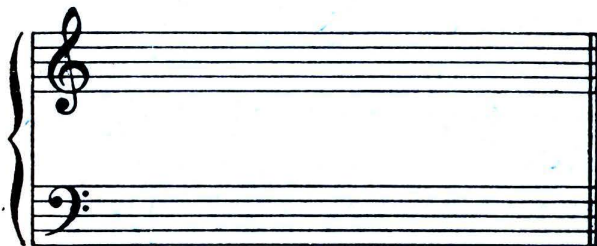
Harmony Lesson No. 86

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. Name some of the musical ornamentations.....

2. What is a Changing Tone? Give example.....



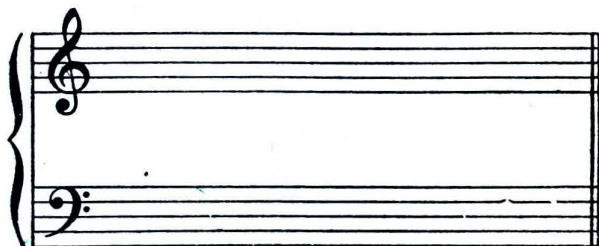
3. Define the difference between an auxiliary note and a Changing Tone.....



4. What is an Appoggiatura? .....

5. By what other name is the Appoggiatura known?.....

6. Give an example in the key of D of an Appoggiatura.....

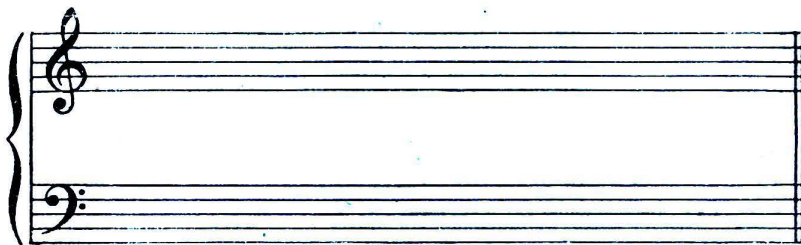


7. Explain when the Appoggiatura differs from the suspension.....

8. Analyze in tabular form the chords used in Illustration No. 4.....

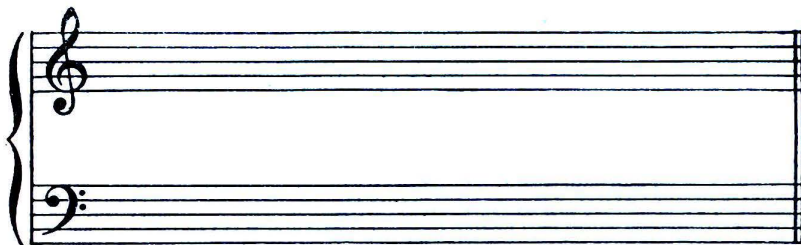
9. What is the suspended leading tone called?.....

10. Give examples in two keys of an Anticipated Note.....

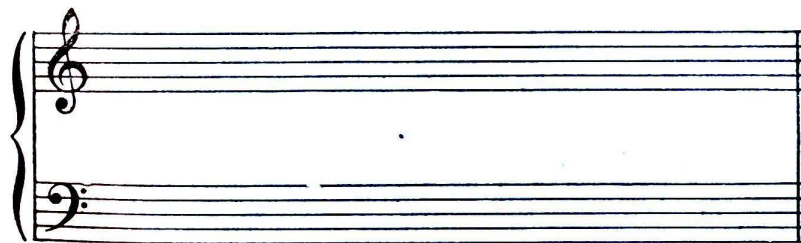


11. Add the three upper voices to Exercise No. 1, introducing some Ornamental Tones.

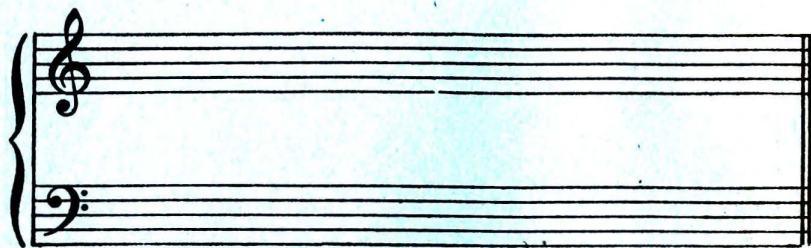
Number these Ornamental Tones which you use, and give, in the space below, the exact name of each.....



12. Add the three upper voices to Exercise No. 2, using Ornamental Tones as suggested in Question No. 11 .....



13. Harmonize Exercise No. 3, and pay careful attention to the Ornamental Tones in the melody .....



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





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 87

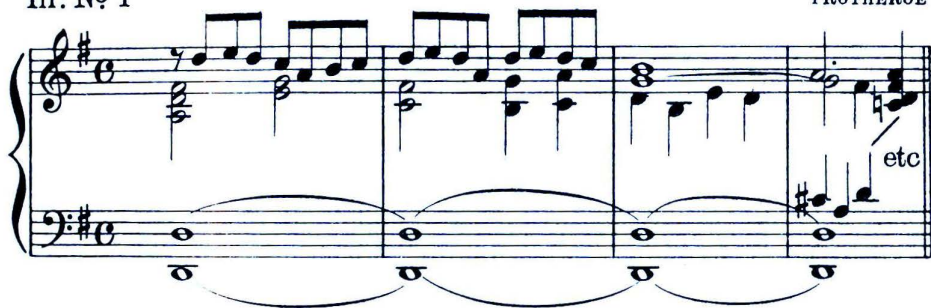
Composed and Edited by  
DANIEL PROTHEROE

### PEDAL POINT or ORGAN POINT

A Pedal Point, or Organ Point, is defined as "A note (tone) held by the pedal while the harmony forming the remaining parts is allowed to proceed. The term has its origin in organ playing, when a note (tone), usually in the bass, is held on the pedals while the rest of the harmony progresses" (American History and Encyclopedia of Music). Remember that the harmony above the pedal tone is complete in itself, and has its own bass. That is to say, in analyzing the chords used, you generally consider the part next above the pedal tone, as the lowest part. For example, take Illustration No 1, from "A Song of Hope"

Ill. No 1

PROTHEROE



You will see at once that the harmony in the right hand is complete without the Pedal Point, and that you analyze it from the lowest tone of the part above the Pedal Point.

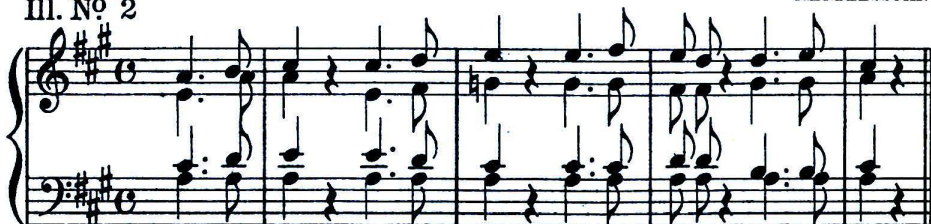
The Pedal Point is always on the tonic or dominant of the key. You will observe that the example already given is on the dominant. Although having its origin in organ music, a Pedal Point is often used in other music, as you will see by the following examples.

As a rule, the Pedal Point is in the bass part, but may be found in any of the other parts. (See Inverted Pedal Point at the end of the lesson). In writing an example of a Pedal Point, commence and end with the same chords; i. e., on the same tone, although you might, in the final chord add a tone to the original chord, as in Illustration N<sup>o</sup> 1. The first chord is the dominant of G; the last is the same, but C natural has been added to the latter, making it a seventh.

The Tonic Pedal Point is commonly used to protract or delay the final cadence, but sometimes it is used at the beginning of a composition, as the following example, from "Praise of Spring" by Mendelssohn, will illustrate.

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

MENDELSSOHN

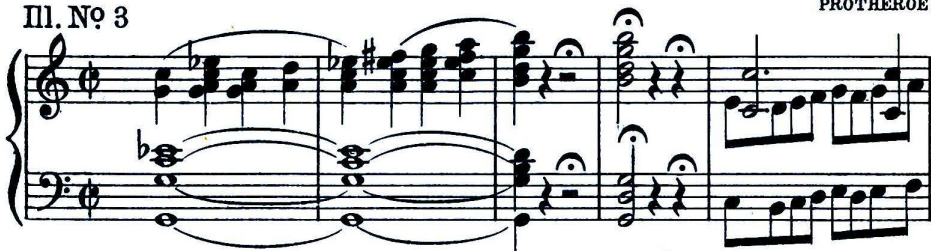


Another example is the beginning of the well-known and popular "Hunting Song" by Mendelssohn.

The Dominant Pedal Point is generally used toward the close to give effect to the re-introduction of a theme. See Illustration N<sup>o</sup> 3, from "A Song of Hope"

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

PROTHEROE



This excerpt comes at the close of a fugue (see a later lesson), and adds effect to the final entry of the first theme. While the Pedal Point gives a firmness to the key-tonality, the harmony above it may contain brief changes; but whatever transitions are made, must proceed immediately to the harmony which re-establishes the key-tonality. Illustration N<sup>o</sup> 4 makes this clear.



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

OUSELEY

Analyze the chords used in the treble clef very carefully, and notice that, no matter what changes are made, there is an immediate return to a chord that indicates the tonality.

An Inverted Pedal Point occurs when the Pedal Point is in an upper part. (See Illustration N<sup>o</sup> 5).

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

PROTHEROE

Sometimes the Tonic and Dominant Pedal Points can be used together, as the following illustration, taken from Henry Smart's "The Curfew," will demonstrate. Here you will see at once the bell-like effect of the two tones against the harmony.

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

HENRY SMART

For further examples of Pedal Point, study the fugues of Bach and other composers, and notice the effect obtained by this harmonic device.



## REVIEW

Before leaving the subject of Harmony, and proceeding to obtain some idea of Counterpoint, it will be well for the student to review and study over and over again the treatment of the various chords given in the lessons from the beginning to the present one.

Always aim at a thorough analytical knowledge of the various chords used. Make the part-writing clear and effective, keeping constantly in mind the fact that the parts must be as melodic as possible.

As modern music is so varied and chromatic in its harmonic treatment, always observe the various devices used, and study carefully the different positions in which the chords are used.

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

Ex. No 1



Ex. No 2



Ex. No 3



Ex. No 4



**Siegel-Myers Correspondence School of Music**  
CHICAGO, ILLINOIS

**A Course of Harmony Lessons by  
ADOLPH ROSENBECKER and  
DANIEL PROTHEROE**

**EXAMINATION PAPER No. 87**

**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 accompany lesson.**

1. What is Pedal Point or Organ Point?
2. On what notes is the Pedal Point generally used?
3. Where did the term originate?
4. In what part is the Pedal Point as a rule?
5. For what is the Tonic Pedal Point generally used?

6. Analyze in tabular form the chords used in Illustration No. 1.....

.....

.....

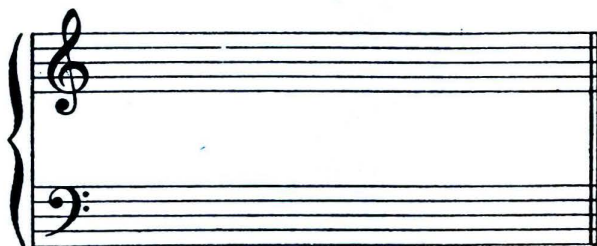
.....

.....

.....

.....

7. Give an example of a Tonic Pedal Point in the key of C.....



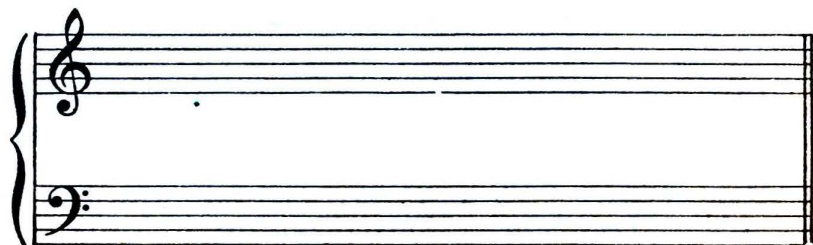
8. What rule should you follow with the first and last chords of a composition using a Pedal Point? .....

.....

.....

.....

9. Give an example of a Dominant Pedal Point in the key of D.....





10. Analyze in tabular form the chords used in the second, third, and fourth measures of

Illustration No. 4.....

.....

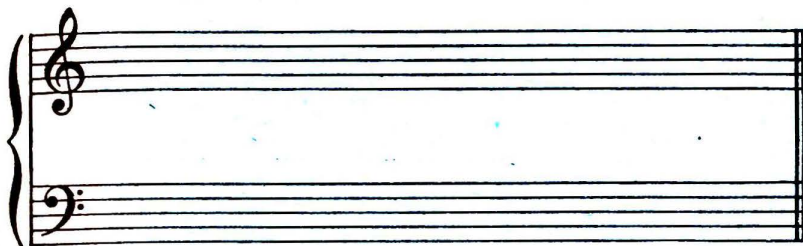
.....

.....

.....

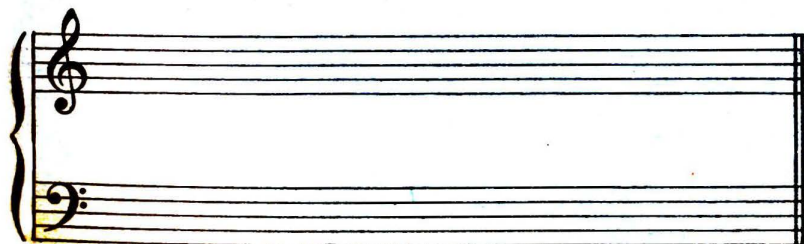
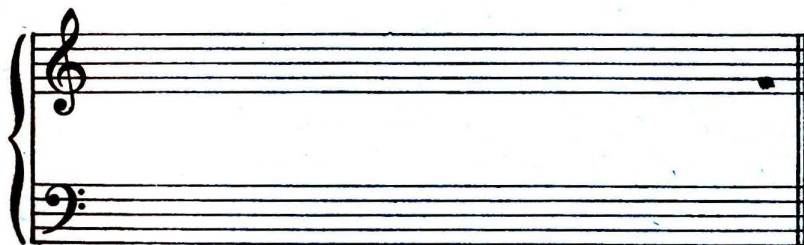
.....

11. What is an Inverted Pedal Point? Give example.....

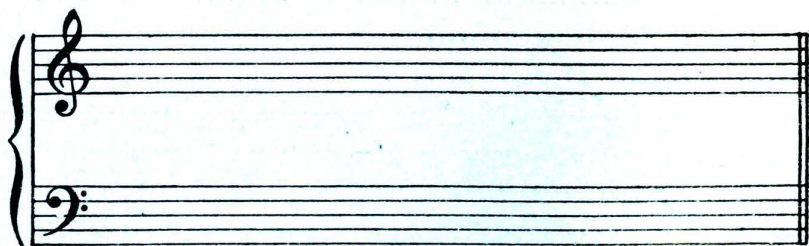


12. Can the Tonic and Dominant Pedal Point be taken together?.....

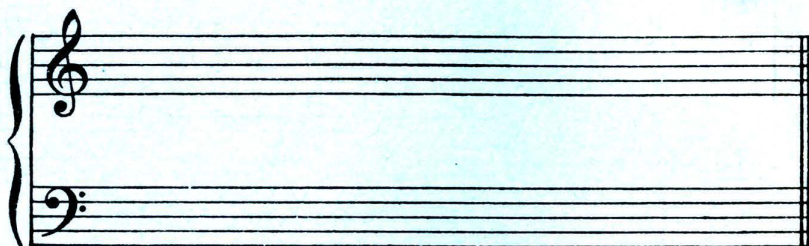
13. Harmonize Exercise No. 1 in two ways.....



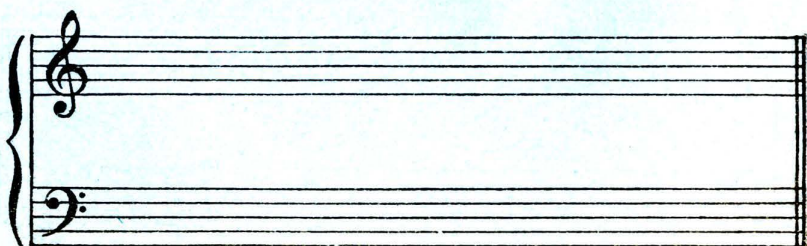
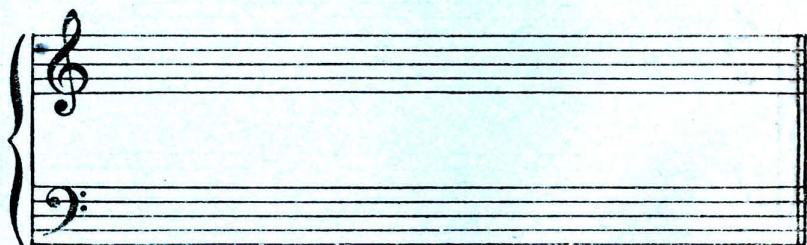
- 14 Harmonize Exercise No. 2, introducing Tonic and Dominant Pedal Points.....



15. Harmonize Exercise No. 3.....



16. Add the three upper voices to Exercise No. 4, harmonizing it in two ways; use the Dominant and Tonic Pedal Point where indicated.....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

1

#### Harmony Lesson No 88

Composed and Edited by  
DANIEL PROTHEROE

#### COUNTERPOINT

Following the study of chords in their harmonic treatment, we come to the question of the *melodic and independent writing of each part*. This is called Counterpoint. While Harmony treats of the combination of tones into chords and their connection with each other, Counterpoint regards the formation of chords as incidental to the melodic flow of the voices. In writing Counterpoint, or contrapuntal writing, there must be a principal melody in one voice, and in one or more of the other voices, a melody moving around this principal melody. The chords are formed at the principal points of contact between the melody and the voice or voices which contain the Counterpoint.

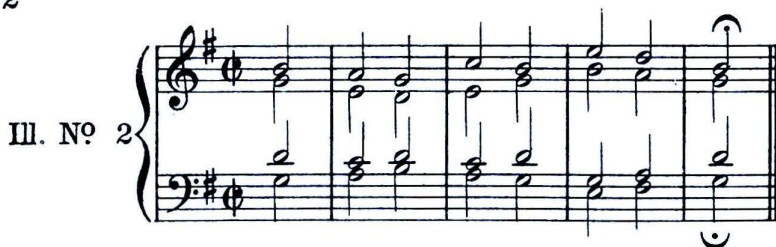
In writing chords alone, we regard them as if they were perpendicular columns of tone referring each tone, of which the chord consists, to its bass or fundamental root. But, viewing music from a contrapuntal standpoint, we pay more attention to the *melodies* of which each part consists. So, just as we regard the *harmonic treatment perpendicularly*, we view the *contrapuntal treatment, as it were, horizontally*. But, after all, no combination of melodies treated contrapuntally can exist without forming chords; so that both Harmony and Counterpoint are, in a sense, intimately connected. It has been very aptly said that "Counterpoint is the art of combining melodies."

In order to illustrate the difference between harmonic and contrapuntal treatment, let us take a phrase from the well-known Doxology, "Praise God from Whom all Blessings flow" with the bass voice singing the melody. (See Illustration No 1)



Harmonizing this bass with triads and their inversions, we have the harmony shown in Illustration No 2.





Compare this with Illustration N<sup>o</sup> 3.

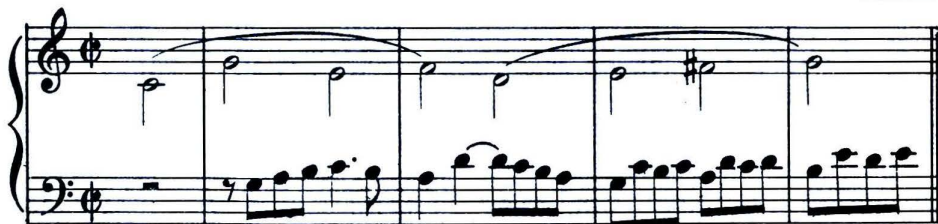


Take any of these parts separately, and you will find that each has an independent melodic flow; so Illustration N<sup>o</sup> 3 is a "combination of melodies horizontally" rather than simply a "series of chords, constructed perpendicularly"

Counterpoint is divided into Simple Counterpoint, which is exemplified in its florid species in Illustration N<sup>o</sup> 2, and Double Counterpoint. Triple and Quadruple Counterpoint are also used, although more rarely. In Double Counterpoint the contrapuntal part can be placed above or below the principal melody. In Double Counterpoint "in the octave" either part can be inverted within the octave, with the harmonic and contrapuntal rules as rigidly followed in one case as in the other. A fine example of Double Counterpoint in the octave is that shown in Illustration N<sup>o</sup> 4, taken from the chorus, "We never will bow down" (Handel's "Judas Maccabaeus").

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

HANDEL



Suppose we invert this Counterpoint and write it an octave higher, so that it will be above the subject. You will find that it is equally effective in either way.

### III. No 5



The contrapuntal form was used before the harmonic, and you will find most of the earlier music written in this form. The given subject, or most important melody, is always called the Canto Fermo, or "fixed song." Counterpoint is written in a much freer style in these days than formerly, but it would be better for the student to master the rigid rules first, than to be too free in his writing of Counterpoint before knowing what rules to disregard. Experience alone will teach this. So that in this and the next lesson we shall confine our instruction to the different species of Simple Counterpoint in two parts, of which there are five kinds.

Before proceeding to write Counterpoint, it will be well to find out the various progressions which are prohibited. In order to have a free melodic flow of the contrapuntal part, be careful to avoid augmented and diminished intervals with the following exceptions.

1. The augmented interval may be used when it is one of the repetition of a sequence, and

2. The diminished seventh is allowed in ascending and descending, provided it proceeds, after ascending, to the next tone below (see Illustration No 6) or, after descending, to the next tone above. (See Illustration No 7).



It is not good to make the Counterpoint move so that a triad effected, as shown in Illustration N<sup>o</sup> 9.





# Siegel-Myers Correspondence School of Music

## CHICAGO, ILLINOIS

**A Course of Harmony Lessons by**  
**ADOLPH ROSENBECKER and**  
**DANIEL PROTHEROE**

**EXAMINATION PAPER No. 88**

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.**

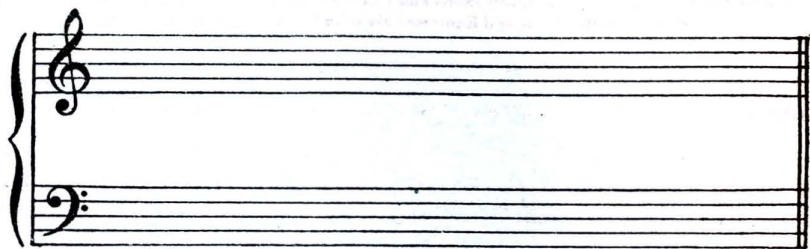
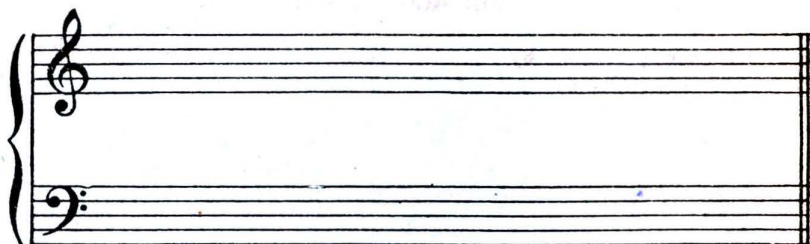
1. What is Counterpoint?.....

2. Explain the difference between Harmony and Counterpoint.....

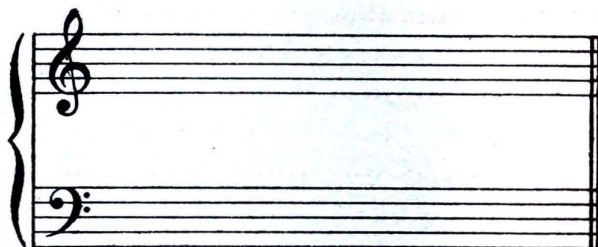
3. Into how many parts is Counterpoint generally divided?.....

4. What is meant by Double Counterpoint?.....

5. Transpose Illustrations Nos. 4 and 5 into the key of E flat.....



6. Simplify the chords used in Illustration No. 3.....



7. What is meant by Double Counterpoint in the octave?.....

.....

.....

8. What form of composition was first used?.....

.....

9. What name is given to the subject or principal melody?.....  
.....
10. Under what conditions is an augmented allowed?.....  
.....
11. When is a diminished interval allowed?.....  
.....
12. Why is it not advisable to have the Counterpoint form a complete chord?.....  
.....  
.....
13. In making a skip larger than a sixth, how should the part proceed?.....  
.....  
.....
14. How many thirds and sixths are allowed in succession?.....  
.....  
.....
15. What chords are available for use in the major?.....  
.....  
.....  
.....  
.....



16. What chords are available for use in the minor?.....

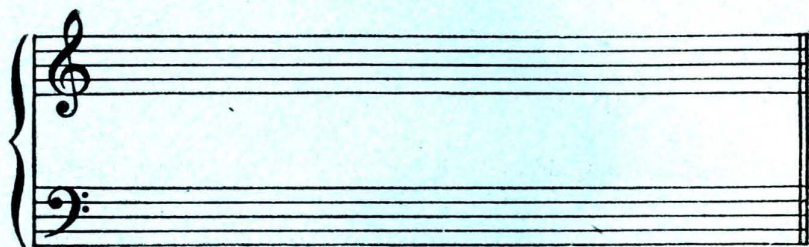
.....

.....

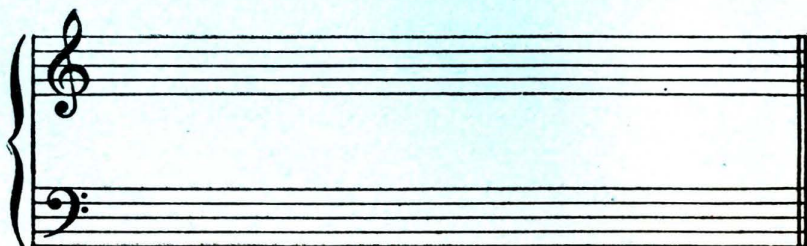
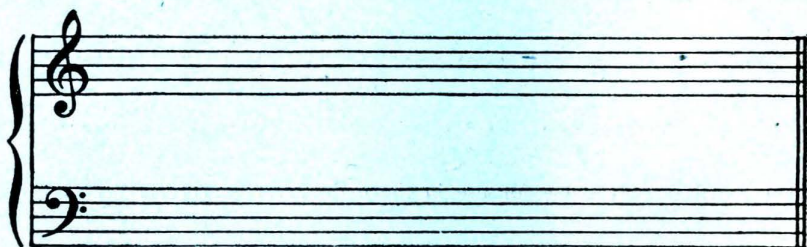
.....

.....

17. Take Illustration No. 1 and treat it from the harmonic standpoint, adding the three  
upper voices .....



18. Take the melody of Illustration No. 2 and harmonize it in two ways.....



16. What chords are available for use in the minor?.....

.....

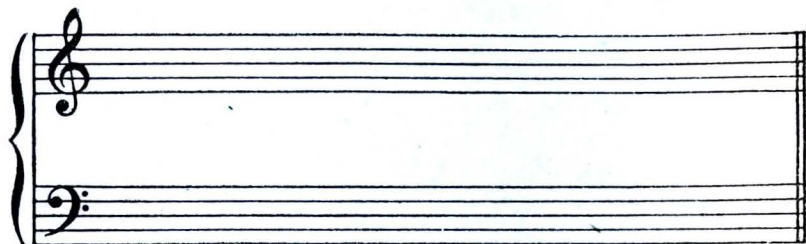
.....

.....

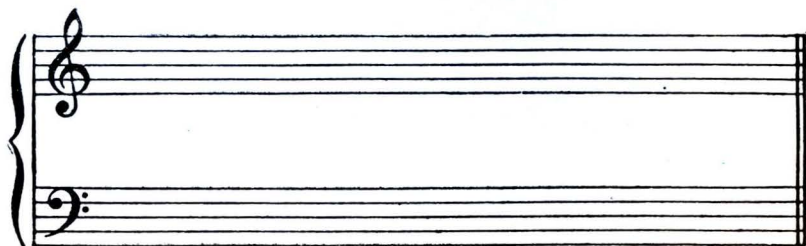
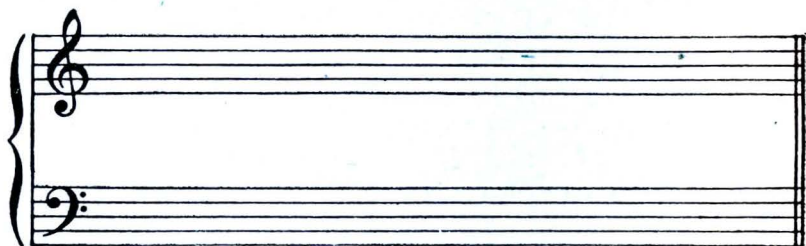
.....

.....

17. Take Illustration No. 1 and treat it from the harmonic standpoint, adding the three upper voices .....



18. Take the melody of Illustration No. 2 and harmonize it in two ways.....



# SIEGEL - MYERS

## Correspondence School of Music

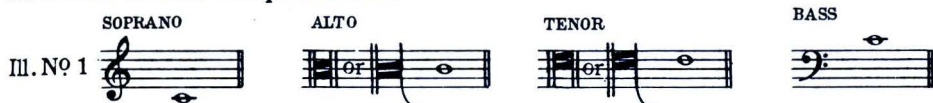
### Chicago, Ill.

## Harmony Lesson No 89

Composed and Edited by  
DANIEL PROTHEROE

### COUNTERPOINT (continued)

In writing Counterpoint, the student is often called upon to employ other clefs than those which have been used so far. The alto and tenor clefs are the regular clefs for those parts, and they can easily be mastered if you will bear in mind that the line on which these new clefs are placed, represents middle C. Illustration No 1 will show you the same note (middle C) as it is written in the treble, alto, tenor and bass clefs. You should write out scales and exercises in these unfamiliar clefs until you can read notes in them with perfect ease.



In our study of orchestration, you will find all these clefs used, so it is very important that you should thoroughly master them at this point.

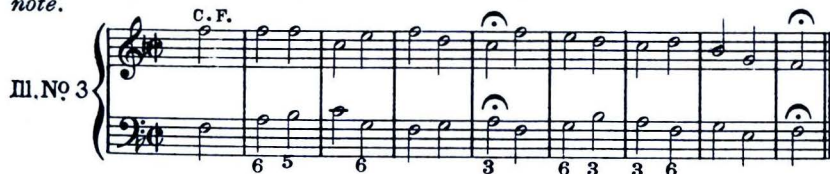
We shall now proceed to study the various species or forms of Counterpoint, of which, as was stated in Lesson No 88, there are five. The older text books generally used one whole note in each measure for the Canto Fermo, but in these illustrations we shall not confine ourselves to that, but shall introduce half notes when necessary.

We will use a part of the well-known chorale of Luther "Ein Feste Burg" as our Canto Fermo (abbreviated to C.F.) for the first three species. (See Illustration No 2).



The first note of the Counterpoint must be an octave, or in unison with the Canto Fermo; or, if the Counterpoint is in the upper part, the first note may be a fifth.

Illustration No 3 will give you the Counterpoint in the first species - *note against note*.



A good way to test the Counterpoint is to take it as a melody, and if you will go over the bass part of Illustration No 3 you will find that it will do equally well as a melody.

In Illustration No 4, you will find that the Canto Fermo is in the lower part, and the Counterpoint in the upper part. The notes of the Canto Fermo, as they occur in Illustration No 3, would be too high for the bass, so we have put it into the key of C in Illustration No 4.





Now, suppose we wanted to write this illustration for the alto and tenor parts, in the proper clefs, we should write it as in Illustration N<sup>o</sup> 5.



You will observe the first species is practically the same as combining a fluent soprano part with a correct fundamental bass.

The second species is that of *two notes against one note*. See Illustration N<sup>o</sup> 6.



Here it is important to remember that *the note on which the accent falls must be consonant with the note of the Canto Fermo*. Notice in Illustration N<sup>o</sup> 6 that at every point where the note of the Counterpoint falls together with the Canto Fermo, a consonance is formed. It is possible to write two notes in the first measure, but the entry of the Counterpoint after the first note of the Canto Fermo is a much stronger beginning, giving better rhythmical effect, and suggests the fundamental harmony more definitely.

In Illustration N<sup>o</sup> 7, the Canto Fermo is given to the tenor, and the Counterpoint to the alto, written in the proper clefs.

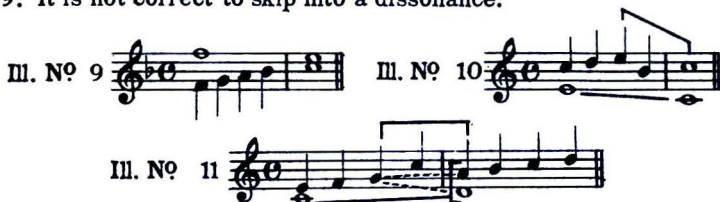


Before proceeding to exemplify the next species, it would be well at this point to give the following cadence which is especially effective in the minor key:



In Illustration N<sup>o</sup> 8 you have, as you will observe, a leap of a diminished fifth to the leading tone.

The third species is that containing *four notes against one note*. In this kind of Counterpoint, each measure, except the first and last, must contain four notes to one of the Canto Fermo. The *first and third notes* of the Counterpoint against each note of the Canto Fermo *must be consonant*, but the second and fourth notes may be dissonant, provided you approach and leave them by a step. See Illustration N<sup>o</sup> 9. It is not correct to skip into a dissonance.



In this species, be careful of parallel fifths and octaves. The passages in Illustrations Nos. 10 and 11 are faulty, as the intervening notes in the examples do not destroy the feeling of the incorrect progressions. These are parallel octaves in Illustration N<sup>o</sup> 10, and parallel fifths in Illustration N<sup>o</sup> 11.

### III. N<sup>o</sup> 12



Illustration N<sup>o</sup> 12 is an example of this species, with the Counterpoint in the lower part. In Illustration N<sup>o</sup> 13 it is placed in the upper part.

### III. N<sup>o</sup> 13



The fourth species consists of *Syncopation* and is akin to the suspensions which we have studied in previous lessons. The following rules should guide you in writing this species of Counterpoint.

1. The dissonant note must be heard as a part of the preceding chord.
2. The dissonant note must resolve by descending one degree to the succeeding chord note.
3. The resolution of one discord by downward progression, makes a preparation for the next discord.

Illustration N<sup>o</sup> 14 shows the fourth species with the Counterpoint in the upper part.

III. N<sup>o</sup> 14

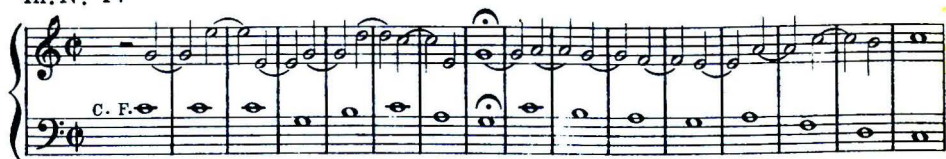
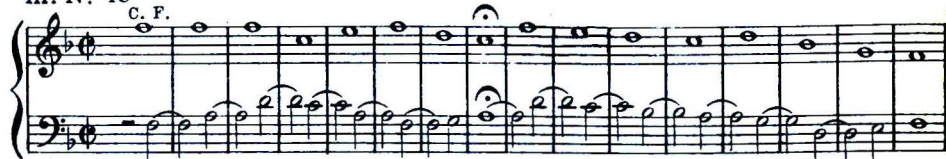


Illustration N<sup>o</sup> 15 shows the Counterpoint in the bass.

III. N<sup>o</sup> 15



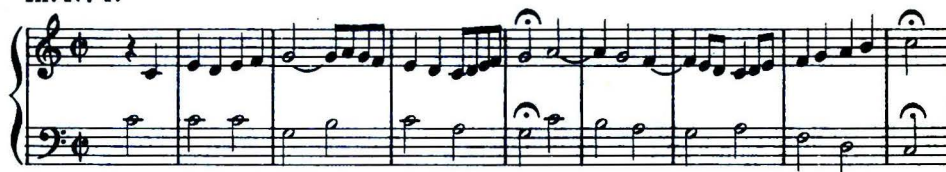
The Canto Fermo is written in these illustrations in whole notes in order to bring out the suspension more clearly.

The fifth species is a combination of all the preceding forms, and is known as Florid Counterpoint. Illustrations Nos. 16 and 17 give you examples of this form of Counterpoint.

III. N<sup>o</sup> 16



III. N<sup>o</sup> 17



You will observe that part of the first three measures of Illustration N<sup>o</sup> 17 has the same Counterpoint as that of Illustration N<sup>o</sup> 16, and is an example of Double as well as Simple Counterpoint.

The following melody is to be used in the working out of the various exercises in the accompanying examination paper.





# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

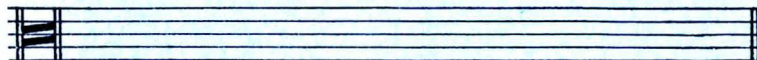
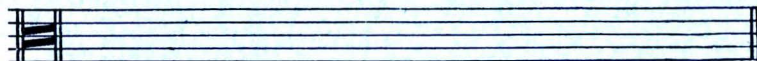
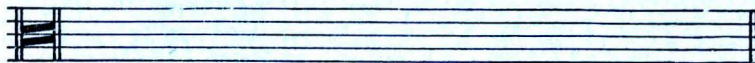
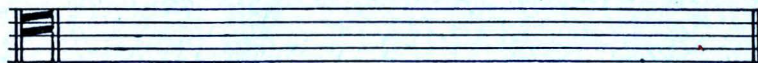
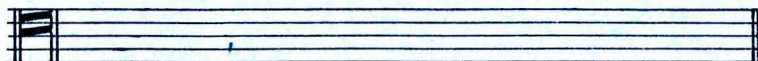
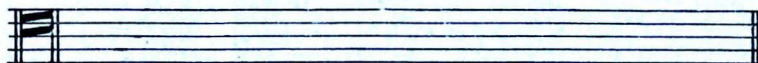
A Course of Harmony Lessons by  
ADOLPH ROSENBECKER and  
DANIEL PROTHEROE

EXAMINATION PAPER No. 89

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 accompany lesson.

1. Write the scales of D, G and A flat major in the alto and tenor clefs, ascending only.



You should take every opportunity to read and write in the alto and tenor clefs so that you can become accustomed to them in the shortest possible time.....

2. How many notes are there against the Counterpoint in the First Species of Counterpoint? .....

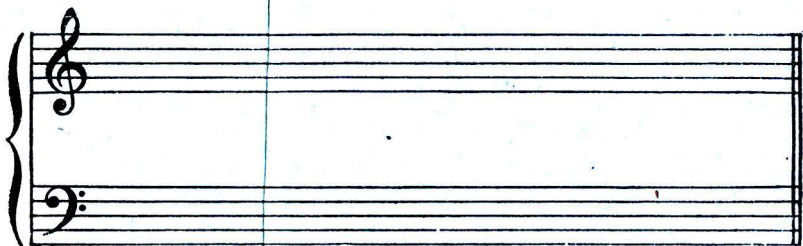
.....  
.....

3. What is a good way to test the quality of the Counterpoint?.....  
.....
4. How many notes are there in the Second Species?.....  
.....  
.....
5. How is it best to commence the Counterpoint in the Second Species?.....  
.....
6. How many notes in the Third Species?.....  
.....  
.....
7. What notes of the Counterpoint must be consonant?.....  
.....  
.....
8. What incorrect progression is apt to occur in the Third Species?.....  
.....
9. Give three rules regarding the treatment of the Fourth Species.....  
.....  
.....
10. What is the Fifth Species called?.....  
.....  
.....
11. Do you understand the principles of writing Counterpoint?.....  
.....

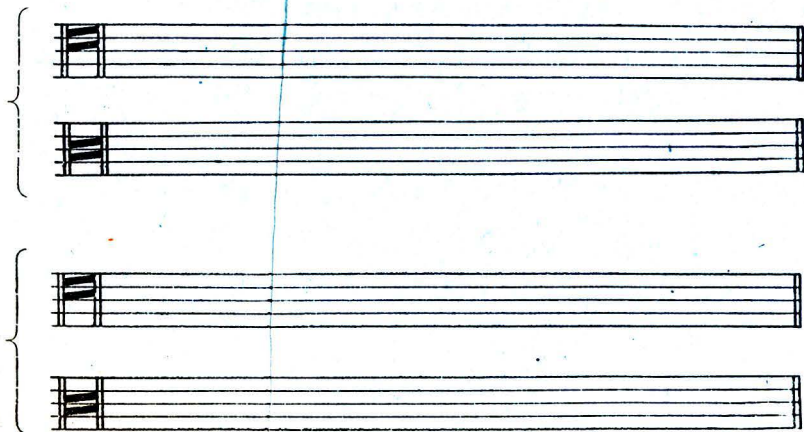
12. Taking the Canto Fermo given at the close of the lesson as your subject, add a Counterpoint to it in the First and Second Species.....



13. Take the same subject and transpose it into the key of D, using it as a bass, and write a Counterpoint above it in the Second and Third Species.....

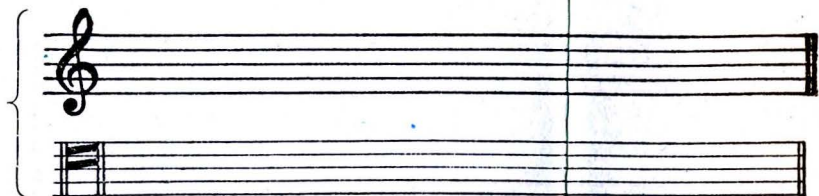


14. Write Illustration No. 17 in the alto and tenor clefs. *NOTE: The Soprano part is to be written in the Tenor Clef, the Bass in the Alto Clef.*





15. Take the Canto Fermo of Exercise No. 1; write it in the tenor clef and add a Counterpoint above it in the soprano clef, using the Second Species.....



16. Add Counterpoint in the Fifth Species to Exercise No. 1, writing it above or below the Canto Fermo.....



# SIEGEL - MYERS

## Correspondence School of Music

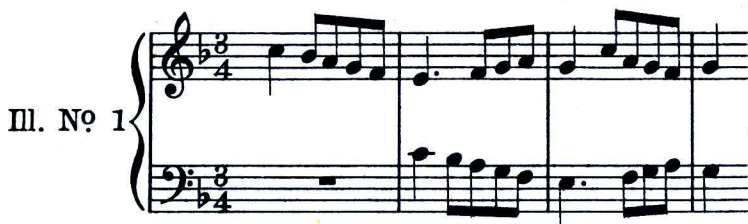
### Chicago, Ill.

## Harmony Lesson N<sup>o</sup> 90

Composed and Edited by  
DANIEL PROTHEROE

### CANON

In studying the works of various composers, you occasionally come across Imitations, or, passages in which some of the parts imitate one another, by taking up exactly the same notes. Observe how in Illustration N<sup>o</sup> 1 the two parts are exactly the same.



A strict, or identical imitation of this kind is called a Canon. It is the most regular species of imitation. The melody of one part is imitated in another part, interval for interval without deviation.

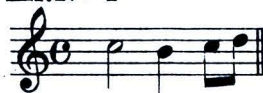
The old-fashioned "rounds" are written in Canon form. Probably you have sung and heard the old round, very popular at one time, "Scotland's Burning," where one part follows another, in a kind of musical "follow the leader."

There are several styles of Canon. Illustration N<sup>o</sup> 1 is called "Canon two in one, at the octave." By this we mean that the two parts are at an interval of an octave. By means of a coda, a Canon can be brought to a close. The old rounds were "circular," as you can infer from their name, and could be kept up indefinitely. It is a very interesting fact that the second part makes a sort of contrapuntal accompaniment to the first, although having the same notes.

This sequence of ideas is followed in each succeeding measure. Keep in mind the melody of the second part, when writing the following measure of the first part, so that they agree, harmonically and melodically, with the melody of the second voice in that measure.

Make the rhythm of the counterpoint as varied as possible. Avoid, as far as you can, the use of note against note; and answer half note with a quarter or eighth note, so that the interest of the various parts can be kept up.

The following Canons are to be continued and worked out in the accompanying examination paper. They should be extended the number of measures indicated in the questions, each closing with proper cadence in the last measure.

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



**CHICAGO, ILLINOIS**

**EXAMINATION PAPER No. 90**

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

**Write name and number plainly**

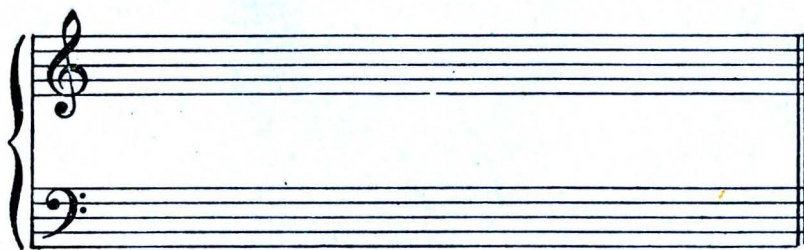
1. What is a Canon?.....

2. Explain the formation of the Canon.....

3. Write one measure which you can use as the basis of a Canon.....

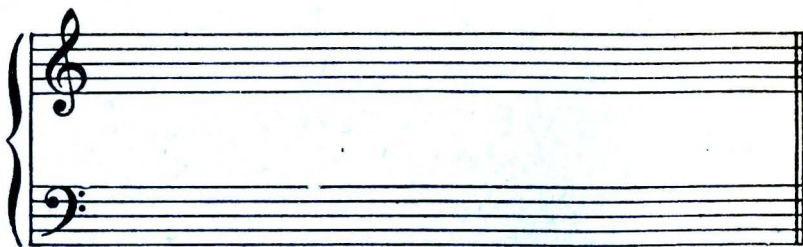


4. Add to this a second and a third measure which may be combined with the first in a three-measure Canon for two voices.....



5. What is a Canon two in one, at the octave?.....

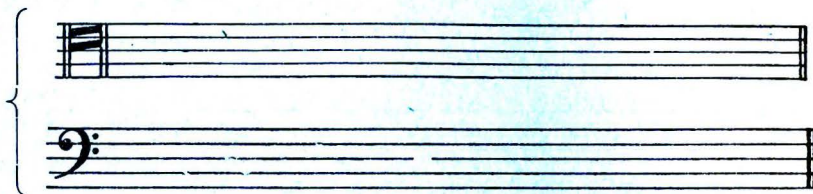
6. Write the Canon which you gave in answer to Question No. 4 in this form.....



7. Use this melody also in writing a Canon two in one, at the fifth below.....



8. Write this Canon two in one at the fifth above, starting the Canon in the bass voice and writing the second part in the tenor clef.....



9. Write Illustration No. 2 in the key of B flat major.....



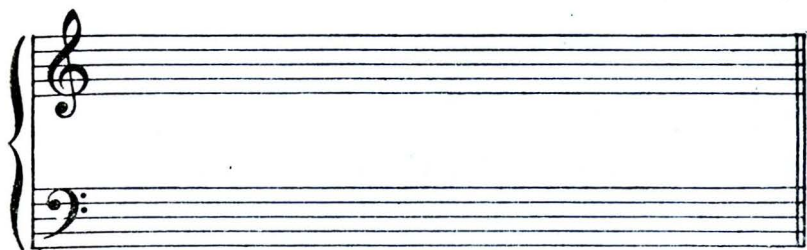
10. Give three rules to be followed in writing a Canon.....

.....

.....

.....

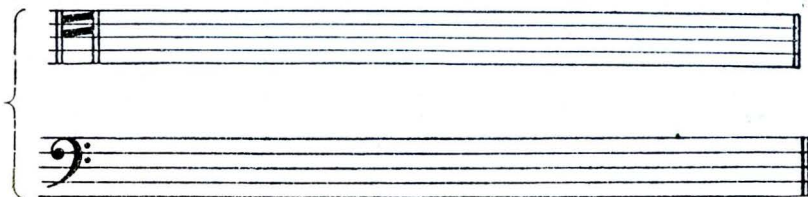
11. Work out Exercise No. 1 as a Canon two in one at the octave above, extending the form to four measures and close with a cadence.....



12. Work out Exercise No. 2 as a Canon two in one, at the fifth below, extending the form to six measures. Close with a cadence.....



13. Work out Exercise No. 3 as a Canon two in one at the fifth above, writing the upper voices in the tenor clef. Extend this to four measures closing with a cadence.....





14. Use Exercise No. 4 as the theme for a two-voice Canon between soprano and alto parts. Extend this to eight measures with the last two measures as a cadence. In answering this question, you may use any one of the forms explained in the lesson . . . . .



15. Do you understand and have you mastered all the lessons you have had so far from us? . . . . .

16. If not give in the space below, the subject and number of lessons with which you now have difficulty, stating definitely what the trouble is, so that we may offer any help or suggestion, and *give you special review work* . . . . .
- . . . . .
- . . . . .
- . . . . .

17. If you are satisfied with your progress and understand everything you have had so far, the above review is unnecessary and the diploma will be issued to you at the completion of the Course. If this is the case, please give the exact name that you want on your diploma . . . . .
- . . . . .
- . . . . .
- . . . . .

# SIEGEL-MYERS

## Correspondence School of Music

### Chicago, Ill.

1

## Harmony Lesson No 91

Composed and Edited by  
DANIEL PROTHEROE

### FUGUE

Following the exposition given of Counterpoint and Canon, we shall now take up the study of Fugue. This form, while canonic in some respects, gives more complete and exhaustive opportunities for the display of ingenuity in contrapuntal devices.

"A Fugue is a musical composition developed according to certain rules of imitation, from a short theme or phrase called the subject" (Higgs).

This subject can be given to two, three, four or more parts. In Illustration No 1, you have an example of a Fugue for four voices, taken from the chorus, "And with His Stripes," in Handel's Messiah.

III. No 1

HANDEL

The subject of a Fugue must be of a very definite type, and full of character. If the student will study the illustration already given, he will notice the strength, independence and virility of the subject. It must at once arrest attention, and so be heard clearly through all the mazes of contrapuntal writing. It is announced in one part, and at the end of two or more measures, an answer to it is given; so that we have Subject and Answer as the two component parts. In vocal Fugues, if the subject is given out by the soprano, the answer is generally made by the alto; if the bass introduces the theme, it is answered by the tenor.

In Illustration No 1, you will find that the theme is given first by the soprano, then answered in the third measure by the alto; in the sixth measure the tenor gives the theme, followed by the bass in the tenth measure. It is an interesting fact that this theme has also been used by Bach and other composers.

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes indicating a faster pace. The piece concludes with a double bar line and a sharp sign indicating the end of the key signature.



## Siegel-Myers Correspondence School of Music

## CHICAGO, ILLINOIS

**A Course of Harmony Lessons by**  
**ADOLPH ROSENBECKER and**  
**DANIEL PROTHEROE**

**EXAMINATION PAPER No. 91**

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

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

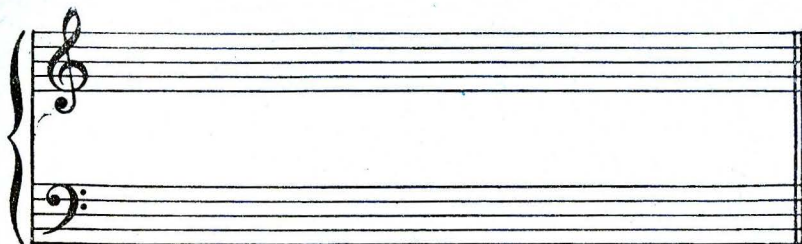
**Write name and number plainly**

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

1. What is a Fugue? .....

2. What are the characteristics of a Fugue? .....

3. Transpose Illustration No. 1, one tone higher .....



4. In vocal Fugues give the order in which the parts follow one another .....

.....

.....

5. How is the subject answered? .....

.....

.....

6. (a) How many kinds of answers are there? .....

.....

.....

- (b) Explain each kind clearly and fully .....

.....

.....

.....

.....

.....

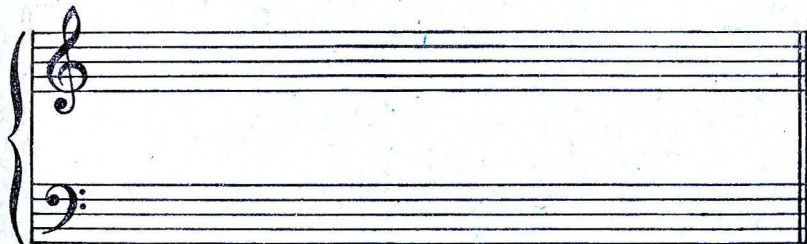
.....

7. When there is a modulation, what kind of an answer is used?.....

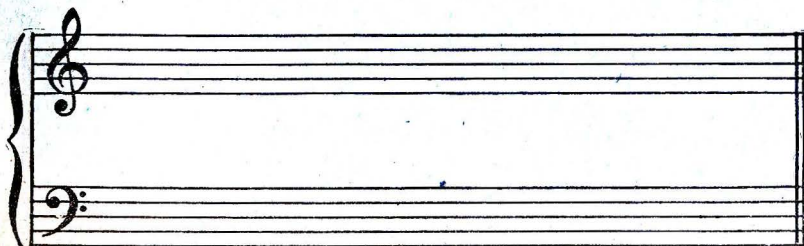
8. If the subject commences on either second, third, sixth or seventh of the the scale what  
kind of answer is used?.....

9. In Illustrations Nos. 1, 2, 3 and 4 which are the real answers and which are the tonal  
answers?.....

10. Give the correct answer to Exercise No. 1.....

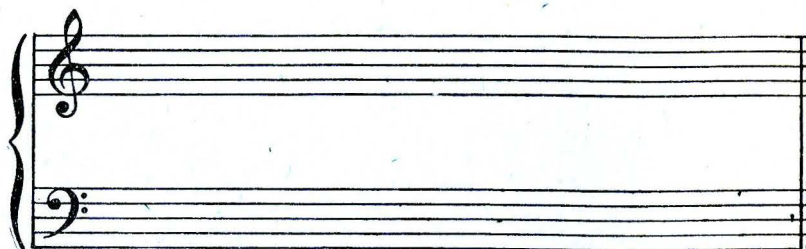


11. Give the correct answer to Exercise No. 2.....

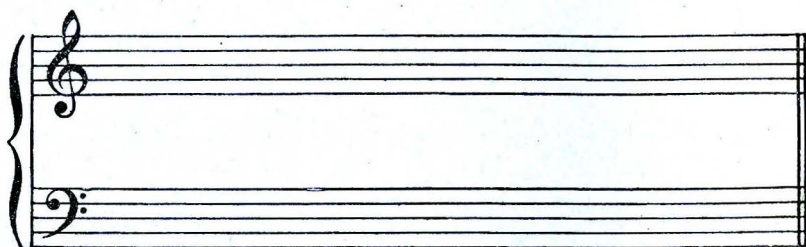




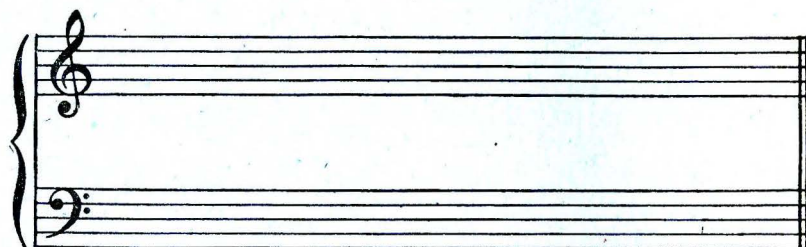
12. Give the correct answer to Exercise No. 3.....



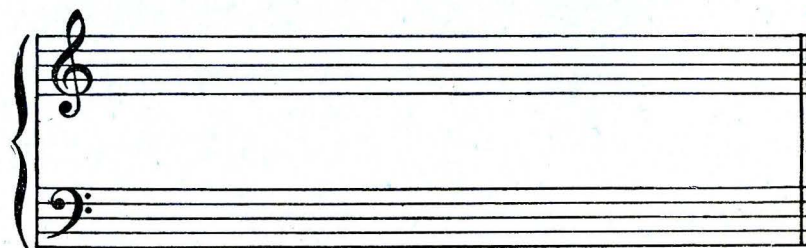
13. Give the correct answer to Exercise No. 4.....



14. Give the correct answer to Exercise No. 5.....



15. Give the correct answer to Exercise No. 6.....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

1

## Harmony Lesson No 92

Composed and Edited by  
DANIEL PROTHEROE

### FUGUE (continued)

In Lesson No 91, you were taught how to recognize and treat the different answers to a fugal subject. If you will refer to Illustration No 1 of that lesson, you will notice that the part which first gave out the subject continued, while the answer was introduced by another voice. This "filling in" is called the Counter-subject. Thus, you will see that there are other parts in a Fugue besides the subject and answer. We have the Counter-subject, Episode and Stretto. We will first consider the Counter-subject.

The term can be used in two ways. In the first form, the subject and counter-subject enter simultaneously at the beginning of a Fugue, as shown in Illustrations Nos. 1 and 2.

III. No 1

PROTHEROE

III. No 2

HANDEL

Illustration No 1 is an instrumental Fugue taken from the author's String Quartette, while Illustration No 2 is taken from the well known chorus, "We never will bow down," from Handel's oratorio, "Judas Maccabæus"

By analyzing these illustrations you will find that the counter-subject is contrived in double count point, and can be used above or below the subject.

In the second form, the counter-subject is employed in the same part as that of the subject, giving an accompaniment to the answer; this form was referred to in the beginning of this lesson, and is exemplified in Illustration No 3, taken from the oratorio of "The Creation."

## III. No 3

HANDEL

Subject

Answer

Counter-subject

etc.

You will observe that the counter-subject is practically a contrapuntal accompaniment to the principal theme. In this, you have a practical way of demonstrating the varied beauties of the florid or fifth species of counterpoint. Follow the examples given here by contriving your counterpoint, so that the counter-subject can be used above or below the subject. You will find double counterpoint at the octave very useful for this purpose.

Occasionally you will find that at the close of a fugal subject, there are a few notes added to the subject, before the entry of the counter-subject. This is called a Codetta. See Illustration No 4.

## III. No 4

OUSELEY

Subject

Codetta

Counter-subject

Answer

We can make use of small "figures" or rhythmical suggestions from the subject, in order to give variety to the fugal development, and also for modulation. These figures are called Episodes. As an example, take the first measure of the counter-subject of Illustration No 2, and you will find that it can be used in various ways. Illustration No 6 gives you an example of an Episode, derived from a figure employed in Illustration No 5.

## III. No 5

PROTHEROE

Tenor

Subject

Bass

etc.



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

Notice how, in Illustration N<sup>o</sup> 6, the figure in the third measure of the subject is used; it not only gives variety, but is also an effective bridge in modulating into E minor.

The place for the first episode is after the Exposition, that is, after the subject has been heard in all the parts. The student is recommended at this point, to study the Fugue in C minor (N<sup>o</sup> 2, Volume 1 of Bach's Forty-eight Preludes and Fugues), as it is a notable example of an episode made upon a part of the subject.

Following the episode we have the Stretto. The term is derived from the Latin verb "*Stringere*"—"to draw close." Toward the end of a Fugue, the subject and answer follow one another at a shortened interval of time; as, for instance, in Illustration N<sup>o</sup> 3, where the answer is given after two measures. In the Fugue from which this illustration is taken, there is introduced a stretto which brings the answer at the interval of only one beat after the subject, thereby enabling the four parts to enter with the theme and answer, in one measure. See Illustration N<sup>o</sup> 7.

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

HAYDN



Another notable example of a stretto is found in the Fugue of the well known "Amen Chorus" in Handel's Messiah.

To prepare a stretto you have to be careful in the designing of your fugal subject. In the stretto the answer may lead while the subject replies. An example of this rule is shown in Illustration N<sup>o</sup> 7, where the soprano leads on the tonic, while the subject, as shown in Illustration N<sup>o</sup> 3, starts on the fifth.

A Stretto is often built upon a pedal point. See Illustration N<sup>o</sup> 8.

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

HAYDN



Two or more of these "drawing closer" sections are common in Fugues, the second entering at a closer interval than the first. A point of importance is the entry of the "working out" or development of the theme. As noted in the previous lesson, the order of the parts in a four-voice Fugue requires that if the subject is given to the bass, it should be answered by the tenor, and if the subject is in one of the middle voices, it can be answered by one of the voices above or below. For example, if the alto gives out the theme, it is generally answered by the soprano, while if the subject is in the tenor, it can be replied to by the alto or bass.

In the writing of Fugues, modulation, as a rule, is confined to the related keys. Cherubini, in his treatise on Counterpoint, gives the following table of the best keys into which to modulate in the development of a Fugue in the major key.

1. Into the Dominant (Major).
2. Into the Sub-median (Minor mode, relative minor of principal key).
3. Into the Sub-dominant (Major).
4. Into the Super-tonic (Minor).
5. Into the Mediant (Minor).
6. Into the Dominant
7. Into the Principal key to close.

The best mode of procedure for a Fugue in the minor key is:

1. Into the Mediant (Major).
2. Into the Dominant (Minor).
3. Into the Sub-median (Major).
4. Into the Sub-dominant (Minor).
5. Into the Seventh (Major)
6. Into the Principal key.

Following these instructions you should write your own fugal subjects, at first confining yourself to Fugues in two parts; as the subject is mastered write them in three and four parts. First of all, design your subject so that it is characteristic, and can develop material for a stretto. Second, make the counter-subject as interesting as possible, and always write it in double counterpoint. Third, in your "working-out," develop episodes, based on some part of the subject or counter-subject. Fourth, work out your strettos in such a way that the second one will be at a closer interval than the first one. In conclusion, study the various Fugues of the old masters, carefully noting their various characteristics, and the manner of treating the different parts of which they are composed.

In working out these exercises in the accompanying examination paper, you will write the first one for soprano and bass, and the second one for alto and tenor.

#### Ex. No 1



#### Ex. No 2



## Siegel-Myers Correspondence School of Music

**CHICAGO, ILLINOIS**

**A Course of Harmony Lessons by**  
**ADOLPH ROSENBECKER and**  
**DANIEL PROTHEROE**

**EXAMINATION PAPER No. 92**

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

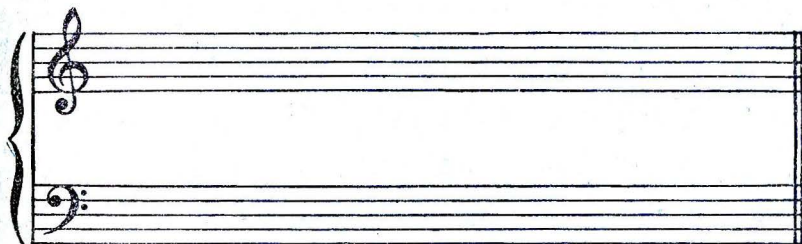
Town.....State.....Percentage.....

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. Give the different parts of a Fugue in the order in which they are used.....

2. Invert Illustration No. 2, writing the Counter-subject an octave higher. Put both in the treble cleff.



3. Define the two ways in which the term Counter-subject is employed.....

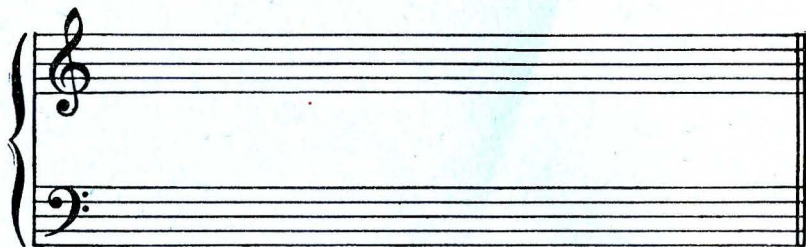


4. What kind of answer is that given in Illustration No. 3.....

5. What is the name given to the few notes sometimes found at the close of a subject,  
before the entrance of the answer?.....

6. What is an Episode? .....

7. Transpose Illustration No. 5 into the key of F.....



8. Where is the best place for the Episode to be introduced?

9. What is the meaning of the term Stretto?.....

10. In a Stretto does the order of entry, the giving out of subject and answer, differ from that of the original entry?.....

.....

.....

11. Give a summary of the best keys into which to modulate, in the writing of a major and a minor Fugue .....

MAJOR

MINOR

.....

.....

.....

.....

.....

.....

.....

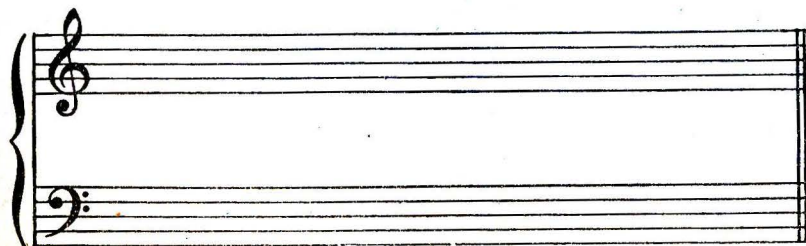
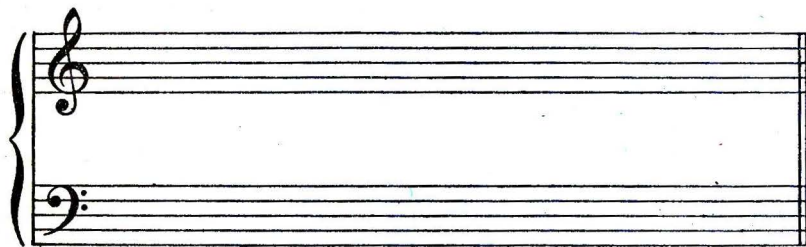
.....

.....

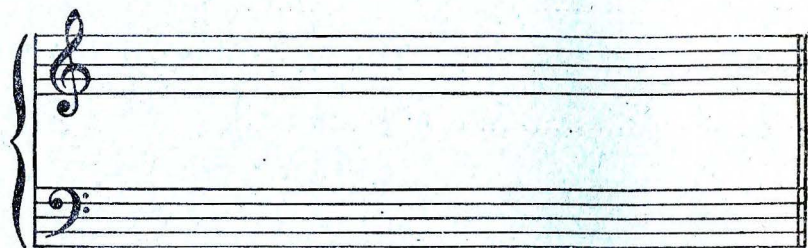
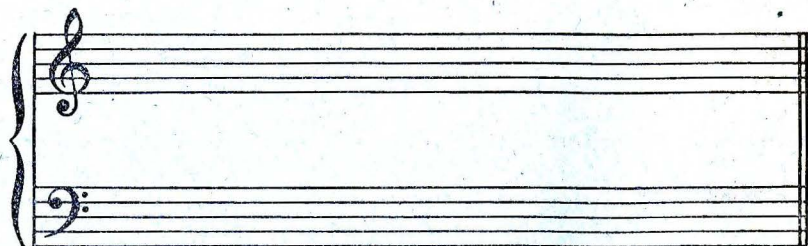
.....

12. Work out Exercise No. 1 in two parts, making the answer come in the soprano part.

Continue the exposition for eight measures.....



Work out an exposition of Exercise No. 2 for eight measures .....





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 93

Composed and Edited by  
DANIEL PROTHEROE

### FORM IN COMPOSITION

In the previous lessons of this course, the student has been taught the theoretical part of Harmony, Counterpoint, etc., studying, through these subjects, the material of which compositions are made. Referring to the many illustrations given throughout the course, you have doubtless observed that there was always a plan in mind in writing them. This plan can be spoken of as Form. Music is expression, and portrays different feelings and emotions. This gift of expression is used sometimes to picture historical episodes, as, for example, the third symphony of Beethoven, which is called the Eroica, and which, it is said, was inspired by the personality and wonderful military achievements of the great Napoleon. At other times, music will take the form of expressing in tones, certain moods and feelings found in words. So that in all musical works there must be Form, and through the Form a distinct and clear exposition of the musical thought.

The question will naturally arise "What is musical form?" Prout expresses it as "Melody, tonality, rhythm and proportion. To these, in larger works and in most smaller, must be added modulation and development."

So, in our study of the subject, let us first discuss the first division, Melody. Someone has said that Melody is a succession of tones, but that is hardly definite enough. Illustration No 1 is a succession of tones, but no one would think for a moment of calling it a melody. So it is evident that we must have a continuous and even sequence or arrangement of tones, each tone possessing a certain relation to its neighbor, and to the key in which the melody is written.

#### Ill. No 1



Rhythm is defined by Webster as "In the widest sense, a dividing of time into short portions by a regular succession of motions, impulses, sounds, etc., producing an agreeable effect, as in music, the dance, or the like." It is a fundamental consideration in composition.

### III. No 2

PROTHEROE



### III. No 3

WELSH MELODY



Illustration No 2 you will recognize at once as having a waltz rhythm, while Illustration No 3 is a march, that stirring old war-song, "The March of the Men of Harlech".

In your melodies, be sure that your rhythm is well marked. In order to further illustrate and explain rhythm, and the various effects that can be wrought through changing it, let us analyze the first half of our National Anthem, "My Country 'Tis of Thee."

### III. No 4



Here we have the triple rhythm. But suppose we wished to march to this tune. It would be impossible to do so with three beats to a measure, so we change it as shown in Illustration No 5. Note the difference.

### III. No 5



So, from a comparison of the last two illustrations, you will notice how important a part rhythm plays in the making of melodies.

Make your melodies as smooth and flowing as possible, avoiding any large skips, or difficult and unsingable intervals.

Correct accent should be considered very carefully in the setting of words to music. Avoid accenting the syllables that should not be accented. For instance, take the words "The Lord is my Shepherd" as an example. You would not place "The" on the accented beat of the measure. If you were to write a musical phrase upon those words, in quadruple time, you would have the rhythm of the phrase as shown in Illustration No. 6.

### III. No. 6



Here the principal words "Lord" and "Shepherd" are given their proper accented place.

If you were asked to write a series of melodies on a short stanza you would wish to know how to go about it. To illustrate this, therefore, we will take a very popular and well-known rhyme and see how we can have the accent properly placed, and a variety of rhythm as well. Everyone is familiar with the following:

"Jack and Jill went up the hill,  
To fetch a pail of water:  
Jack fell down, and broke his crown,  
And Jill came tumbling after."



First of all, decide upon your rhythm. A practical way of doing this, provided, to be sure, that a melody does not suggest itself at once from the jingle and swing of the text, is to write out the rhythm in various ways on a single note, as shown in Illustration No 7.

III. No 7

Jack and Jill went up the hill, To fetch a pail of wa-ter.

Jack and Jill went up the hill, To fetch a pail of wa - ter.

Jack and Jill went up the hill, To fetch a pail of wa-ter.

After deciding upon your rhythm, choose your key. While establishing your key-tonality clearly, still make it full of variety. Write in such a way that the melody is within easy vocal compass so that it lies in the best part of the voice. Composers often make the mistake of writing so that the extreme notes of the voice are used too often. They take it for granted that, because a soprano or tenor can sing up to an A or B, they can do so as often as they please. So they place many of these high notes in a single song, which is very wearing and tiresome to the singer; besides, it does away with the possibility of singing those notes effectively in the climaxes. The human voice is the most delicate of all instruments, and should be handled with the greatest care. Therefore, the extreme notes should be used very sparingly.

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

Ex. No 1

Ex. No 2

# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A Course of Harmony Lessons by

EXAMINATION PAPER No. 93

ADOLPH ROSENBECKER and

DANIEL PROTHEROE

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

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

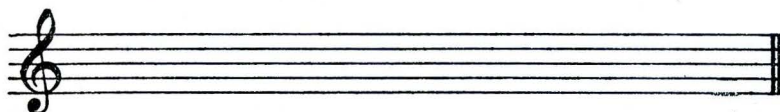
Write name and number plainly

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

1. What is Form in music?.....

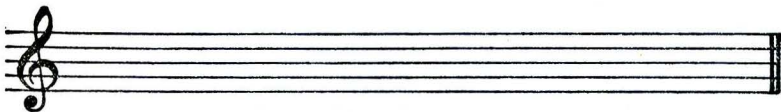
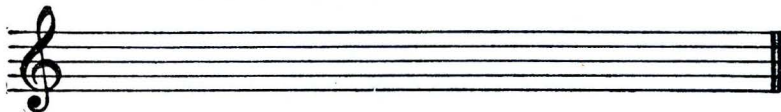
2. Why is the definition of Melody which calls it as "a succession of tones" inadequate?.....

3. Give an example of a succession of tones which would not be considered a melody.



4. Define Rhythm .....

5. Write a melody of eight measures in 3/4 time, taking Illustration No. 2 as an example.

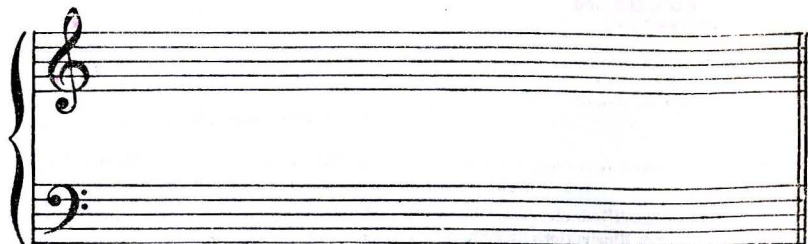


6. Mark the accented syllables in the following lines:

"How dear to my heart are the scenes of my childhood

When fond recollections present them to view."

7. Write the scale of G in its ascending and descending form as a melody, and harmonize it. Be sure to write the melody with a good rhythm.....



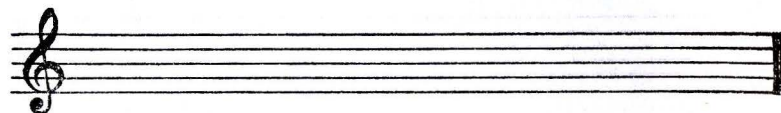
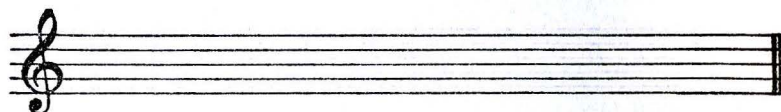
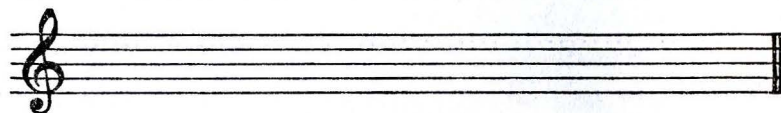
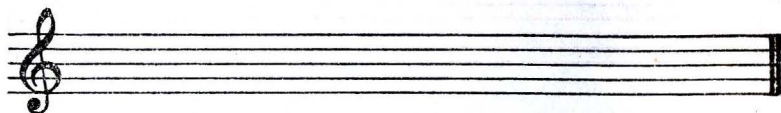
8. Why should extremely high or low notes be avoided in writing for the voice?.....

.....

.....

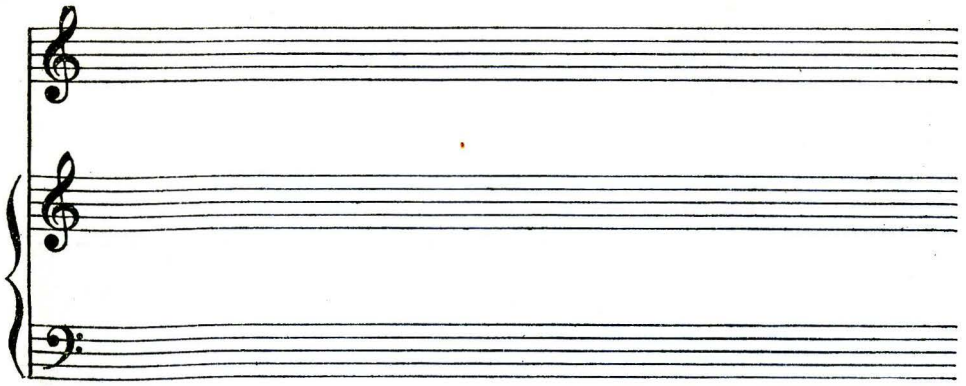
9. Study the following stanza and write out two rhythms each, to any two of the lines, according to Illustration No. 7:

"Sometimes I look and see the moon  
As big as any big balloon;  
And then again it seems to me  
That only half a moon I see."



10. Write a melody upon the words "Jack and Jill," as given in the Lesson, taking your choice of rhythm from one of those contained in Illustration No. 7. Add to this melody a simple accompaniment. In writing this exercise, refer to Lessons Nos. 59, 60 and 68 for suggestions as to the form of the accompaniment.....

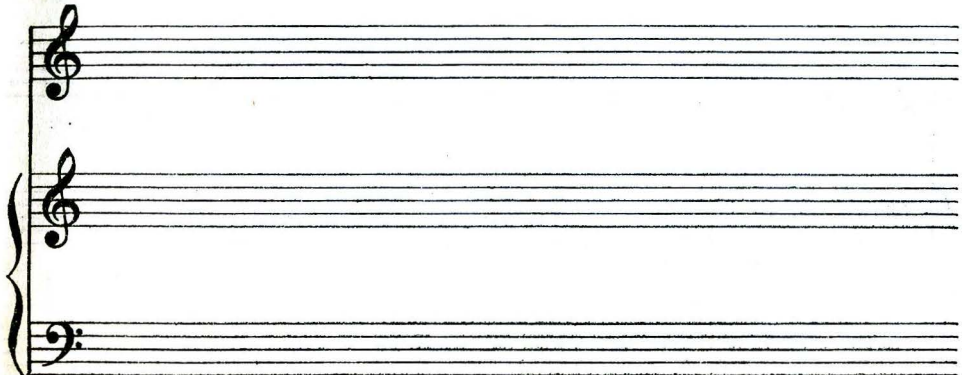




11. Continue Exercise No. 1, making it into a melody of eight measures.....

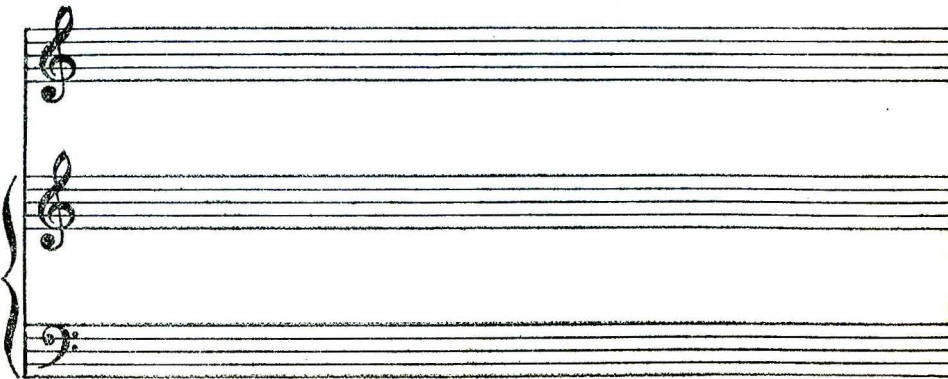
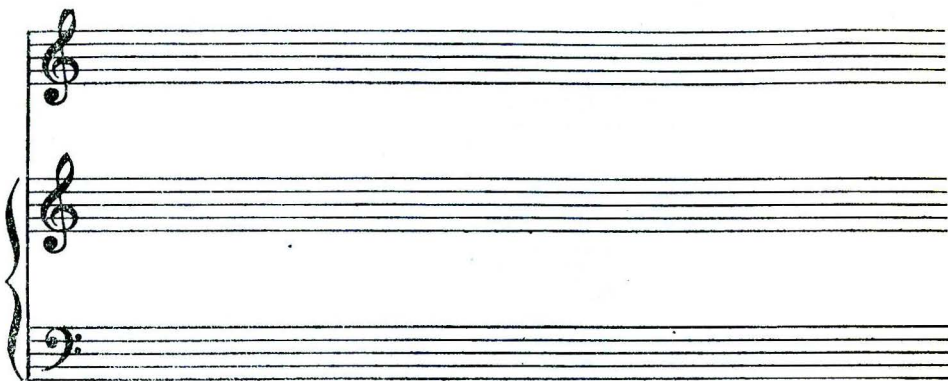


12. Take the same melody and arrange it with a simple accompaniment for the piano, following the suggestions given in Question No. 10.....





13. Continue Exercise No. 2, making it into a melody of eight measures. Write a simple accompaniment to the same.....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 94

Composed and Edited by  
DANIEL PROTHEROE

### FORM IN COMPOSITION (continued)

Continuing our study of Form in composition, let us take up the subject of Song-writing. In a sense, this is one of the simplest forms, as shown in thousands of folk songs of the different nationalities. Many of these have great beauty and charm, and are perfectly balanced in Form. The expression in them can be most varied, for we have folk songs full of tender loveliness, as love songs; brimful of patriotic fire, in war songs, or quaint and humorous in their depiction of village and country life.

For example, observe the pathos and depth of the folk song given in Illustration No 1,  
Ill. No 1

*Andante Espress*

OLD WELSH

"All my pow'r's wi-ther, Death presses me hard, Bear my harp hi-ther," said

and compare with it the quaintness and jocular quality displayed in Illustration No 2.

Ill. No 2

OLD WELSH

Oh, say have you met with my Dol-ly, A-stray through yon din-gle of hol-ly?

Observe how these phrases are worked out. In Illustration No 1, the first two measures are answered, as it were, by the third and fourth measures. In Illustration No 2 notice how naturally the second line repeats the music of the first line.

The principal requirements of the Song-form are a definite and agreeable striking rhythm, a firm tonality, and a melodious flow of tone that will make the music not only expressive of the words to which it is set, but of striking melodic charm and beauty. Study some of the simplest songs of Schubert, such as "Hark, Hark the Lark," "Who is Sylvia," and his ever beautiful "Serenade," and observe how these requirements have been more than fulfilled in the works of the immortal song-writer. One writer has said "A really good song must find an echo in the heart; it must vibrate in our innermost feelings; it must move us involuntarily to repeat ourselves."



First of all, study the musical atmosphere of the text: make it expressive of the mood. Play over Illustration No 3 from the song, "The Night is Still", and note how the mystic feeling of night is expressed in the opening chords.



In writing a song of three verses, or even two, plan your composition in such a way that you will have three movements, the first and last commencing in the same way, with the middle movement a striking contrast in rhythm or key to the first and last movements. For example, let us take the well-known words of Longfellow, which have had many musical settings:

"Goodnight, beloved, I come to watch o'er thee,  
To be near thee, alone is peace for me.  
Thine eyes are stars of morning,  
Thy lips are crimson flowers.  
Goodnight, while I count the weary hours."

This, as you will observe, is a serenade, and should partake of that lightness and deftness of touch which characterizes a love song of this kind.

Three movements can be worked out on this text, as shown in Illustration No 4, which is from a setting of these words by the author.

III. No 4 PROTHEROE.

a

Good-night, good-night, be-loved\_, I come to watch o'er thee \_

b

Thine eyes are stars of morn-ing, Thy lips are crim-son flow'rs\_

c

Good - night \_\_\_, good-night, goodnight, be-loved\_, I come to watch o'er

From Illustration No 4 you will see that the composer uses three movements, the first and last being in the key of G, while the middle movement is in B minor, the relative minor of the dominant key.

In the last movement, work out your theme with a little more elaboration in order to make a fitting close to your song. Make your modulations and harmonic setting varied, always keeping in mind the appropriateness of the musical expression of the poetic idea.

Also notice particularly how a change of one note will alter the "color" of a word. Compare Illustrations Nos. 5 and 6.



Suppose, for example, that the C sharp in the second measure were to be changed into C natural.



What a change in expression it would create! In the same way, instead of C natural on the word "sorrows," if you were to have C sharp, the effect would at once be spoiled, and there would be no "sorrow" in the tone.

It would be unwise to set any limit to the number of measures in a song; but be sure that you do not write too long a song. It is far better to write too few measures than too many.

The melody and rhythm for the words will doubtless suggest itself readily, and you should use such harmonies as your musical feeling and knowledge gained from these lessons, indicate.

In writing the accompaniments, you can use forms already familiar to you through Lessons Nos. 59, 60 and 68, or those which you have learned in studying other compositions.

Constant study and comparison of the works of the great masters, both classic and modern, is most essential to equip yourself as a composer.

In the charmingly beautiful "Cradle Song" of Brahms, you will find that the vocal part only contains sixteen measures, and some of them repeated. For your study, you will find one verse of this song given as Illustration No 7. Notice the extreme simplicity of the accompaniment and its perfect setting of the poetical idea contained in the words.

*To B. F. in Vienna*

## CRADLE SONG

(WIEGENLIED)

(Published in 1868)

(Original key *E♭*)

Karl Simrock (1802 - 1876)

Translated by Arthur Westbrook

Johannes Brahms, Op. 49, No 7

III. No 7

With gentle motion

Lul-la-by, and good night! With ro-ses be

dight, Creep in-to thy bed, There pil-low thy

head. If God will, thou shalt wake when the morn-ing doth

break, If God will, thou shalt wake when the morn-ing doth break.



**Siegel-Myers Correspondence School of Music**

**CHICAGO, ILLINOIS**

## A Course of Harmony Lessons by

ADOLPH ROSENBECKER and

DANIEL PROTHEROE

**EXAMINATION PAPER No. 94**

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

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

**Write name and number plainly**

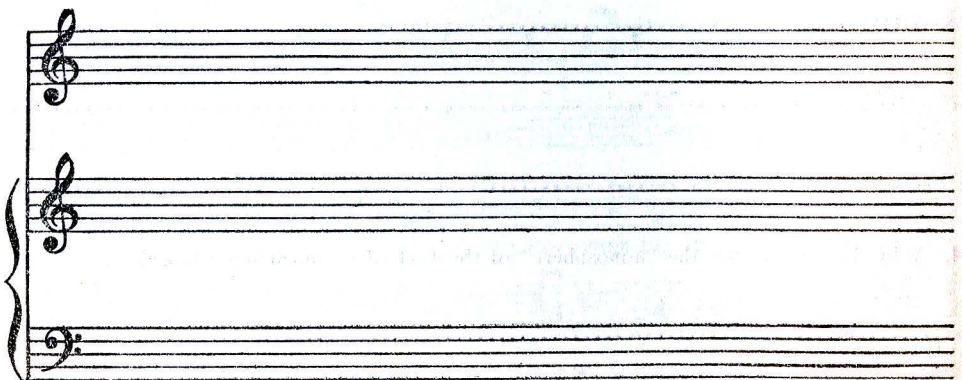
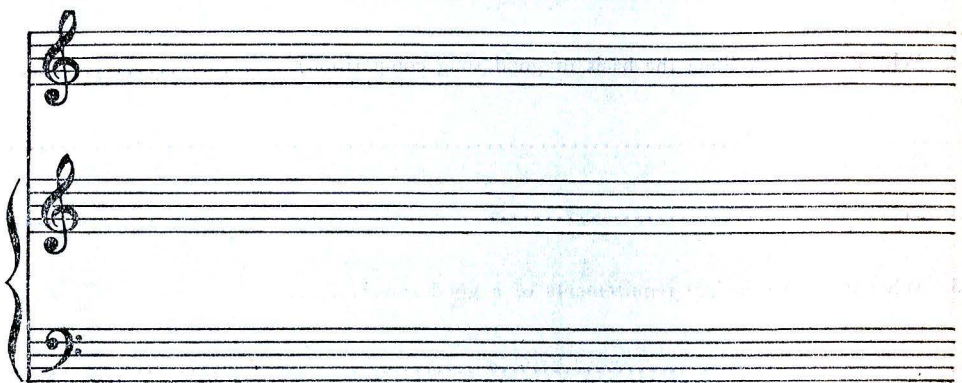
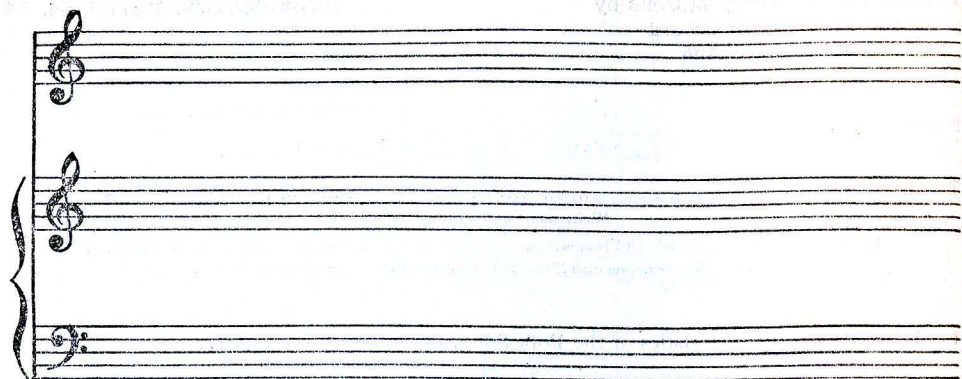
**Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.**

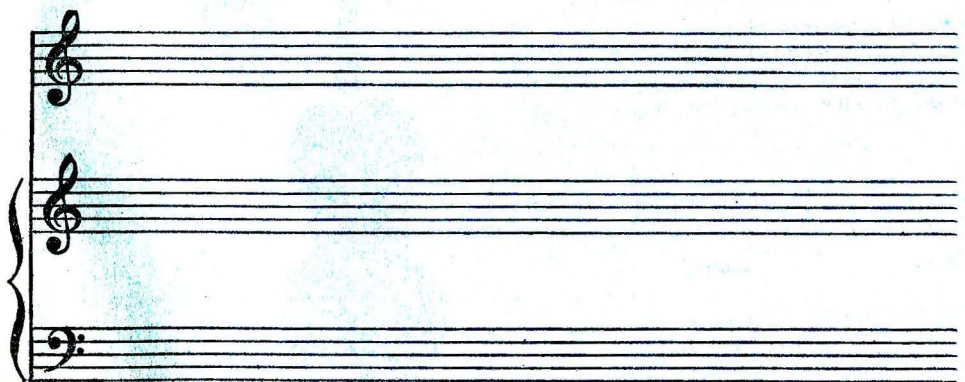
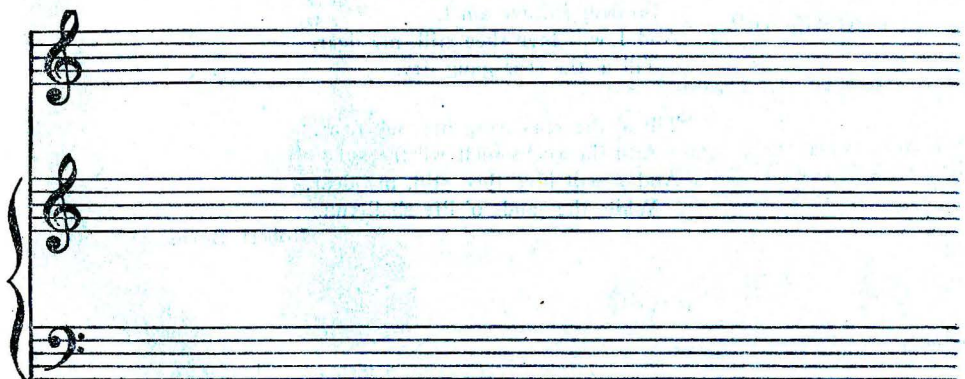
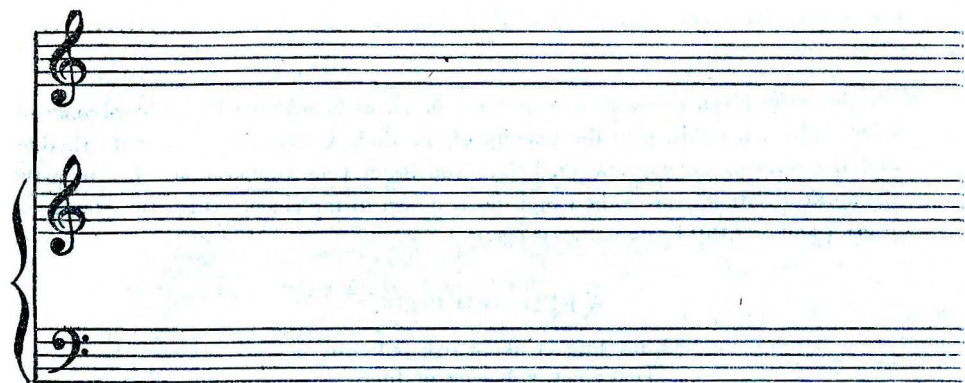
What are the characteristics of the Folk Song, or song of the people?.....

7. Why is the Folk Song the basis of good song composition?.....

1. What are the principal requirements of a good song?.....

Why do we consider the "atmosphere" of the text of so much importance?.....







5. In answering Question No. 6 did you write the song without reference to the piano?
- .....

6. Write the poem given below as a song for soprano or contralto with piano accompaniment. (In doing this, plan the tonality of the three verses, the appropriate rhythm, and the form of accompaniment, before you begin your composition. Try to make the musical setting express the exquisite sentiment of the poem. Use the staves on pages 2 and 3 of this examination paper.)

A RED, RED ROSE.

O, my luve is like a red, red rose,  
That's newly sprung in June.  
O, my luve is like the melodie,  
That's sweetly play'd in tune.

As fair art thou, my bonie lass,  
So deep in luve am I,  
And I will luve thee still, my dear,  
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,  
And the rocks melt wi' the sun!  
And I will luve thee still, my dear,  
While the sands o' life shall run.

—Robert Burns.

# SIEGEL-MYERS

## Correspondence School of Music

Chicago, Ill.

**Supplement**  
To Harmony Lessons Nos. 95 to 100

Composed and Edited by  
**DANIEL PROTHEROE**

This Supplement is for the purpose of making the student acquainted with the appearance, foreign name (German, French and Italian), range and, where necessary, the construction of the various instruments treated in Harmony Lessons Nos. 95 to 100.

You should take advantage of every opportunity to become familiar with the sound and technic of each instrument, and should never miss an occasion of listening to an orchestra, whether large or small. It is also profitable to listen to orchestral and band music on the phonograph. By careful study and observation you can become proficient in writing effectively for the instruments of the orchestra.



**Fig. 1—The Violin** (vī-ō-līn')

### The Strings

(*Ger. Violine; Fr. Violon; It. Violino; Ab. Vio.*)

The Violin is the soprano of the String group. It has four strings tuned a fifth apart. Its compass is:



Strings



Compass



**Fig. 2—The Viola** (vē-ō-lā)

(*Ger. Bratsche; Fr. Alto; It. Viola.*)

The Viola is somewhat larger than the Violin, and is the tenor of the String group. It has four strings tuned a fifth lower than the Violin, and the full compass is:



Strings



Compass

The alto clef is generally used, sometimes also the treble clef. For orchestral playing, do not write higher than C above the treble staff.



**Fig. 3—The Violoncello** (vēō-lōn-chēl-lō)

(*Ger. Violoncell; Fr. Violoncelle;*  
*Ab. 'Cello.*)

The Violoncello, sometimes called the "knee violin", is the bass of the String group. It has four strings tuned an octave below those of the Viola. The compass is:



**Strings**



**Compass**

The bass, alto and treble or G, clefs, are all used in writing for the instrument, according to the range of the notes desired.

(*Ger. Kontra-bass; Fr. Contre-basse;*  
*It. Contrabbasso.*)

The Double-bass reinforces the 'Cello as the lowest of the String group. It has four strings tuned a fourth apart, and the compass is:

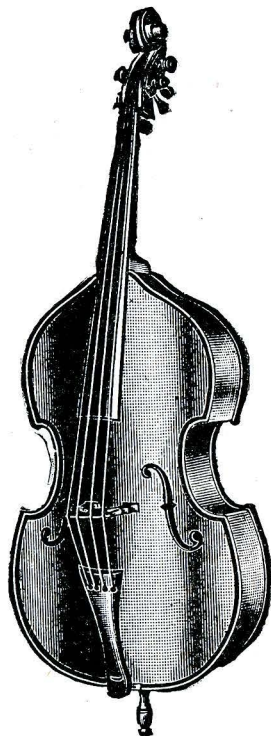


**Strings**



**Compass**

The bass clef only is used and the notes sound one octave lower than written.



**Fig. 4—The Double Bass**

## The Wood-Wind Instruments



**Fig. 5—The Flute**

(*Ger. Flöte; Fr. Flûte; It. Flauto; Ab. Fl.*)

The Flute is the soprano of the Wood-wind instruments, and its sound is made by blowing directly into an opening in the upper end of the tube. All notes for the flute are written in the G clef.



The compass is:





Fig. 6—The Piccolo (pik'-kô-lô)

(*Ger. Oktav-flöte; Fr. Petite Flûte; It. Flauto piccolo.*)

The Piccolo is a small flute, playing all notes an octave higher than the flute.

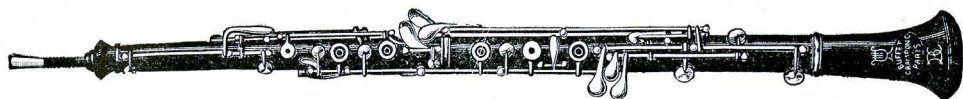


Fig. 7—The Oboe (ô'-boi)

(*Ger. Oboe; Fr. Hautbois; It. Oboe; Plural form, Oboi; Ab. Ob.*)

The Oboe is a double reed instrument. It can be considered the alto of the Wood-wind instruments. The tone is very reedy and penetrating. The music is written in the G clef.

The compass is:

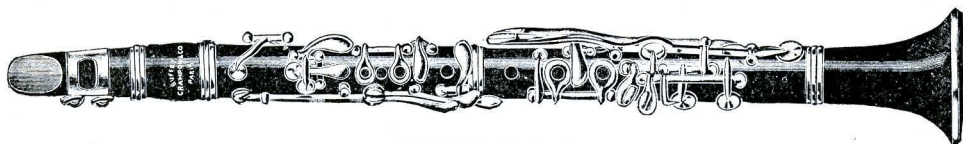


Fig. 8—The Clarinet

(*Ger. Klarinette; Fr. Clarinette; It. Clarinetto; Ab. Cl.*)

The Clarinet is a single reed instrument. It is also a transposing instrument (see Lesson No. 97), and the G clef only is used. The Clarinet can be called the tenor of the Wood-wind choir.

The compass is:

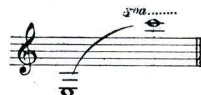


Fig. 9—The Bassoon

(*Ger. Fagott; Fr. Basson; It. Fagotta; Ab. Fag.*)

The Bassoon is a double reed instrument. It can be considered the bass of the Wood-wind choir. Both the bass and G clefs are used in writing for the Bassoon.

The compass is:



## The Brass Instruments

(*Ger. Horn; Fr. Cor; It. Corno.*)

The Horn is one of the most effective of the Brasses. Music for the Horn is always written in the key of C, and the various tones required are made in the Valve or Ventil Horn by the use of valves, each of which controls a different set of tones. The bass and G clefs are both used.

The compass is:



Fig. 10—The Horn



(*Ger. Trompete; Fr. Trompette; It. Tromba.*)

The Trumpet is a small brass instrument with a blaring or brilliant tone. It is not often found in small orchestras, but is generally used in the larger symphony orchestras. The treble clef is used, and its compass is:



Fig. 11—The Trumpet



There are a number of different piston Trumpets: Trumpets in G, G-flat, F, E, E-flat, D, D-flat, C, B, B-flat, A and A-flat. The Trumpets in B-flat and A are called Cornets. Trumpets are transposing instruments; that is to say, the music must be transposed a stated interval in order to sound as indicated. We publish a Transposing Chart, by the aid of which a cornetist can play any trumpet part on his cornet.

(*Ger. Ventil-Kornett; Fr. Cornet a piston.*)

The Cornet is often employed as a substitute for the trumpet in smaller orchestras (see above under "Trumpet"). The treble clef is used, and the compass is:

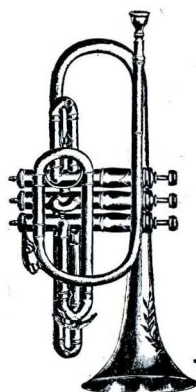
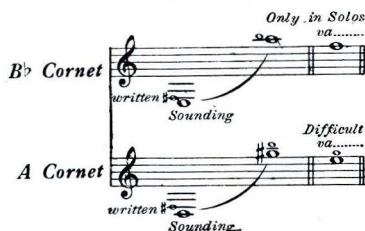


Fig. 12—The Cornet



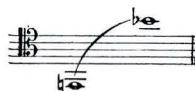
Fig. 13—The Slide Trombone

(*Ger. Posaune; It. and Fr. Trombone; Ab. Tr.*)

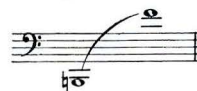
The various pitches of tone are produced upon the Trombone by the lengthening or shortening of its tube or slide. It is a non-transposing instrument. There are three Trombones in general use: The Alto Trombone in E-flat, which uses the alto clef; its compass is



The Tenor Trombone in B-flat, which uses the tenor clef; its compass is:



The Bass Trombone in F, which uses the bass clef; its compass is:



The bass clef is generally used for all three instruments.

## The Instruments of Percussion

(*Ger. Pauke; Fr. Timbale; It. Timpani; Ab. Timp.*)

Kettledrums are made effective by striking on the taut head of vellum. They are generally tuned in two pairs and in perfect fifths. The usual tuning is



but these tones can be adjusted to any note within a fourth. The bass clef is used.



Fig. 14—The Kettle-drum

(*Ger. Grosse Trommel; Fr. Grosse Caisse; It. Gran Cassa.*)

The form of the Bass-drum is indicated in the illustration, being similar to that of the Snare-drum, but much larger. It has no definite tone, the effect being much like a thud. The bass clef is used, and the notation is similar to that of the Kettle-drum.

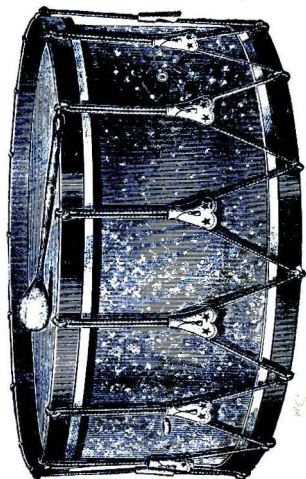


Fig. 15—The Bass-drum

(*Ger. Trommel; Fr. Tambour; It. Tambura*)

The form of the Snare-drum is indicated in the illustration; it is usually about sixteen inches across, and six inches in depth from head to head. The tone is snappy and light in quality. The bass clef is used.



Fig. 16—The Snare-drum

(*Ger. Triangel; Fr. Triangle; It. Triangolo.*)

The Triangle is a small instrument which consists of a steel rod bent in triangular shape, one end being left slightly open. The same tone is always produced, and rhythm only is noted. The score is generally written on one line. If the regular staff is employed, the treble clef is used.

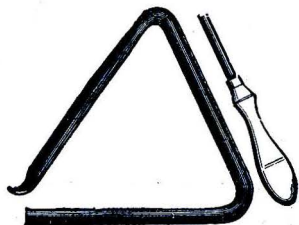


Fig. 17—The Triangle

(*Ger. Becken; Fr. Cymbales; It. Piatti.*)

Cymbals are concave plates of brass or bronze, which are played by striking one against the other. They are used principally to mark the time, and because of their discordant sound the length of the note must be carefully indicated. The notation is the same as for the Bass-drum.

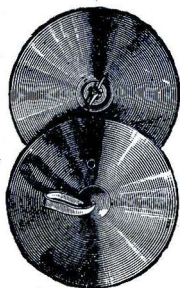


Fig. 18—The Cymbals  
(*sim-bāls*)



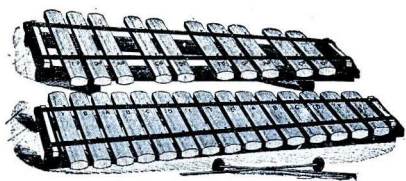


Fig. 19—The Xylophone  
(zìl-ô-fôn)

This instrument consists of a pair of small concave pieces of wood or ivory, which are struck together with the fingers. They have no musical sound, merely a hollow click or rattle.



Fig. 20—Castanets

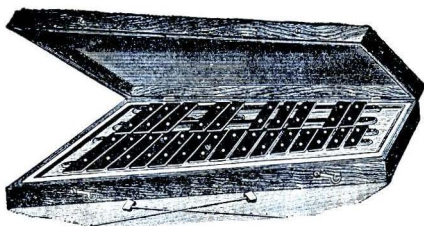


Fig. 21—The Bells

Bells, as used in the orchestra, consist of a series of metal bars, tuned diatonically, with or without chromatic tones. They are played by striking upon them with hammers which have a head of rubber, wood, felt or metal. They produce a brilliant, ringing, metallic tone.

The Glockenspiel is a smaller instrument than the Bells, and produces a smaller effect in the same way



Fig. 22—The Glockenspiel  
(glök ĕn spĕl)

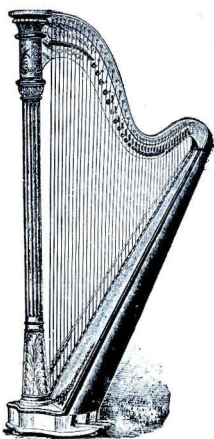


Fig. 23—The Harp

(*Ger. Harfe; Fr. Harpe; It. Arpa.*)

The Harp is a stringed instrument with a three-cornered frame. The strings are grouped by different colors, and the various keys are effected by the use of pedals manipulated by the foot.

The compass is:



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

1

## Harmony Lesson No 95

Composed and Edited by  
DANIEL PROTHEROE

## ORCHESTRATION

### The Strings

("Figures" refer to Illustrations of the instruments in the Supplement to Lessons Nos. 95-100)

After our study of Harmony, Counterpoint, etc., in which we learned how to form and use chords, which are the material for composition, we come now to the larger field of Orchestration. In this we shall learn the compass and characteristics of the various instruments of the modern orchestra, and how to combine them in the body of harmonious tone-coloring.

The modern Orchestra is divided broadly into three groups of instruments: -

- |                         |  |                           |
|-------------------------|--|---------------------------|
| 1 Strings               |  | 3 { Brass Instruments and |
| 2 Wood-wind Instruments |  | Instruments of Percussion |

The instruments used in these groups are: -

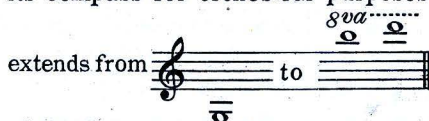
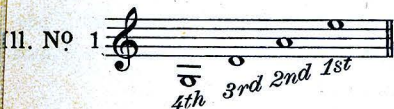
STRINGS	WOOD-WINDS	BRASS & PERCUSSION
Violins	2 Flutes	4 Horns
Violas	2 Oboes	2 or 3 Trumpets or Cornets
Violincelli	2 Clarinets	3 Trombones
Double-basses	2 Bassoons	1 Tuba
		Kettledrums and Bass Drum
		Cymbals and Triangles

Other instruments, such as the Piccolo, English Horn, Harp, etc., are occasionally used, but the above groups are sufficient for our general study.

If any one instrument can be singled out as the principal instrument in the orchestral body, it is the Violin. (Fig. 1 of Supplement). Its tone has great carrying power, and its possibilities for passage work are unlimited.

The Violin has four strings, a fifth apart, as shown in Illustration No 1.

Its compass for orchestral purposes



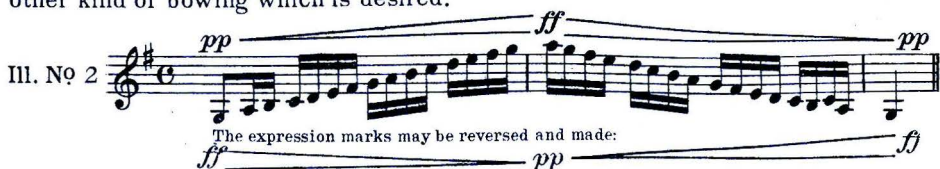
In shifting to the various upper portions of the fingerboard of the Violin, the notes lie closer together as the length of the string diminishes, making the intonation more difficult to secure.



One writer says: "An orchestra is at the mercy of its least competent player, — just as a rope is no stronger than its weakest part." Sir Michael Costa used to say: "If I have six good fiddles and one bad one, I have seven bad fiddles." Therefore, make it a rule not to write as if for good violinists, but as for inferior players, avoiding the most difficult positions.

Passages, in order to be easy for the Violin, should partake more of scale, than broken chord, or arpeggio, formation.

Illustration N<sup>o</sup> 2 can be played with either slurred, or staccato bowing, or any other kind of bowing which is desired.



Each string has its own distinctive tone-color. The G is full, sonorous and very telling. The D is tender and expressive; the A, sweet, and the E brilliant. The lower strings lose some of their characteristics when used beyond the octave or the ninth. When a smooth melodic passage is to be played upon any one string, you should always place the number of the string (as 4, or 3, Corda or Sul G, D or A) over the melody.

Illustration N<sup>o</sup> 3 will give you an example of a very fine melody played upon the 4th, or G string; it is taken from the well-known "Cavatina" by Raff.



The stringed instruments are the only ones of all the orchestra capable of producing more than one tone at a time. This is done by means of what is called "double, triple and quadruple stopping," in which the bow plays simultaneously on two or more strings. The following illustrations will give you an example of some of the possibilities of double-stopping.



You will observe that two strings are used in double-stopping. Sometimes one tone is sustained while several other tones are played at the same time on an adjacent string, as in Illustration N<sup>o</sup> 7.



\* Indicates an "open string"



Three tones can be played in one stroke, forming a chord. But when the movement is slow, only two of the tones can be sustained, since the round top of the bridge, over which the strings are stretched, prevents the hair of the bow from touching more than two adjoining strings. In quadruple-stopping, which also forms a chord, the same holds good and only two tones of the chord can be sustained.

Occasionally, we get a rapid alternation of bowing on one or more tones, called "Tremolo Vibrato." This can be used in slow, quick, or sustained time. The sustained effect of the tremolo will not be good if sixteenth notes are played in slow time; so that in Adagio or Andante tempos, thirty-second and sixty-fourth notes are used. The word "Tremolo" should be placed over the passage to be played in this manner. But when a rapid passage is to be played, the notation given in Illustration N<sup>o</sup> 8 indicates a tremolo movement.

III. N<sup>o</sup> 8 *Allegro* HOFFMAN

Violino I *divisi*

Violino II

In the above illustration you will observe the term "Divisi." This means that the first Violins are divided, one player taking the upper set of notes, and his partner the lower set.

You undoubtedly have noticed many times, when listening to a string orchestra, the effect produced by the picking of the strings with the fingers. This is called "pizzicato," abbreviated into "pizz." When you return to using the bow, the term "Arco" must be used. "Arco" means "the bow."

Pizzicato can be used in either slow or fast time, and is possible with all gradations of tone. It can be played by all the instruments in unison, or it can embellish a melody as the accompaniment, as shown in Illustration N<sup>o</sup> 9.

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

Violino I *arco*

Violino II *pizz* *pp arco*

Sometimes, in order to produce a certain effect, the tone of the strings must be veiled and softened, and a "mysterious" color given to the music. This is done by placing a Mute on the bridge. When this effect is desired, the words "Con Sordino" should be written over the passage; at the close of the passage, when the mute is to be removed, the words "Senza Sordino" should be used.

Staccato bowing, which is the opposite of the sustained tones indicated in three ways:

1. By a dot, or dots and a slur over or under the notes, or
2. By a pointed dart, or darts and a slur over or under the notes, or
3. By a long stroke, or strokes and a slur over or under the notes, or

In order to have the harmony full and sonorous, you will occasionally find that the Violins are divided, and although the parts are moving, the effect of a full chord is felt. For example, take the following chords of F# minor, in Illustration N<sup>o</sup> 10.

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

and compare them with Illustration N<sup>o</sup> 11, when the second Violins are divided, and observe that the full chord is constantly heard. The alternation of F# and A in the two violins enables us to secure a complete chord.

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

Violino I

Violino II

The technic of the first and second Violins in the orchestra is, of course, the same, and they have the same relation to each other as the soprano and alto voices of a quartet. The melody is generally, although not always, given to the first Violin, and the accompaniment, or embellishing figure, or a lower part of the harmony is assigned to the second Violin.

Study the following examples of the use of the first and second Violin.

III. N<sup>o</sup> 12

Violino I

Violino II

SYMPHONY IN G *Mozart*

III. N<sup>o</sup> 13

Violino I

Violino II

SYMPHONY IN A *Beethoven*

III. N<sup>o</sup> 14

Violino I

Violino II

SYMPHONY IN D *Svendsen*



**Siegel-Myers Correspondence School of Music**  
**CHICAGO, ILLINOIS**

**A COURSE OF HARMONY LESSONS**  
by **ADOLPH ROSENBECKER** and **DANIEL PROTHEROE**

**Examination Paper for Lesson No. 95**

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

Give the three groups of instruments used in a modern orchestral score.

.....

.....

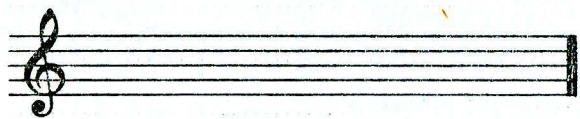
.....

How are the four strings of the violin tuned.....

.....

.....

What is the compass of the violin?.....



What kind of passages are both effective and easy for the violin?.....

.....

.....

Give the distinctive tone-color of the various strings.....

.....

.....

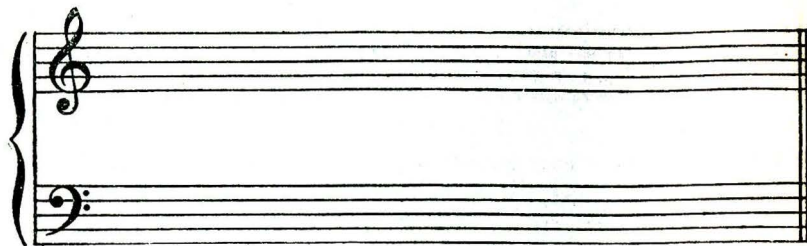
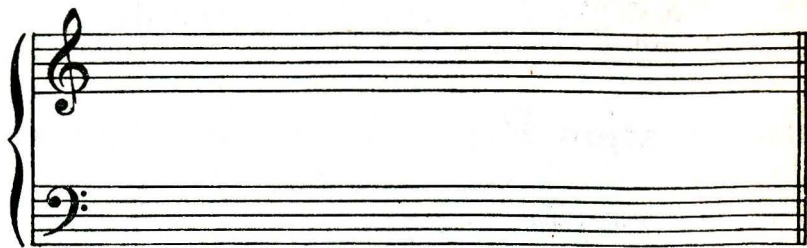
.....

.....

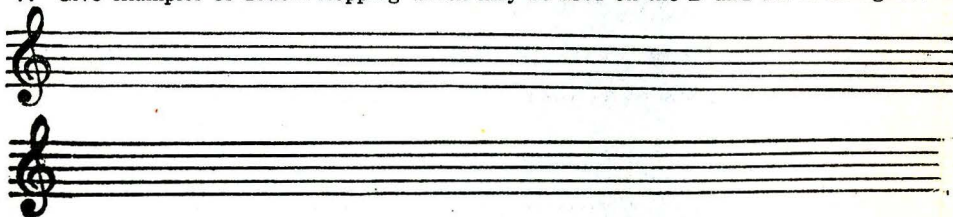
.....



6. Add your own harmony to Illustration No. 3, using the customary four-voice form.



7. Give examples of double-stopping which may be used on the D and the E strings.....



8. What does the sign (o) over a note, indicate?.....

.....

.....

9. What does the term "Divisi" mean?.....

.....

.....

10. What is the meaning of the term "Con Sordino"?.....

.....

.....

11. (a) Explain what effect Staccato bowing gives.....

.....

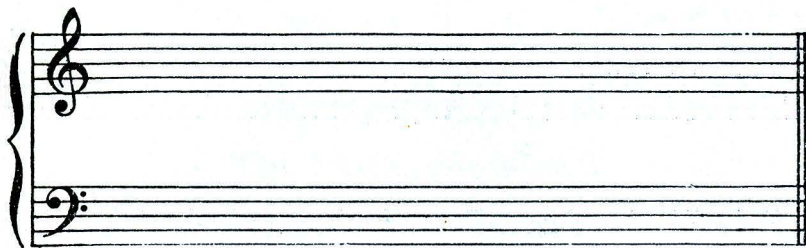
.....

- (b) How is Staccato bowing indicated?.....

.....

.....

12. If a complete chord is desired, how do you write to keep the harmony sustained in all parts? Give an example.....



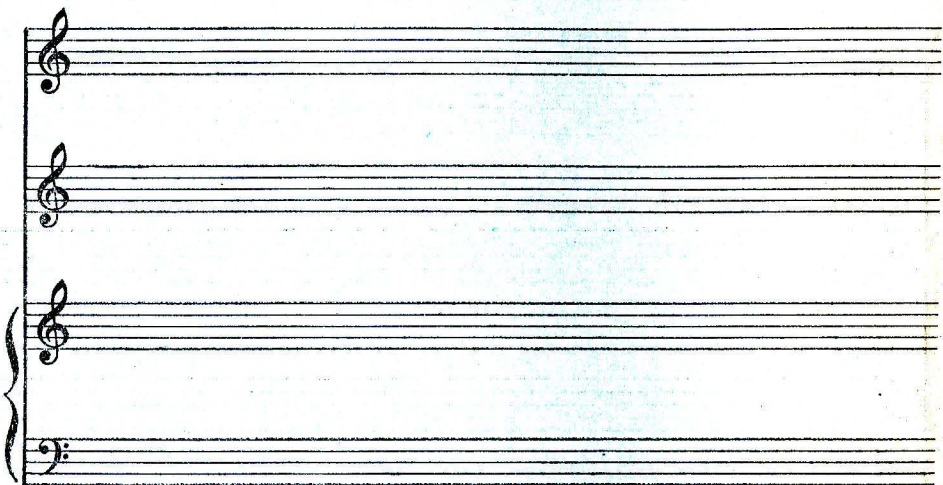
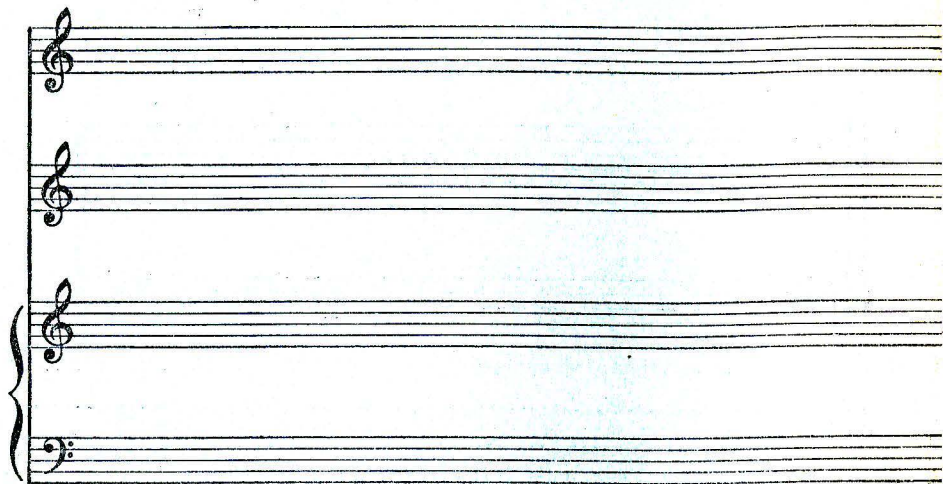
13. How is the "Tremolo Vibrato" designated?.....

14. What relation does the second violin of the orchestra bear to the first violin?.....

15. Write a melody of sixteen measures for the violin with an accompaniment for the piano.



16. Write a melody of eight measures for two violins accompanied by the piano. Make the second violin part similar to that shown in Illustration No. 12, and write the full harmony in the piano score.





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

1

#### Harmony Lesson No 96

Composed and Edited by

DANIEL PROTHEROE

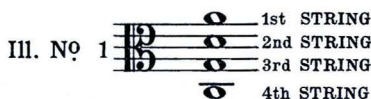
### ORCHESTRATION

#### The Strings (continued)

("Figures" refer to Illustrations of the instruments in the Supplement to Lessons Nos. 95 - 100).

The Viola (Fig. 2 of Supplement) is the next member of the orchestral family to claim our attention. It is the tenor of the string group. It is larger than the Violin, and its strings are pitched deeper, being tuned a fifth lower. Like the Violin, it has four strings tuned a fifth apart. Thus, A is the first string, D the second, G the third and C the lowest, or fourth string.

Music for the Viola is written in the alto clef, and therefore the pitch of the strings is as shown in Illustration No 1.



In order to simplify the Viola score, the higher notes are written in the treble or G clef, as it saves using many added lines. For orchestral purposes, the compass of the instrument is exactly three octaves. See Illustration No 2.



You will find that the different strings have their individual characteristics. The 4th or C string in a loud passage is full and gloomy, while in a soft passage it has a dull color. The 3rd or G string is even and mellow, and is somewhat similar to the alto voice. The 2nd or D string has somewhat the same quality. The 1st or A string is rather nasal and penetrating in a *forte* passage.

All that has been said in Lesson No 95 regarding double notes, pizzicato, etc., on the Violin, applies equally to the Viola. In the orchestra the Viola generally takes the middle voice of the harmony although occasionally it is given more important parts.

The Violincello, or Cello, (Fig. 3 of Supplement) is the bass of the string quartette; and, like the Violin and Viola, has four strings. These are tuned an octave lower than those of the Viola. See Illustration N<sup>o</sup> 3.



Music for the Cello is generally written in the bass clef, but its compass is so extended that for the high notes both the tenor and treble clefs are occasionally

used. Its compass extends three to four octaves, thus, , but for orchestral purposes you should not write above:

The singing quality of the first string makes it possible for the Cello to take the tenor part. In sustained passages the beautiful, and almost human quality of the rich Cello tones is very effective

The following illustrations are typical Cello passages:



You should be careful to avoid wide leaps from one interval to another, especially in a fast movement, but the difficulty is somewhat lessened if one or the other of the notes is on an open string. Illustration N<sup>o</sup> 6 is easy to play although the tempo is *Allegro*, because every other note is played upon an open string.

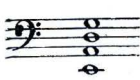


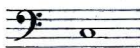

Illustration N<sup>o</sup> 7 is difficult because the lowest note is not an open string.



The Cello, like the Violin and Viola, is capable of double, triple and quadruple-stopping. Double-stopping, unless the lower note be an open string, should not go beyond a minor seventh.

The largest of all the stringed instruments, and the one which bears the foundation of the harmony, is the Double-bass (Fig. 4 of Supplement).

There are in existence three kinds of Double-basses, which vary considerably in the number of their strings, and in their tuning and compass. One has three strings, another has four, while a third has five strings. The second kind, with four strings, is the one generally used. These strings are tuned in fourths as follows:  This is because the unusual distance between notes on the Double-bass makes it too difficult to play with the regular tuning in fifths.

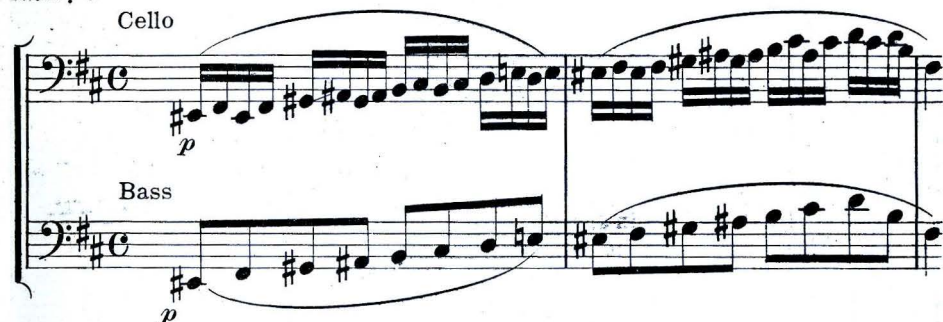
Bear in mind that the Double-bass *sounds* an octave lower than it is written. For example,  sounds as if written .

Its compass is not so extended as that of the other members of the string group, being, for effective use, only two octaves and a half. Technically, it is more difficult than the other instruments because more cumbersome.

Rapid runs which are very difficult, are generally simplified when played with the 'Cellos. Notice, in Illustration N<sup>o</sup> 8, how the Double-bass part is simplified.

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

MENDELSSOHN



Pizzicato on the Double-bass is effective and resonant, and often when the other strings are playing with the bow, a light pizzicato is used as an accompaniment. See Illustration N<sup>o</sup> 9.



## III. No 9

PROTHEROE.

Violino I

Violino II

Viola

Cello

Bass

*pizz*

*tr.*

Detailed description: This block contains the first system of a musical score for five instruments: Violino I, Violino II, Viola, Cello, and Bass. The time signature is 2/4. Violino I has a treble clef and a long slur over measures 1 and 2, with a trill (tr.) in measure 3. Violino II has a treble clef and plays eighth-note patterns. Viola has an alto clef and plays eighth-note patterns. Cello has a bass clef and a long slur over measures 1 and 2, with a trill (tr.) in measure 3. Bass has a bass clef and plays eighth-note patterns. The word 'pizz' is written below the Bass staff in measure 1.

Violino I

Violino II

Viola

Cello

Bass

*f*

Detailed description: This block contains the second system of the musical score, measures 4 through 6. Violino I has a treble clef and plays half notes. Violino II has a treble clef and plays eighth-note patterns. Viola has an alto clef and plays eighth-note patterns. Cello has a bass clef and plays half notes. Bass has a bass clef and plays eighth-note patterns. The dynamic marking 'f' (forte) appears in measures 4, 5, and 6 across various staves.

After studying the character and tonal value of each of the stringed instruments in this way, let us consider them in combination. They are the root and foundation of the orchestra, and, as one theorist says, "To be able to handle the strings well is nine-tenths of the art of Orchestration."

Suppose, therefore, we take the first four measures of one of the late Edward MacDowell's compositions, "At An Old Trysting Place," and arrange it for a string orchestra. Illustration N<sup>o</sup> 10 will give you the original, and Illustration N<sup>o</sup> 11 will exemplify the same as arranged for strings.

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

MacDOWELL

Piano

*p* etc.

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

Violino I

Violino II

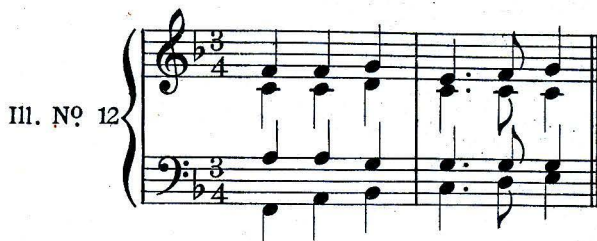
Viola

Cello

Bass

*p*

If, in arranging Illustration N<sup>o</sup> 12, we should wish to bring out the melody clearly and prominently, the middle parts would have to be modified. Your instruction in the earlier lessons regarding part-writing still holds good, and too much space between the parts should not be allowed.



Illustrations Nos. 13 and 14 will give you two examples of how this can be accomplished.

III. N<sup>o</sup> 13

Violino I

Violino II

Viola

Cello & Bass

III. N<sup>o</sup> 14

*divisi*

Observe that the middle voices have been inverted, and that the positions of the chords as shown in Illustrations Nos. 13 and 14 give a better distribution of the parts than that shown in Illustration N<sup>o</sup> 12.

Study carefully the following rules:

1. In a chord of the sixth, the bass note can be doubled in the unison or octave.
2. If it is doubled in three octaves, other notes of the harmony may be added.
3. The third of the dominant seventh chord may be doubled provided the root is in the bass.
4. In the first inversion of the dominant seventh, the bass note should not be doubled in the middle or upper parts, although it may be doubled in unison or in the octave below.



Sometimes a figure is given to the different instruments and divided between them, in a form of imitation as shown in Illustration N<sup>o</sup> 15.

III N<sup>o</sup> 15

PROTHEROE

Violino I

Violino II

Viola

Cello

Bass

*pizz* *arco*

*pizz* *arco* *pizz* *pp* *arco*

*pp*

*arco*

All writing for strings does not sound alike, and many are the differences in color produced by the various combinations.

In conclusion, study the beautiful effect produced by the Violins and Viola in the accompaniment of the well-known Aria "Softly Sighs," from Weber's "Der Freischütz" (Illustration N<sup>o</sup> 16), and contrast with it the fairy lightness of the "Allegro Di Molto," from Mendelssohn's Overture "A Midsummer Night's Dream." in Illustration N<sup>o</sup> 17.

III N<sup>o</sup> 16

WEBER

*Adagio*  
*Con Sordino*

Violino I

Violino II

Viola

Voice

*pp* *divisi* *Con Sordino* *pp* *divisi* *pp* *pp*

Soft-ly sigh - ing, day is dy - ing, Soar, my prayer, heavenward fly - ing.

Violino I

Violino II

Viola

*pp*

*sempre staccato*

**Siegel-Myers Correspondence School of Music**  
**CHICAGO, ILLINOIS**

**A COURSE OF HARMONY LESSONS**  
by **ADOLPH ROSENBECKER** and **DANIEL PROTHEROE**

**Examination Paper for Lesson No. 96**

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.

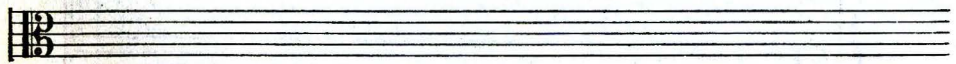
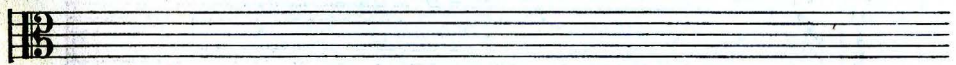
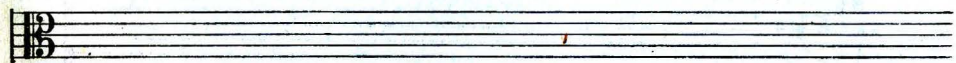
1. How are the four strings of the Viola tuned?.....  
.....  
.....  
.....

2. What is the compass of the Viola? .....



3. Name the various characteristics of the strings of the Viola.....  
.....  
.....  
.....  
.....

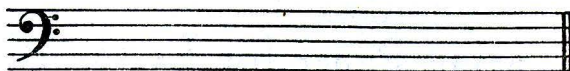
4. Write for the Viola, in the key of F, the melody of the national anthem, "My Country,  
'Tis of Thee" .....



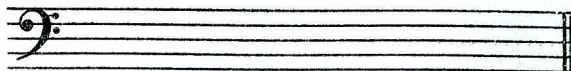
Notice that the Viola Clef differs slightly in form from the regular alto clef shown in Lesson No. 89. They are, however, identical in use, as middle C is on the third line in both clefs.



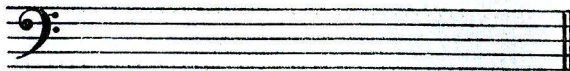
5. Which instrument is the bass of the string quartette?.....  
.....
6. What is the compass of the 'Cello?.....  
.....



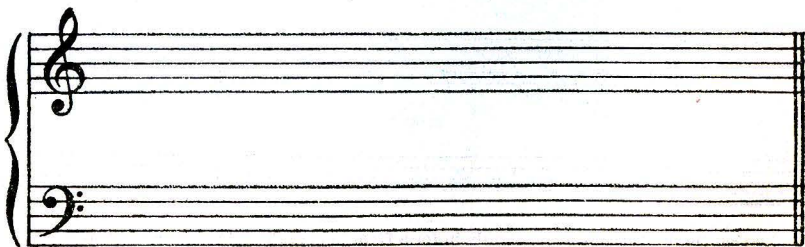
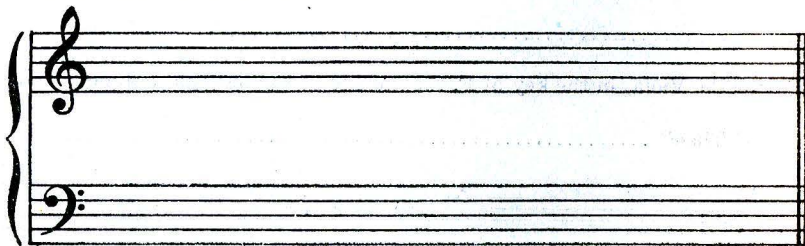
7. How many clefs are used in writing music for the 'Cello?.....  
.....
8. Name the open strings in Illustration No. 7.....  
.....
9. Give the tuning of the Double-bass and state in your own words why this tuning is necessary .....  
.....

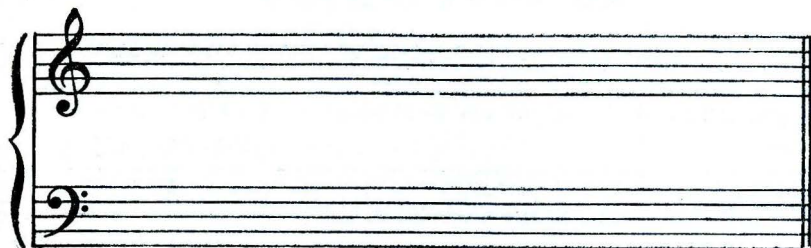


10. What is the compass of the Double-bass?.....  
.....

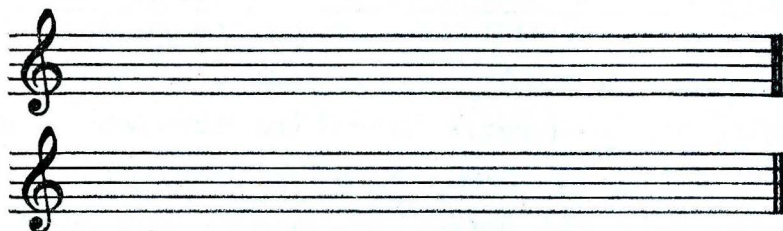


11. Take Illustrations Nos. 16 and 17 and arrange them for the piano.....  
.....

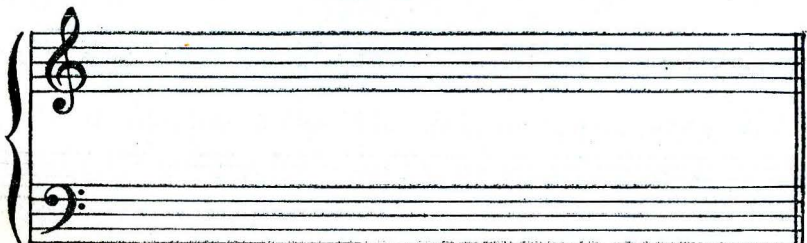
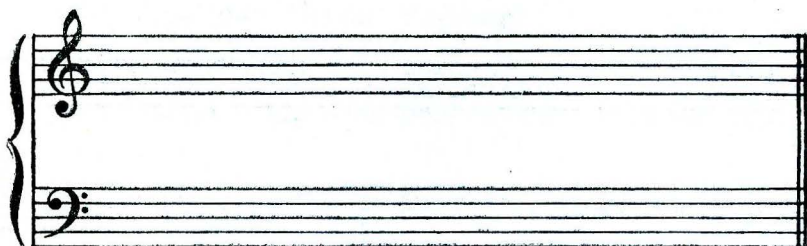




2. Write a melody of eight measures.



(a) Harmonize, writing it in the regular four-voice form.



(b) Arrange the same for a string orchestra.





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

1

#### Harmony Lesson No 97

Composed and Edited by  
DANIEL PROTHEROE

### ORCHESTRATION

#### Wood-wind Instruments

("Figures" refer to Illustrations of the instruments in the Supplement to Lessons Nos. 95 -100)

After building your orchestral foundation upon the string choir, you now come to the embellishing or decorative instruments. Let us begin with the first group. You will find in modern orchestral scores, that, in reading from the top of the page, the instruments are arranged in the following order: Wood-wind; Brass; Instruments of Percussion and Strings. In this lesson the instruments of the Wood-wind choir will be treated. The chief of these are the Flute, Oboe, Clarinet and Bassoon. Other Wood-wind instruments are the Piccolo, the English Horn (Cor-Anglais) and the Contra-fagotto or Double Bassoon.

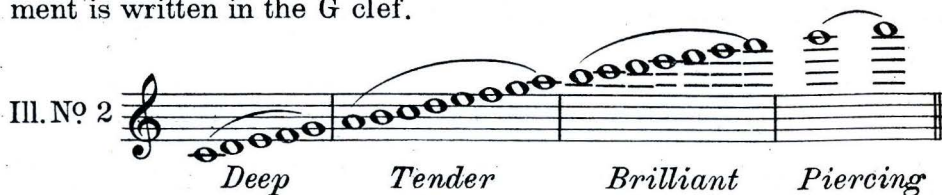
First, let us consider the Flute (Fig. 5 in Supplement.) This instrument has a complete compass of three octaves. See Illustration No 1.



Some Flutes made in recent years can play one semi-tone below this, but as the note is not obtainable on the majority of Flutes, it will be well for the student not to write lower than C.

You will find that almost any passage is practicable on the

Flute. When the Flute is played with other instruments, it generally takes the upper part. In *fortissimo* (*ff*) passages it often doubles the first violin part. At other times, sustained chords are given to the Flutes, two or more Flutes being used. Illustration N<sup>o</sup> 2 indicates the quality and tone-color of the different registers of the Flute, including all chromatic intervals. All music for this instrument is written in the G clef.



All the tones of the Flute are mellow and smooth. There is depth and expressive quality in the lower tones, while the tones in the medium register are tender; and although the high tones are brilliant, they are not harsh. The highest tones are hard to play in tune, and should only be used in forte passages. Illustration N<sup>o</sup> 3 will give you a good example of the effect of the Flute when used with the strings.

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

HADYN

Flauto I

Violino I

Violino II

Viola

Cello

*p dolce* *pp*

*p dolce* *pp*

*p dolce* *pp*

*p* *pp*

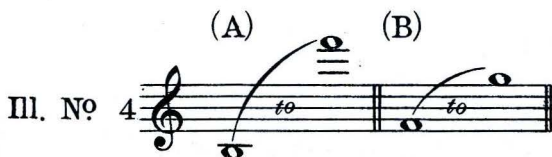
*p* *pp*

Occasionally, in order to heighten the effect, the Flute tones are doubled by the Piccolo (Fig. 6 in supplement), which is pitched an octave higher. The quality of tone is harsh and rather shrill and piercing, and is incapable of much shading. This shrillness, however, is somewhat toned down by the richness of the Flute.

The Oboe (Fig 7 in Supplement), is the soprano of the double reed instruments. To thoroughly understand what is meant by the double reed instrument, study the following paragraph, quoted from Prout's "The Orchestra":

"The double reed consists of two thin slips of cane, placed one against the other, so as to leave between them a very narrow orifice for the passage of the air. These two pieces of cane are fastened by means of silk to one end of a thin brass tube called the staple, the other end of which is inserted in the upper end of the instrument to be played. The size of the reed varies according to the size and pitch of the instrument to which it belongs, and the Oboe reed is much smaller than that of a Bassoon. The player takes the reed a little way into his mouth, presses the two edges between his lips, and, on blowing through them, sets in vibration the column of air in the tube of the instrument. The four double-reed instruments we use now are the Oboe, the English Horn, the Bassoon and the Double Bassoon."

Music for the Oboe is written in the G clef, and its compass extends from B to F, as shown in Illustration N<sup>o</sup> 4 (A), the best tones being those at (B).





Although you can write an Oboe part in any key, those containing many sharps and flats are more difficult than others. The tone of the Oboe is very penetrating, although not harsh, and produces an excellent effect in depicting and giving color to pastoral movements. A good example of its effective use is quoted from Beethoven's Pastoral Symphony, in Illustration N<sup>o</sup> 5.

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

BEETHOVEN



Illustration N<sup>o</sup> 6 will give you an example of the effect of the Flute, Oboe and First Violin together, taken from Haydn's Symphony in C.

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

HADYN

Flauto I

Oboi

Violino I

Observe, in the last measure of Illustration N<sup>o</sup> 6, that two Oboes are used. It would be well for the student at this time to reduce or condense these different parts to a piano score. Illustration N<sup>o</sup> 7 will give you an example of the first measure of Illustration N<sup>o</sup> 6 arranged in this way.

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

The melody given to the Oboe, in the first act of "Faust," shows the instrument to splendid advantage. See Illustration No 8.



Illustration No 9 will give you an example of the Flutes and Oboes together.

III. No 9

HADYN

Flauto I

Oboi

The Clarinet (Fig. 8 in Supplement), is the next instrument to be considered. It is a single reed instrument. The tone of the Clarinet in its different registers is as follows:

Round and mellow on the lower notes, sweet in the middle, and harsh on the upper notes.

Its compass is quite large and extends from - making an interval of three and one half octaves with all chromatic intervals.



The Clarinet is the first of the "transposing" instruments to be mentioned. A transposing instrument is one in which the written notes must be transposed a stated interval to sound as intended. There are three Clarinets in use, the C, B $\flat$ \* and A Clarinets. The C instrument is not found often, however, and scores are generally written for the B $\flat$  and A Clarinets only.

All music for the A Clarinet is written a minor third higher

\* Sometimes also called the B Clarinet.

than it sounds, while for the B $\flat$  Clarinet, it is written a whole tone higher than it sounds. The fingering for the two instruments is precisely the same, and the *notes display to the player a fixed fingering, and not a fixed pitch*. Therefore, it will be seen that the work of the Clarinet player is mechanically simplified because the Clarinet is a transposing instrument. The note C, third space of the staff, would be written as D on the B $\flat$  Clarinet, and as E $\flat$  on the A Clarinet.

Illustration N $^{\circ}$  10 shows you the notation used for the key of C major when writing for the different Clarinets.

*Effect* *Notation*

Ill. N $^{\circ}$  10

In the first scale the notation is unchanged. In the second scale the notes are written one whole tone higher to compensate for the pitch of the Clarinet one whole tone lower, while the third scale is a minor third higher to compensate for the pitch of the A Clarinet, which is a minor third below C.

A similar transposition is used in all keys, whether in major or minor. We give below the notation of a few keys which will help you to understand further the application of this principle of different notation for the C, B $\flat$  and A Clarinets.

$\begin{array}{c} \text{C Cl.} \left\{ \begin{array}{l} \text{A Minor} \\ \text{B} \end{array} \right. \\ \text{A Minor} \left\{ \begin{array}{l} \text{B} \end{array} \right. \\ \text{A Cl.} \left\{ \begin{array}{l} \text{C Minor} \end{array} \right. \end{array}$	$\begin{array}{c} \text{C Cl.} \left\{ \begin{array}{l} \text{G Major} \\ \text{B} \end{array} \right. \\ \text{B} \left\{ \begin{array}{l} \text{A Major} \\ \text{A Cl.} \end{array} \right. \\ \text{B} \left\{ \begin{array}{l} \text{B} \end{array} \right. \\ \text{A Cl.} \left\{ \begin{array}{l} \text{B} \end{array} \right. \end{array}$	$\begin{array}{c} \text{C Cl.} \left\{ \begin{array}{l} \text{F Major} \\ \text{B} \end{array} \right. \\ \text{F Major} \left\{ \begin{array}{l} \text{B} \end{array} \right. \\ \text{A Cl.} \left\{ \begin{array}{l} \text{B} \end{array} \right. \\ \text{A Cl.} \left\{ \begin{array}{l} \text{B} \end{array} \right. \end{array}$	$\begin{array}{c} \text{C Cl.} \left\{ \begin{array}{l} \text{D Minor} \\ \text{B} \end{array} \right. \\ \text{D Minor} \left\{ \begin{array}{l} \text{B} \end{array} \right. \\ \text{A Cl.} \left\{ \begin{array}{l} \text{B} \end{array} \right. \\ \text{A Cl.} \left\{ \begin{array}{l} \text{B} \end{array} \right. \end{array}$
---	---	---	---



When the original notation uses the flat keys, you should write the score for the B $\flat$  Clarinet; when the original notation uses sharp keys, you should write the score for the A Clarinet. This can be illustrated by noting the difference in writing the following melody (Illustration N $^{\circ}$  11) for Clarinets in both keys. (See Illustrations Nos. 12 and 13.)

### III. N $^{\circ}$ 11



Notice how much simpler this melody is when written for the A Clarinet than it would be if written for the B $\flat$  Clarinet. This is because, for the latter instrument, the key of F $\sharp$  major is an extremely difficult one; while the key of G major for the A Clarinet is quite easy to play. Therefore, we have the rule given above.

### III. N $^{\circ}$ 12



### III. N $^{\circ}$ 13



Music for the Clarinet is written in the G clef, although Mozart and Wagner occasionally used the bass clef for deep notes, to avoid the necessity of having many added lines.

Other Clarinets than those named, are in use in military bands, but not in the orchestra.

The bass of the Wood-wind choir is the Bassoon (Fig. 9 in Supplement), or Fagotto, (Italian name) as it is called in the orchestral scores. This instrument corresponds to the Cello among the strings, and its music is written in the F, or bass clef, and in the Tenor clef, according to the compass employed. It is a double reed instrument. Its compass is shown in Illustration N<sup>o</sup> 14.

### III. N<sup>o</sup> 14



The deep nasal quality of the Bassoon is very characteristic, and the effect is quite comical, so much so indeed, that the instrument is sometimes called "the clown of the orchestra." It can produce tones, however, giving melancholy, pathetic or expressive touches. The following passages will give you some well known illustrations of the use of this instrument. Illustration N<sup>o</sup> 15 is from the famous "Meistersinger Overture of Wagner":

III. N<sup>o</sup> 15

Oboe  
Clar.  
Clar.  
Bassoons

WAGNER

III. N<sup>o</sup> 16

WEBER

Bassoon Solo

Strings

A good example of the combination of the Oboes and Bassoons will be seen in the arrangement of the well known "Sonata in A" by Mozart. (Illustration N<sup>o</sup> 17).

III. N<sup>o</sup> 17

MOZART

PIANO

In Illustration N<sup>o</sup> 18 we have the four voices equally distributed among the four instruments, giving a well balanced effect.

III. N<sup>o</sup> 18

Oboi

Fagotti



Suppose you want to arrange a figure such as the one shown in Illustration N<sup>o</sup> 19, for two Clarinets and two Bassoons. Illustration N<sup>o</sup> 20 shows a good arrangement of the two parts.

III. N<sup>o</sup> 19III. N<sup>o</sup> 20

Clarineti in A

Fagotti

After teaching you about the various Wood-wind instruments and giving examples of their treatment individually and collectively, we shall now give you a few practical suggestions which will help you in writing for these instruments.

If you should write four-part harmony for a Flute, Oboe, and two Clarinets, be sure to give the Oboe the soprano part and the Flute the alto, as in Illustration N<sup>o</sup> 21.

The penetrating tone of the Oboe in passages of this kind would obscure the melody if given to the Flute, so it is better to have the latter instrument take the alto part.

Flauto

Oboe

Clarinetti in A

This musical score shows three staves for woodwind instruments. The Flauto and Oboe staves are in treble clef with a key signature of two sharps (F# and C#). The Clarinetti in A staff is in treble clef with a key signature of one sharp (F#). The music is in common time (C) and consists of four measures. The Flauto and Oboe parts play a melody of quarter and eighth notes. The Clarinetti part provides a harmonic accompaniment with chords and moving lines.

The Clarinets are effective in any part, whether at the top, middle, or bottom of the harmony.

Often you will find you can double the Oboe and Flute in octaves. At other times, the Flute and Clarinets are effective in octaves.

When you score a four-part harmony for more than four wind instruments, divide the work between the players, giving one or the other an occasional rest.

When doubling the parts, do so in the *octave*, rather than in the *unison*, as the effect is more brilliant.

We will now take the first movement in our national hymn, "America," and arrange it for the Wood-wind choir.

III. N<sup>o</sup> 22

PIANO

This musical score is for a piano accompaniment. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of eight measures. The right hand plays a melody of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

## III. N° 23

Illustration N° 23 shows a musical score for four instruments: Oboe, Flauto, Clarinet in A, and Fagotto. The music is in 3/4 time, with a key signature of one sharp (F#). The Oboe and Flauto parts are in the treble clef, while the Clarinet in A and Fagotto parts are in the bass clef. The score consists of six measures, with each instrument playing a similar melodic line, often in pairs (Oboe/Flauto and Clarinet/Fagotto).

A good arrangement for this harmony would be a combination of Clarinets and Bassoons as shown in Illustration N° 24.

## III. N° 24.

Illustration N° 24 shows a musical score for two instruments: Clarinetti in A and Fagotti. The music is in 3/4 time, with a key signature of one sharp (F#). The Clarinetti in A part is in the treble clef, and the Fagotti part is in the bass clef. The score consists of six measures, with the Clarinetti in A playing a melodic line and the Fagotti providing a harmonic accompaniment.

The following exercise is to be worked out in the accompanying examination paper.

## Ex. N° 1

Exercise N° 1 shows a musical score for a piano accompaniment. The music is in 3/4 time, with a key signature of one sharp (F#). The score consists of six measures, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment.



# iegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

## A COURSE OF HARMONY LESSONS

by ADOLPH ROSENBECKER and DANIEL PROTHEROE

### Examination Paper for Lesson No. 97

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

Own..... State..... Percentage.....

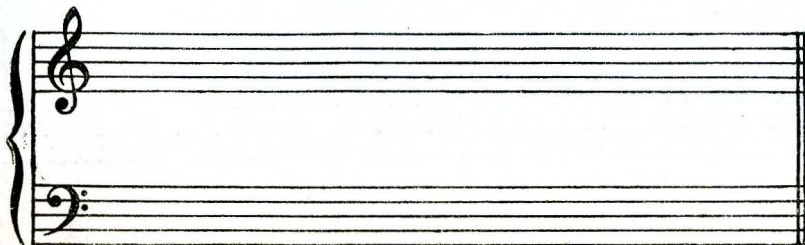
Write name, address and numbers plainly. Fill in "Account No." only if it appears on your Lesson Ticket.

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

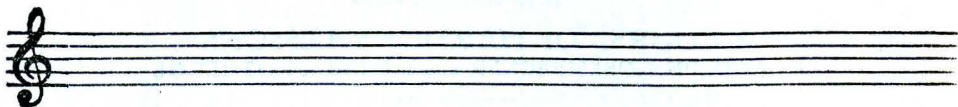
Give the order of the instruments used in the modern orchestra, reading from the bottom

of the page or score.....

Arrange Illustration No. 6 for the Piano.....



3. Give the characteristics of the various registers of the Flute.....



4. What is the characteristic feature of the Double-reed instruments?.....

.....

.....

5. Name the four Double-reed instruments now in use.....

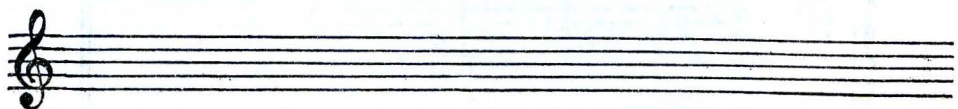
.....

.....

.....

.....

6. Give the compass of the Clarinet with the tone-quality of the various registers.....



7. Define what is meant by a "Transposing Instrument".....

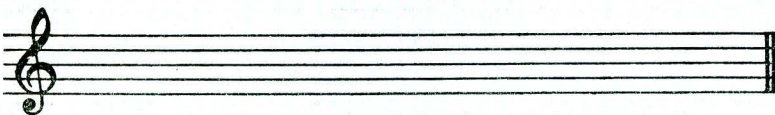
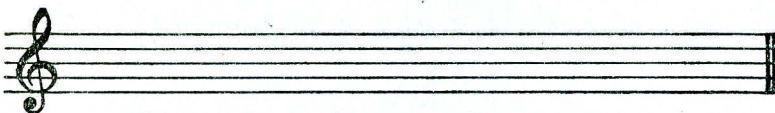
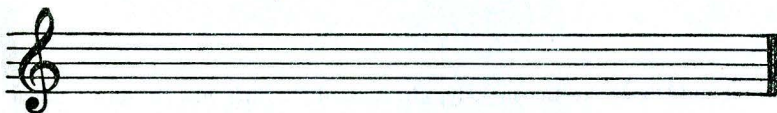
.....

.....

.....

8. Write the notations which are used for the C, B-flat and A Clarinets in writing the scale of

E major.....



9. State the general rule governing the use of Clarinets in regard to the flat and sharp keys..

.....

.....



10. Write the melody of Illustration No. 22 for the A Clarinet .....



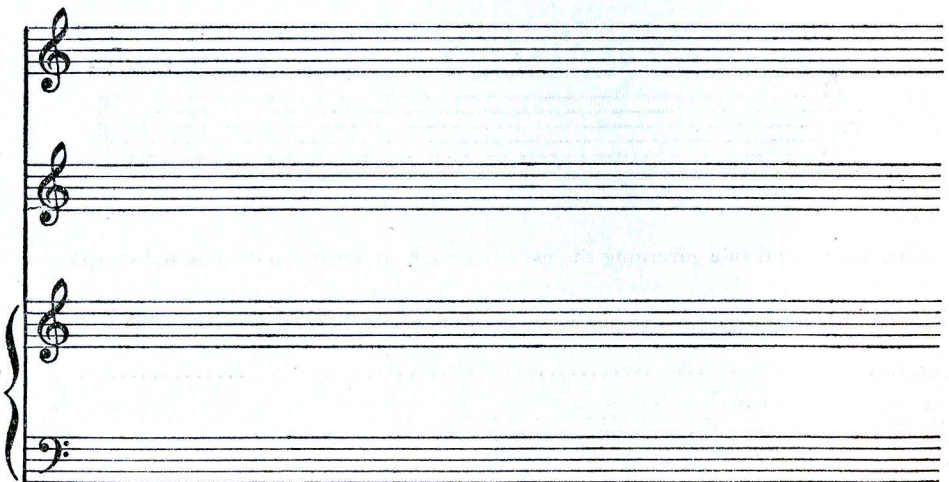
11. What instrument is the bass of the Wood-wind choir?.....

12. What are some of the characteristics of its tone-quality? .....

13. Write out Illustration No. 15 in full score, using the instruments indicated. The B-fla

Clarinet and Oboe take the melody, the second Clarinet has the inner voice, and the

first and second Bassoon carry the two lower parts.....

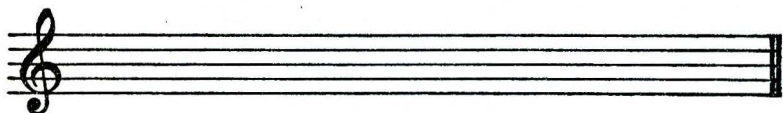




. In writing four-part Harmony for the Flute, Oboe and two Clarinets which instrument should take the melody, and why? .....

.....  
.....

Write the part given to the Oboe in Illustration No. 18 for Clarinets in A.....



. Give two rules which should guide you in writing for the Wood-wind instruments .....

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

17. Arrange Exercise No. 1:

(a) For the Flute, Oboe, Clarinet and Bassoon.

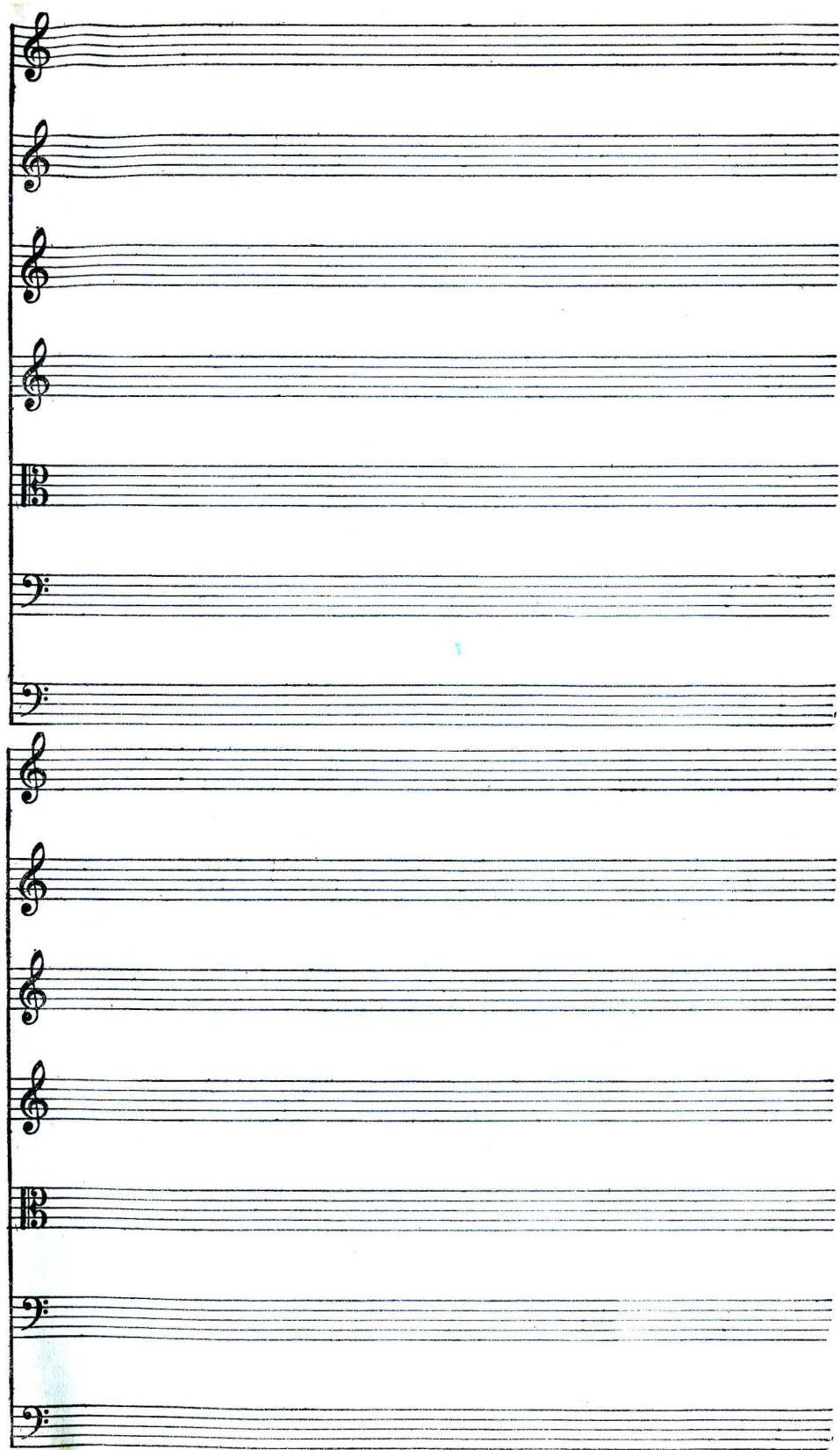
Give the melody to the Oboe, the inner part to the Flute, and the accompaniment to Clarinet and Bassoon.



(b) For the Strings, Flute and Oboe.

Here the Wood-winds should re-inforce the First Violin (the Flute an octave above) and the accompaniment should appear in the Second Violin, Viola and Bass, the 'Cello carrying a counter melody.





# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

1

#### Harmony Lesson No 98

Composed and Edited by  
DANIEL PROTHEROE

### ORCHESTRATION

#### The Brass Instruments

("Figures" refer to Illustrations of the instruments in the Supplement to Lessons Nos. 95-100).

We now come to the third division of our orchestral forces—the Brass Instruments, or Brasses. These consist of Horns, Cornet or Trumpet, and the Trombones. Sometimes also the Tuba, Baritone and other instruments are included in the Brass section.

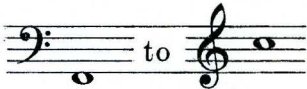

First, let us study the Horn (Fig. 10 of Supplement). The Italian name is Corno (not to be confused with Cornet), and this term is generally used in orchestral scores.

A short explanation of the mechanism of the Horn will be interesting. The tones are produced by breath pressure and control of the muscles of the lips, or *embouchure* (äm-bōō-shŭr), as it is called. The natural tones are those of the harmonic series, or group of overtones, of the lowest note which the Horn can produce. Thus, from the Horn in C we can get E, G, B flat, D, etc., according to the amount of breath applied to the mouthpiece. Different series of tones can be obtained by inserting "crooks," or tubes, of different lengths in the Horn. Thus, we have the Horn in C, B, B flat, A, etc., according to the length of the "crook" and the fundamental tone produced. Chromatic tones were obtained by placing the hand in the bell of the Horn. This raised the pitch of the note a quarter, or a half step.

This type of Horn was formerly in use but modern methods have been introduced in the manufacture of the instrument, and valves instead of "crooks" are used, by which the player can shift from

one series of tones to another without changing instruments, or inserting another crook. It has been found that the F Horn contains the greatest number of effective tones; therefore this Horn has been made the basis of the modern Valve Horn. The fundamental series of tones, without the use of valves, begins on F; the second valve series begins on E; the first valve series on E flat; the third valve series on D, and the combined use of these three valves produces two series of tones, beginning on D flat and C respectively.

When the old system of employing different Horns was in use, the score was marked "Corni in E," "in C," etc.; but only the notes of the key of C were written, the effect of the tones being in the given key. This custom has remained to the present day and all Horn parts are written in the key of C. As in the case of the Clarinet, the notes indicate primarily the fingering rather than the pitch, and the player is saved the trouble of transposition.

The compass of the Horn is from , and this can be extended in solo playing to . The student will do

well to confine the Horn parts within the compass given in Illustration No 1.

Ill. No 1

Written notes

Horn, in F

As they sound

Including semitones.





Observe, in writing for the Horn in F, that the notation is a fifth higher than the actual sound; that is, the notes will *sound* five tones *lower* than those which are written.

The tone of the Horn is dreamy and sympathetic. You should be careful to phrase passages for the Horn as you would for a singer. Broken chords, or arpeggios, can be played rapidly.

You will find that the Horns make a very effective accompaniment for male voices, and may be considered the "male quartet" of the orchestra.

Illustrations Nos. 2 and 3 give you typical examples of Horn passages.

### Ill. No 2

WEBER

The musical score is written for three parts: Horns (on stage), Horns (in orchestra), and Chorus. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The Horns parts are written in bass clef, while the Chorus part is written in treble clef. The score consists of 12 measures. The Horns (on stage) part begins with a whole note chord of F#3, C#4, and G#4, followed by a series of eighth and sixteenth notes. The Horns (in orchestra) part begins with a whole note chord of F#3, C#4, and G#4, followed by a series of eighth and sixteenth notes. The Chorus part begins with a whole note chord of F#3, C#4, and G#4, followed by a series of eighth and sixteenth notes. The score is labeled 'ECHO (Horns on stage)' and '(Horns in orchestra)' for the first two parts, and 'CHORUS' for the third part.



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

ROSSINI



Quite a contrast to the deep, mellow and sympathetic quality of the Horn is the blaring, though brilliant tone of the Trumpet (Fig. 11 of Supplement). We do not often find the Trumpet in the small orchestra and, as Cornets are so often substituted, we shall treat of the Cornet (Fig. 12 of Supplement) in order to make this study as practical as possible. Tromba is the Italian form for Trumpet.

The Cornet is quite a different type from the Trumpet. The tone is less piercing and bright. The compass of the Cornet is from

to  which may be extended to  but this is very rare.

As used in the orchestra it lies in the key of B flat, and by means of a short crook it can be lowered to A, thereby giving us the same relative notation as that of the Clarinet. Therefore, in writing a part for the Cornet, use the A Cornet when the key has many sharps; when flats are used, write for the B flat Cornet.

Illustration No 4 will give you an example of the Cornets, or Trumpets, used with the Horns, wood, and string sections.

PROTHEROE

## III. No 4

*Allegro*

Flauti

*mf*

8va.....

*tr tr tr*

Oboi

*mf*

Clarineti in A

*mf*

Fagotti

*Allegro*

I &amp; II

Corni

*mf*

III

Trombi

(I &amp; II Cornets)

*mf**mf*

Violino I

*Allegro**mf**tr tr tr*

Violino II

*mf*

3

Viola

*mf pizz**arco*

Violoncello

*mf**pizz**arco**divisi**mf*

Bass

*mf pizz**arco*



The bass of this brass choir is the Slide Trombone (Fig.13 of Supplement. There are several varieties of the Trombone, which differ in construction only in the length of their tubes, and consequently in their pitch. They are the Alto, Tenor and Bass Trombones. You would expect the various clefs to be used, and you will find that the older composers use them, and that many do so at the present day; however, composers are becoming more practical, and in modern scores, the Trombone parts, more often than not, are written in the bass clef, except when many added lines are necessary. "Ein Heldenleben" by Richard Strauss is a good example of this. The natural compass of the Trombone is two octaves, and the slide lowers the pitch from one to six semitones.

The Trombones are seldom used separately, but occasionally the Bass Trombone is used as a bass to the Horns, as exemplified in the well known Huntsmens' Chorus, in Weber's "Der Freischutz." The Trombone is rarely used for rapid passages. If only two instruments are used, the score is generally written on a single staff.

Illustration N<sup>o</sup> 5 gives you an example of the use of three Trombones and two Cornets, combined with Double-Bass.

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

a 2

Cornets in F

I & II

Tromboni

III

Bass

The musical score is for a brass ensemble. It consists of four staves. The top staff is for 'Cornets in F' in treble clef, 3/4 time, with a key signature of two sharps (D major). It begins with a half note G4, followed by a half note A4, and then two measures of eighth-note triplets (G4-A4-B4 and G4-A4-B4). The second staff is for 'Tromboni I & II' in bass clef, 3/4 time, with a key signature of two sharps. It begins with a half note G3, followed by a half note A3, and then two measures of eighth-note triplets (G3-A3-B3 and G3-A3-B3). The third staff is for 'Trombone III' in bass clef, 3/4 time, with a key signature of two sharps. It begins with a half note G3, followed by a half note A3, and then two measures of eighth-note triplets (G3-A3-B3 and G3-A3-B3). The fourth staff is for 'Bass' in bass clef, 3/4 time, with a key signature of two sharps. It begins with a half note G2, followed by a half note A2, and then two measures of eighth-note triplets (G2-A2-B2 and G2-A2-B2). The dynamic marking 'mf' (mezzo-forte) is present at the beginning of each staff.

In a large orchestra we have four Horns, three Trumpets or Cornets, and three Trombones, but in small orchestras so many instruments are not available, so the music is generally written for two Horns, two Cornets and one Trombone. Illustration N<sup>o</sup> 6 will give you an example of the use of these instruments with the strings.

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

PROTHEROE

The musical score is for a piece titled "III. N<sup>o</sup> 6" by PROTHEROE. It is written in 3/4 time and the key of B-flat major (two flats). The score includes parts for the following instruments:

- Corni in F:** Treble clef, starts with a *mf* dynamic. The first staff has a melodic line with eighth and sixteenth notes.
- Trombi in Bb:** Treble clef, starts with a whole rest, then enters with a melodic line.
- Trombone:** Bass clef, starts with a *mf* dynamic and a long note, then has a melodic line.
- Violino I:** Treble clef, starts with a *mf* dynamic, then changes to *ff* (fortissimo) in the second measure.
- Violino II:** Treble clef, starts with a *mf* dynamic, then changes to *ff* in the second measure.
- Viola:** Alto clef, starts with a *mf* dynamic, then changes to *ff* in the second measure.
- Cello:** Bass clef, starts with a *mf* dynamic, then changes to *ff* in the second measure.
- Bass:** Bass clef, starts with a *mf* dynamic, then changes to *ff* in the second measure.

The score is divided into three measures. The first measure is marked *mf* (mezzo-forte). The second measure is marked *ff* (fortissimo). The third measure features various articulations, including accents and staccato marks.

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

Ex. N° 1



Ex. N° 2





# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS  
by ADOLPH ROSENBECKER and DANIEL PROTHEROE

## Examination Paper for Lesson No. 98

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. Give the reasons for the general use of the F Horn in the orchestra .....

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

2. Are there any sharps or flats used in the signature of the Horn parts? .....

.....

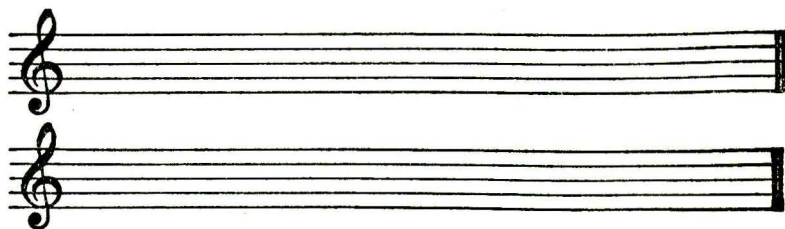
3. What is the compass of the Horn ? .....



4. Write out Illustration No. 3 in full for four F Horns .....

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

5. Write Exercises No. 1 (a) and (b) for the F Horn.....

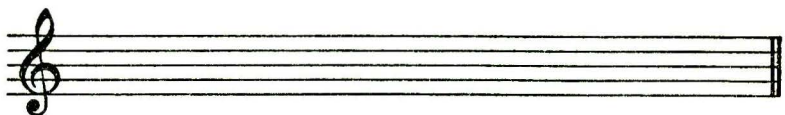


6. What is the compass of the Cornet? .....



7. To which instrument in the wood-wind choir is it similar in notation?.....

8. (a) Write Exercise No. 1 (a) for the Cornet in B flat .....



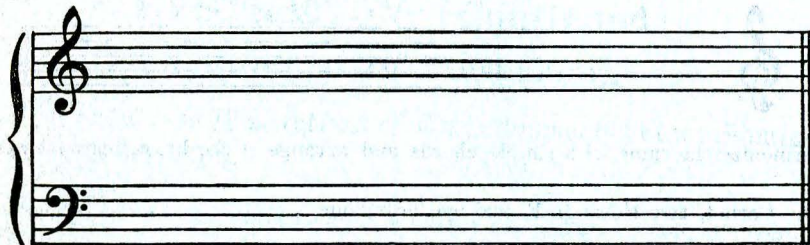
- (b) Write Exercise No. 1 (b) for the Cornet in A.....



9. How many kinds of Trombones are used? .....

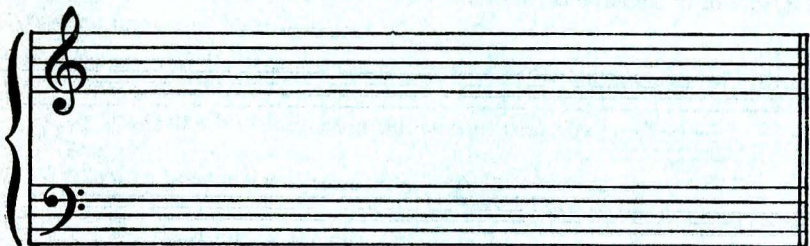
10. How do they differ, and what clef is used in writing for them?.....

11. Condense Illustration No. 5 and write it for the piano.....



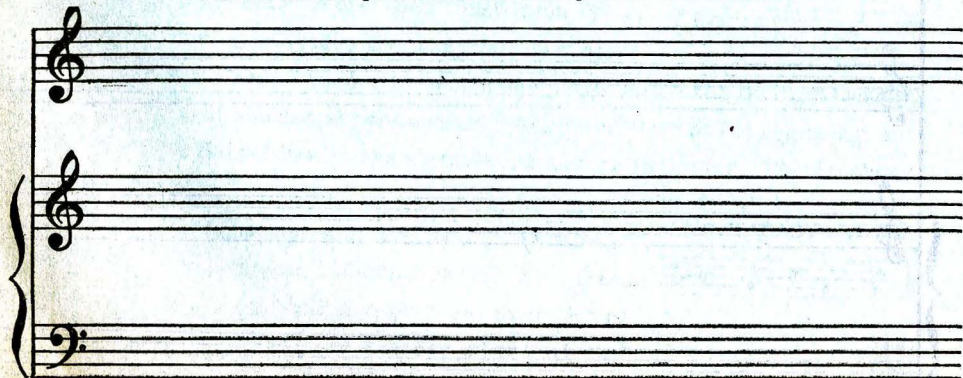
12. Should the Trombones be given any rapid passages? .....

13. Write the string parts of Illustration No. 6 for four voices.....



14. Arrange Exercise No. 2 for two Horns, two Cornets and one Trombone .....

Write the two Horn parts and the two Cornet parts on one staff each.

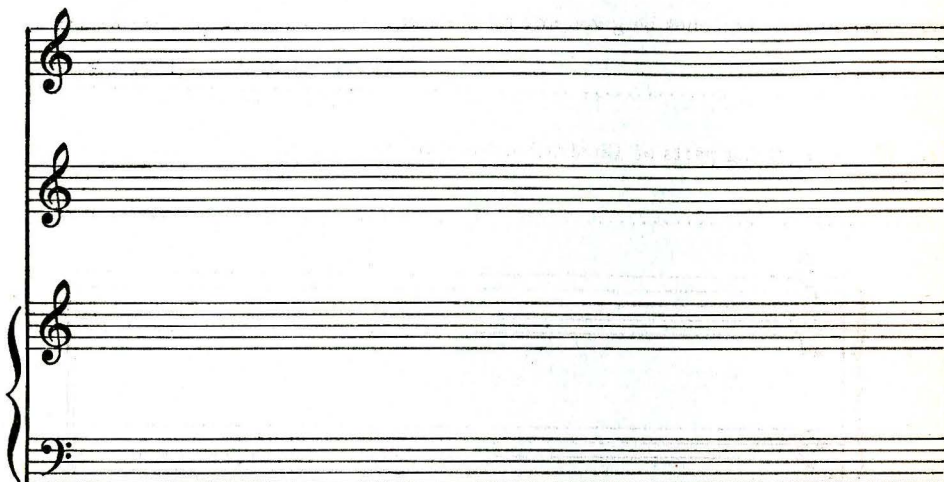




15. Write in the key of D major the first six measures of the national anthem, "My Country, 'Tis of Thee," for the F Horn.....



16. Harmonize the same with simple chords and arrange it for brass instruments, using the Cornet, two Horns in F, and one Trombone.....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 99

Composed and Edited by  
DANIEL PROTHEROE

### ORCHESTRATION (Continued)

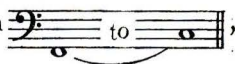
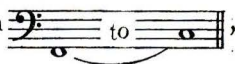
#### Instruments of Percussion

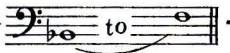
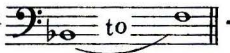
("Figures" refer to Illustrations of the instruments in the Supplement Lessons Nos. 95-100).

Instruments of percussion are, as one writer says, "only musical instruments of finite pitch, none of them (save the Kettle-drums and Bells) producing sounds of infinite pitch."

So, let us first study the Kettle-drums (Fig. 14 of Supplement).

These are "cauldron-shaped vessels of copper covered with parchment, which can be stretched more or less tightly by mechanism, the membrane yielding then a higher or lower tone." (Corder) As a rule, we find two or three of these Drums used in an orchestra. In the large orchestra, however, we find three Drums used, and sometimes even more. Unless otherwise specified, the Drums in the orchestra are understood to mean the Kettle-drums.

As stated above, the Kettle-drum is capable of producing sounds of definite pitch. The larger Drum can be tuned to produce any tone from  to .

and the smaller Drum to produce any tone from  to .

Music for the Kettle-drum is always written in the bass clef, and the name used is the Italian word, *Tympani*. In writing for the Drums, the real notes are

#### III. No 1

*Tympani in D & A*

placed at the beginning of the score. See Illustration No 1;

when a change of tuning is needed the composer must allow

a large number of bars rest, in order to enable the player to do the tuning necessary for the new key. When accidentals are needed, you place them at the beginning and do not use sharps or flats either in the signature, or before the notes. This is shown in Illustration No 2.

#### III. No 2

*Tympani in E<sup>b</sup> & B<sup>b</sup>*

You will find the principal and most useful function of the Kettle-drum is to mark the rhythm. Illustration No 3, from Beethoven's First Symphony, will give you an example of the strong accentuation of the rhythm by the aid of the Drum.



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

BEETHOVEN

Wind

Trumpets

Oboes

Clar.

Flute with strings

Bassoons

Tympani in C & G

Strings

Bear in mind that the Trumpet and the Clarinet parts in this illustration are written as they sound, and not as they would be written in the full score.

Illustration N<sup>o</sup> 4 is an interesting example of the use of the Drum for a solo passage.

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

"CHRISTMAS ORATORIO" BACH

Flauti

Oboi

Tromba in D

Tympani in D & A

Violino I

Bassi & Fagotti



The roll, or tremolo, used in the Drums is written in two ways, as in Illustration N<sup>o</sup> 5.



Sometimes, in addition to the Kettle-drums, we have the Bass-drum and the Snare-drum, which properly belong to the military band. The former, (Fig. 15 of Supplement), is familiar to everyone, and its tone is recognized not as a definite sound, but simply as a dull, powerful thud. The Italian name is *Gran Cassa*. It has no fixed notation; therefore it is immaterial what note is written, only the rhythm being indicated. This is shown in Illustration N<sup>o</sup> 6. The Bass-drum should be used only occasionally when particular emphasis is desired, as in a climax.



The Snare-drum (Fig. 16 of Supplement) has gut strings stretched on the under side of the head, and gives a softer quality of tone than the other drums. The "roll" of this drum is familiar in martial music.

The Triangle (Fig. 17 of Supplement) is used occasionally in modern scores. The tone is very penetrating; therefore one Triangle is generally sufficient, although the conductor and composer. Berlioz once used six in his Paris orchestra. One writer says "one stroke at rare intervals is like a dot of gold in a picture, but the effect quickly passes."

Music for the Triangle is generally written in the treble clef. You can use C as the notation for the Triangle, the time, only, being marked. Illustration N<sup>o</sup> 7 will give you an example of this.

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

"LA COLOMBE" GOUNOD

Triangle

The Cymbals (Fig. 18 of Supplement) are cylindrical plates of brass or bronze, shaped somewhat like a small hat with a wide brim. The edges are thinner than the center.

The hard, metallic clang of the Cymbals is very penetrating. The *time* of the note required should be carefully marked. The notation is generally the same as that of the Bass-drum, but the composer may use any note he chooses, so long as the time is clearly marked.

Besides the foregoing instruments, the following are sometimes included: the Xylophone, the Castanettes, the Bells and the Carillon, or Glockenspiel, an imitation of small bells (Figs. 19 to 22 inclusive of supplement).

You will find the Bells used in dramatic works, such as *Parsifal* by Wagner; *Il Trovatore* by Verdi, and in Arthur Sullivan's dramatic cantata "The Golden Legend."

The various "Traps" of a theatre orchestra are also included under the head of Percussion Instruments, but no special treatment of them is necessary here.

### THE HARP

In modern works, the Harp (Fig. 23 of Supplement) is used to a considerable degree. Music for this instrument is written the same as that for the piano. Avoid much chromatic harmony. You cannot have any sustained passages on the harp, owing to the "picking" of the strings.

### THE ORGAN

In large choral or orchestral works, when massive and sonorous effects are required, the organ is used. It supports the solid harmony, and gives body and foundation to the harmonic structure with its pedals and deep toned stops. Elgar makes use of the organ in a very effective way in his "Pomp and Circumstance March," and the "Dream of Gerontius." The latter is one of the greatest choral works of the century. Illustration No 6 is an example taken from the introduction to the "Dream of Gerontius," the organ and string parts only being quoted. Observe how the sustaining bass is augmented by the pedal of the organ part.

III. No 8 "DREAM OF GERONTIUS" ELGAR

The musical score is for the introduction of "The Dream of Gerontius" by Elgar, specifically the third movement, No. 8. It features the Organ and string parts. The Organ part is written for a grand organ with a Pedal line. The string parts include Violino I, Violino II, Viola, Violincello, and Bass. The score is in 2/4 time and features various musical notations such as triplets, dynamics (ff), and articulation marks.

### THE PIANO

Some writers in recent years have added the piano to the orchestral instruments not as a solo instrument, as in the concerto form, but as an integral part of the orchestral body. Such an example can be found in C. M. Loeffler's "Pagan Poem," and other compositions of the modern school.



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS  
by ADOLPH ROSENBECKER and DANIEL PROTHEROE

## Examination Paper for Lesson No. 99

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

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

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

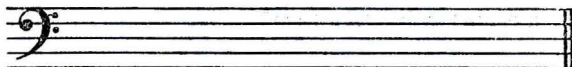
Unless otherwise specified, all Illustrations and Exercises mentioned in this examination paper refer to Illustrations and Exercises given in the accompanying lesson.

1. What are the only Percussion Instruments capable of producing sounds of definite pitch?

.....

.....

2. Give the compass of the two Kettle-drums.....



3. What clef is used for the Drums?.....

.....

4. Give the Italian name which is used in the orchestra score.....

.....

5. What is done when a change of tuning is required?.....

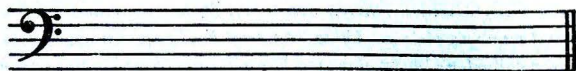
.....

.....



6. What is the principal function of the Drums?.....

7. How is the roll, or tremolo, written?.....



8. Condense Illustration No. 4 into a piano score.....



9. What is the Italian name for the Bass-drum?.....

10. Has it any fixed notation?.....

11. In what cleff are notes for the Triangle written?.....

12. Analyze the chords in Illustration No. 3.....

13. Write an arrangement of Illustration No. 7 for Strings and Triangle.....



14. Describe the tone quality of the Cymbals, and explain why the time value of its notes must be so carefully marked.....

.....

.....

.....

.....

15. Name all the Percussion Instruments in general use.....

16. Name one kind of music with which you are familiar, for which the Harp is used in the orchestra.....

17. Explain the use of the Organ in the orchestra.....

18. Name one composition in which the Piano is used as an orchestral instrument.....



# SIEGEL - MYERS

## Correspondence School of Music

### Chicago, Ill.

## Harmony Lesson No 100

Composed and Edited by  
DANIEL PROTHEROE

### ORCHESTRATION (concluded)

After studying the different sections, or choirs, of the orchestra separately, let us now speak of them in combination, and in a way that will be of some practical value.

The first combination that will come to the mind of the student will be the small theatre orchestra. We speak now of the ordinary orchestra, and not the one sometimes augmented in order to produce light operas, etc.

You will find that it contains as a rule:

One or two First Violins,  
One Second Violin,  
One Cello or Bass,  
One Flute,  
One Clarinet,  
One Cornet,  
Drums and Traps.

For practice let us take the simple harmony of our National Anthem as seen in Illustration No 1, and arrange it for the instruments named above.

#### Ill. No 1



Consider, first, that you are without a Viola, which, in four-voice harmony, takes the tenor part, and that there is a wide space between the Second Violin and Cello or Double Bass; therefore, you must divide

the tenor part as best you can between the Clarinet and Cornet. Also use double-stopping on the Strings when necessary. On account of the relatively weak tone of the Strings, be careful in general not to write the Cornet part too high, or its brilliant tone-quality will completely cover the Strings. In large orchestras you will find that the String Choir is far more numerous than the other sections of the orchestra. You will find as many as twelve or sixteen First Violins playing in unison, against two Flutes, Clarinets, etc., with good effect.

So, Illustration N<sup>o</sup> 1 would be written as in Illustration N<sup>o</sup> 2.

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

Flute

Clarinet in A

Cornet in A

Tympani in D & G

I Violin

II Violin

Bass

A larger and much more efficient orchestra is the following combination: 2 Flutes, 2 Horns, 2 Bassoons,  
2 Clarinets, 2 Oboes, 2 Trumpets or Cornets,  
Drums and Strings.

This is now considered a small orchestra, but is one frequently used by such masters as Beethoven and Mendelssohn.

As tones have to be doubled, you must be very careful what combination is used. For instance, while Flutes and Oboes in octaves are good, Flutes and Clarinets are better; the latter, indeed, being an ideal combination, as the bright tone of the Flute is strengthened by the more mellow and powerful tone of the Clarinet. If the Strings are low in register you can double them with the Clarinets. Illustration N<sup>o</sup> 3 gives you examples of the Clarinets doubling the Strings, while the Oboes and Flutes are in octaves.



# III. No 3

From "The Britons" by PROTHEROE

3

Flauti *p*

Oboi *p*

Clarineti in B *p*

Fagotti *p*

Corni in F *p*

Cornet in A *p*

Tromboni I-II

Trombone III

Tympani in D & A

**CHORUS**

I Tenor *p*  
Though to-day we sink de-feat-ed, Glo-ry still is Britain's goal is Britain's

II Tenor *p*  
Though to-day we sink de-feat-ed, Glo-ry still is Britain's goal is Britain's

I Bass *p*  
Though to-day we sink de-feat-ed, Glo-ry still is Britain's

II Bass *p*  
Though to-day we sink de-feat-ed, Glo-ry still is Britain's

I Violins *p*

II Violins *p*

Violas *p*

Cellos *p*

Bassi *p*



When arranging simple music such as that written for the dance etc., make the melody stand out prominently, and in full passages, that is, when all the instruments are employed, give your Cornets or Clarinets the most prominent harmony notes, as for example the seventh of a dominant seventh chord. Make the rhythm clearly defined by giving strong accents to the lowest instruments, as Cello or Double Bass, and the unaccented notes to one or more of the inner instruments. Always strive to keep a "balance" in tone quality and make your instruments blend well. Also be careful not to have upper and lower instruments too far apart and the middle voices weak or lacking in volume of tone. Proper adjustment of tonal values in this manner makes a chord "bien nourri" as the French call it, or "well nourished" whereas lack of attention to such details gives a thin, unsatisfactory effect which should always be avoided.

Regarding the full orchestra, the following excerpt from an article by Lawrence Gilman will be of interest to the student:

"The modern orchestra is the most wonderful instrument in existence. The statement is made deliberately. Is it not incredible that a few prosaic contrivances of wood, catgut, horsehair and metal may be so combined that they will suggest to the hearer, with marvelous vividness and beauty, the dim and flowing liquidness of a river's depths, a sunrise over the mountain tops, the murmurous stillness of a forest, the prismatic sublimity of a rainbow? And these wonders may be accomplished, let it be remembered, by means that are wholly instrumental - that do not depend for their graphic force upon the eloquence or beauty of the musical thought, upon harmony or rhythm in themselves.

"In a typical orchestra of to-day, - say, the Boston Symphony Orchestra - the instruments are represented as follows: Of the strings there are thirty violins, ten violas, ten 'cellos, and eight double-basses; of the wood-winds there are four flutes, three oboes, one English horn, three clarinets, and one bass clarinet, three bassoons, and one contra-bassoon; among the 'brasses' there are eight horns, four trumpets, three trombones and bass tuba; while the 'battery' Har. L. N<sup>o</sup> 100.

cludes two kettledrummers and four players for other percussive accessories; and there is, of course, the indispensable harpist. That is to say, the modern composer has at his command an instrument with a hundred tongues, more or less, ranging in capacity of dynamic expression from a pianissimo sigh of the violins to the thunderous fortissimo of the full orchestra.

"It was not until the French romanticist, Hector Berlioz—a kind of musical Byron—conceived, in the first half of the last century, the idea of developing the picturesquely expressive character of individual instruments, and of the orchestra as a whole, that the typically modern manner of writing for the orchestra became firmly established. When Haydn, in his oratorio, 'The Creation,' produced years before Berlioz was born, strove to suggest, by means of orchestral tone-painting, 'chaos,' 'the transition from Winter to Spring,' 'dawn,' 'the thick mist with which Winter begins,' 'lightning and thunder, the roaring of animals, singing of birds and buzz of insects, he demonstrated a lively, if elementary, sense of the pictorial capacity of the orchestra. But it was the poetic and imaginative Berlioz who, with his marvelous sympathetic understanding of the expressive resources of orchestral instruments, established the foundations of modern scoring."

#### Nº 4

PROTHEROE



Illustration Nº 5 will give you an example of how the piano part in Illustration Nº 4 has been treated orchestrally.



Piccolo

Flauti

Oboi

Clarinetti in B

Fagotti

Corni in F

Trompetti in B

Tromboni

Tympani

Harp

Violin I

Violin II

Viole

Celli

Bass

*sf*

*a 2*

*div.*



Illustrations Nos. 7 and 9 will give you examples of full orchestral scores from the works of Beethoven and Elgar, the condensed piano parts being given in Illustrations Nos. 6 and 8.

Illustrations Nos. 6 and 7 are taken from the greatest of all symphonies, the Ninth Symphony of Beethoven.

### III. No 6

*Prestissimo*

Last movement from the 9th Symphony BEETHOVEN



III. No 7 *Prestissimo*

BEETHOVEN

Flauto Piccolo *ff*

Flauti *ff*

Oboi *ff*

Clarineti in A *ff*

Fagotti *ff*

Contraffagotto *sempre ff*

Corni in D *f*

Corni in D *f*

Trombe in D *f*

Timpani in D & A *f*

Trombone Alto e Tenore *f*

Trombone Basso *f*

Triangolo *f*

Cinelli e Gran Tamburo *f*

Violino I *sempre ff*

Violino II *sempre ff*

Viola *sempre ff*

Soprano *ff*

Alto *ff*

Tenore *ff*

Basso *ff*

CHORUS

Violoncello *sempre ff*

Contrabbasso *sempre ff*

Illustrations Nos. 8 and 9 will give you the piano and orchestral score of a few measures from Elgar's masterly work "The Dream of Gerontius."

III. No 8

*Maestoso*

ELGAR

fff

Praise to the Ho - li - est in the height

CHORUS

Praise to the Ho - li - est in the height

Praise to the Ho - li - est in the height

Praise to the Ho - li - est in the height

fff

PIANO

Observe that almost all the resources of the modern orchestra are brought together in this score. The composer evidently wants the effect to be massive, dignified and over-whelming, and the result is a sonorous, grand and powerful body of tone. Only one chord is given to the harp, as the powerful tone of the brasses and woodwind, together with the strings and organ will completely cover the weaker and lighter tone of the harp strings.



# III. N° 9 *Maestoso* (♩ = 84)

ten

ELGAR

Flauto I & II

Oboe

Cor Anglais

Clarinetti

Bass Clar.

Fagotti

Contrafagotti

Corni

Tromboni I & II

Tromboni III

Tuba

Timpani in C & G

Arpe

Organ

Violino I

Violino II

Viole

Chorus

Cello

Bass

*Maestoso*

Praise to the Ho-li-est in the height And in the depth be prais-

Praise to the Ho-li-est in the height And in the depth be prais-

Praise to the Ho-li-est in the height And in the depth be prais-

Praise to the Ho-li-est in the height And in the depth be prais-

Exercises to be worked out in the accompanying examination paper.

Ex. No 1



Ex. No 2

Good - night, Good-night, be - lov-ed\_ I come to watch o'er thee\_

Ex. No 3

PURDAY

Lead, Kind-ly Light, Amid th' en-circ-ling gloom, Lead Thou me on.

### CONCLUSION

In concluding your study of this Course of Lessons in Harmony, Counterpoint, Composition and Orchestration, we wish to advise you to study earnestly the works of the great masters. Hear as much good music as you can, and, in listening, try to study out the various chord formations, and, if orchestral music, the different phases of orchestral coloring. Good taste in music is best cultivated by constant and attentive listening, by forming the habit of analyzing what you hear, and by training the ear and the musical intelligence. All this will contribute to your good musicianship, and it is our ambition to have this Course of Lessons a means to that end.



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

A COURSE OF HARMONY LESSONS  
By ADOLPH ROSENBECKER and DANIEL PROTHEROE

## Examination Paper for Lesson No. 100

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.

What instruments are generally used in a theatre orchestra?.....

Harmonize Exercise No. 1 and arrange the same for a small theatre orchestra.....



How is the cornet treated in a case of this kind?.....



4. What combination of instruments was often used by Beethoven and Mendelssohn?

.....

.....

.....

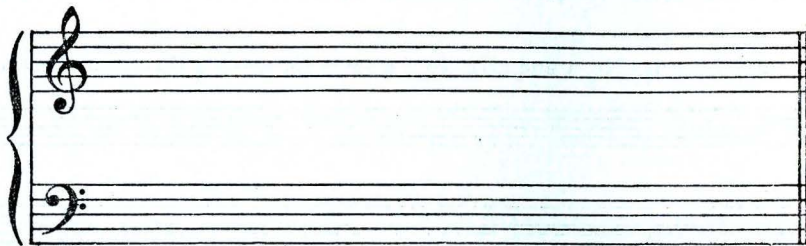
.....

5. What instruments in the wood-winds are best to double in octaves?.....

.....

.....

6. Write and harmonize an original melody of eight measures in the key of G.....



7. Arrange this for strings .....

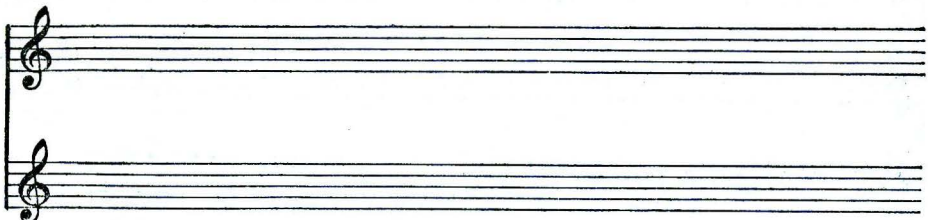


8. Arrange Illustration No. 3 for the piano and four voices .....

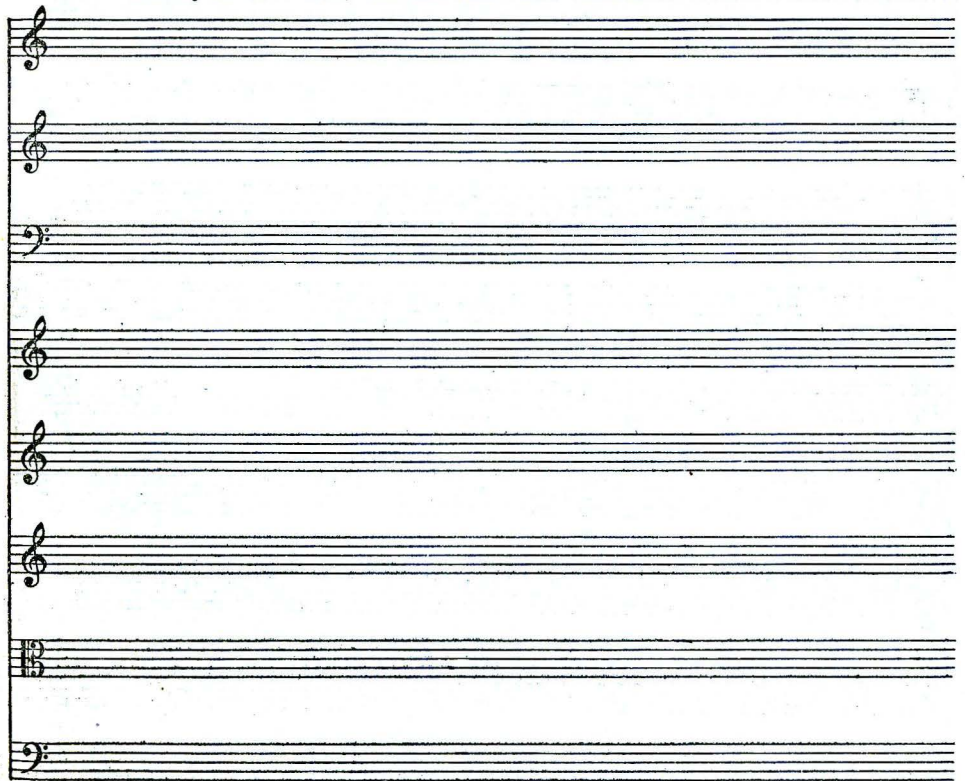


9. Arrange Exercise No. 3 (note this carefully) for—

(a) Four Horns in F.



(b) One Flute, two Clarinets, two Bassoons, one Horn and Strings. Give the melody to the Flute, Clarinet and First Violin.....



10. Arrange Exercise No. 2 (note this carefully) for one Flute, one Clarinet, one Horn and Strings.

Here the Flute and Clarinet have the melody, the Horn carries a sustained tone as a middle voice and the harmony is divided among the strings.





