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Leading tone triad in both major and minor scales is a dim. triad. It is a prominent dominant formation being the same as V^7 with root omitted. They are always used with 3rd in the bass and full chord for the three upper voices, this will resolve in a doubled 3rd . Occasionally if necessary the 5^{th} may be doubled in the upper voices but should never be used in the bass.

The usual progression of the VII triad are to the following - I , VI , II^{I} , III , II , V^7 . They are best preceded by II formations. The VII triad may be used as the next to the

Aug. intervals.

No voice should progress an aug. interval, this prohibits aug. 2nd, 4th, 5th. The aug. 4th occurs between II and VII in major scales and between IV, VII, II-III, of the minor scale. The aug. 2nd occurs between VI-VII of the harmonic minor scale. The aug. 5th occurs between III + VII of the harmonic minor scale.

Modulatory deceptive cadences.

The V^7 of any given key may resolve irregularly into V^7 chords in foreign keys, providing a 7th of the first chord progresses in one of the 3 following ways.

- 1st — Down one whole or $\frac{1}{2}$ step.
- 2nd — 7 is over regularly or enharmonically.
- 3rd — Up $\frac{1}{2}$, or more rarely one whole step.

The note to which the 7th of the 1st chord progresses must form a part of the next V^7 chord. The second 7th chord will generally resolve to its own tonic which may be major or minor, may also resolve irregularly to its own key though this is not so usual. After having written the progression of the 7th of the 1st chord, see that

the other voices move to the very nearest position in the next chord as many notes as possible being over.

A perfect 5th may be followed by a dim. 5th, but a dim. 5th must not proceed a perfect 5th. Modulatory deceptive cadences cannot be made to the key $\frac{1}{2}$ step above or $\frac{1}{2}$ step below the original key for in so doing all the notes of the first V^7 chord would move up or down $\frac{1}{2}$ step into the notes of the second key.

modulatory deceptive cadences
may be made from any given
V⁷ chord to dim. 7th chords in
new keys, providing the 7th
progresses are one of the 3 ways
already given. This dim. 7th
chord may resolve to either
a major or minor in tonic
The dim 7th chord may be
considered as belonging to
the major scale as the V⁷
with chromatically lowered
7th, its resolution would be
precisely the same as in
the minor.

There are only three dim 7th

belonging to the four different
keys by the mere changes
of notation.

The dim 7th chord is composed
of 3 minor thirds and is found
on the 7th degree of the minor
scale, it may artificially be
built on the 7th degree of the
major scale by lowering the
7th of the chord. The dim 7th
naturally resolves to the tonic
of the 5th, root and 3rd up.

This doubles the 3rd of the tonic
triad especially in 7^o I and II
inversions.

In the 7^o 3rd inversion the
resolution is to the II^{II}.

modulatory deceptive cadence
may be made from a given
V⁷ chord to IV⁷ chords in other
keys. The chord which is called
the IV⁷ chord may be taken to mean
any 7th chord made up of a minor
triad with minor 3rd added.
Such a chord is found on the II,
III, VI of the major scale, and on
the IV of the minor scale. After
the progression has been made
from the given V⁷ into the minor
7th chord it should resolve
regularly to a triad or 7th chord
in its own key and eventual
leading being paid to that triad

in the progression to the new
7th chord.

Progressions to this kind of 7th
chord may also be made
from a given dim. 7th chord.

Suspension

a suspension is a misplaced
rhythm when in the progress
of two chords a note of the first
is held over until the rest of the
next chord has appeared on the
accented beat and is then
allowed to progress into the
proper note in the next chord
a suspension results. any
note of a chord may be delayed
by a suspension. When the
3rd is delayed a 4th suspension

results. When the 5th is delayed
a 6⁵ suspension results.

When the octave of the root is
delayed a 9^r suspension results.

The suspension may occur
in any one of the four voices.

The resolution should always be
downward. There are three distinct

parts in the writing of the suspension.

1st - preparation.

2nd - The actual suspension.

3rd - Resolution.

All three should be in the same
voice. The resolution of a suspension

should never be anticipated in any
other voice except in the case

of the 9-8 suspension. When the
root may be used in the base
suspensions neither prevent

nor correct parallel octaves or
5ths which might occur if the
suspension were not used.
The only tone which may be
doubled in the suspension is the
root, and then only in the - 9-8
when the root is in the bass.

If two notes are delayed a
double suspension results,
three notes a triple suspension.
There is but one upward
susp. and that is the delaying
of the leading tone to the tonic 7-3.
This should be accompanied by a
4-3 downward suspension. The
upward suspension usually

appoggiatura.

an app. is an unprepared suspension. i.e. it the delaying of a chord note on the strong accent by a note foreign to the chord either a half or a whole step above or below.

Formerly the app. was written as a grace note, this grace note taking off half the time value of the note it preceded, but now the app. is given its regular time value in the metric division of the measures. &

app. may be single, double or triple.

Ornamental resolution.

This is a small tone group consisting of 12th or 16th notes interpolated between the suspended note and its resolution.

This figure is as its name suggests, simply an ornament, and has nothing whatever to do with the chord harmonically. The turn may be up or down, and may be diatonic or not, according to the fantasia of the composer.

Anticipation.

This is a backward susp. i.e. the note in the succeeding measure is anticipated on the weak accent of the

preceding measure, one not
two notes, or even a complete
chord may be anticipated.
It is most frequently used
in cadence,
auxiliary tones.

This is a note foreign to the chord which
returns back to the chord note from a
half or whole step above or below.

Passing notes.

These are also foreign to the chord and
should move diatonically between the
chord notes. They may be single or
double. When in triple form they are
called passing chords.

Organ Point.

over which the 1st and last chords, dissonant as well as consonant harmonies may be used. When the organ point has two notes it is called double.

Changing Notes.

This is usually the 5th of the dominant which changes to a tone higher and then skips down a 3rd to the note of resolution in the next chord. It may occur with other chords besides the V.

Surrounded Notes.

These are notes foreign to the chord delay the chord note from both above and below.

I. a. What are the irregular progressions of the II^9 .

b. What two inversions are possible and where must the 9th be placed?

C. What is 2II^7 ?

d. What is 2II^9 and how does it regularly resolve?

E. What are its irregular resolutions?

II a. How is the D^+6 chord formed, and how and to what does it resolve.

b. 7^+6 , 6 .

C. ger. 6^{th} .

d. II^6 , 6^{th} .

e. Aug 6^{th} .

III a. What is a modulation?

b. Which are the nearly related

d How is a simple modulation between nearly related keys affected?

g Tell all that must be considered
e What is a modulatory deceptive cadence?

II a Tell what concealed 5ths and octaves are.

b. What is the tritone.

c What is false relations.

d What is a suspension.

and what are the three important parts to be considered

e What is a double suspension
triple sus. upward sus.

II . Tell about the following. App

e. Ornamental resolutions,

f. Surrounded notes.

g. Anticipation.

h. Organ point.

2. When an interval, not an octave
or a 5th moves in parallel motion
and in the same voices concealed octaves
or 5^{ths} result. These are not disagreeable
between two inner parts or between an
inner and an outer part. They are
good between two outer parts when
approached by $\frac{1}{2}$ step and a step.
The Tritone really means 3
whole tones which occur between the
III and IV this combination is
found between the V or VI.
Si, contra, fa, est, diabolos in musica
a false relation or a cross relation
or an unharmonious relation is
a chromatic contradiction of one
part by another. If the bass
assumes the chromatic contradiction

or the same voice takes it up
the progression cannot be
criticized but between any two
other voices it should be avoided

es. the 17.

116 we have

116 we have

I. What is known as the
era of ~~musical~~ counterpoint?
Or the great choral age?

Par. 42, 45, 47.

Name a few of the greatest writers
during this period.

Where was (in what countries ^{and places})
these activities mostly carried on?

Par. 42, 44, 45-47-50-52.

II What two composers represent the
perfection of this period. Page 48-52.

I. What change in the music of the
church was brought about by the
reformation. What great German
musical form originated at this
time. 54.

of the Protestant music origin
of 16 we have? Par. 57.

II What changes occurred in Eng
during its reign of Henry VII.
Par. 58.

III What secular music was
current in England at the time
of Queen Elizabeth and Shakespeare
Par. 61.

IV What effect had Puritanism
upon music. Par. 62.

V What keyed instruments were
in use at the time of Queen
Elizabeth? Look for Par.
Chapter four.

VI What is the date of the beginning
of Opera?

1. Describe the beginnings of
1676 we do know did they differ from
1671? Par. 73.

1. What was Monteverde and
what did he do? Par. 72.

What were the most noteworthy
features in the progress of
Opera? Par. 74.

Name five of the greatest
Opera writers between 1678 &
1700.

Describe the beginnings of Opera
in France. Par. 77.

Give names of the two most
prominent writers of early
French Opera. Par. 78-79.

What was opera buffa? Par. 76.

et ter was its nature in the 18th
116 we had Par. 84.

2^d & Has something of the development
of arts & music. Par. 85.

3^d Tell something concerning the
development of the violin.
Par. 11. Picture. Page 44 - Par 9.
also concerning the bow.

Tell of the influence upon
musical form exerted by the
violin players. Par 87.

Name one violin composer
whose compositions are
still played in concert by
Kreisler, Elman etc. Par. 8
Who was the earliest keyboard
virtuoso? Par. 89.

es. Chapter V.

116 we date of the birth of Bach and Haendel, telling the chief events in their lives.

Draw a comparison between the two men and the work they achieved. Par. 90-91-92-93-94-95-96-97-98-99 to 106.

write a short paper or tell a short story of the work and life of Gluck. Par. 107-108-109-110

Chapter VI.

When was the piano invented?

Tell something concerning its development on both sides of the water.

write a par. or give a short

et musical form. Par. 87-111-115
116-117-123-142-144.

after J.S. Bach who were the
important composers in
Germany. Par. 117.

A paper on Hadyn. Par. 118 to 122

A paper on Mozart. Par. 126 to 134

harmony.

The study of musical theory consists of harmony, counterpoint, composition, (musical form) and orchestration. The study of harmony treats of interval information of chords, tonality and modulation.

Counterpoint is the study of polyphonic writing or the employment of melody against melody in two or more parts. Orchestration is the study of the technique and tone color of all musical instruments and their combination into groups which form the orchestra.

The orchestra is combined of woodwinds, brasses, percussions and the strings.

es
 d
 Woodwinds. {

- Piccolo.
- Flutes.
- Oboe.
- English horn.
- Clarinet.
- Bass clarinet.
- Bassoon or Fagoti.
- Double Bassoon, (Lowest in orchest)

Brasses. {

- French horns, (2 to 4).
- Trumpets, (2)
- Trombones, 3.
- Tuba, (Lowest of brass instruments)

Percussions. {

- Snare drum.
- Bass drum.
- Kettle drum or Timpani.
- Triangle

exp. ^{Percussion.}
{ Song.
Tambourine.
Glöckenspiel (Bell piano or celeste.)

Harp.

Strings.
{ First violins. (About 16.)
Second violins. " 14,
Violas. " 8.
Cellos. (6 or more.)
Double bass. 6 " " .

scales.

A scale is a systematic arrangement of notes in steps and half steps, seven in number.

Ecclesiastical scales.

These scales were derived from the Grecian scales.

From C to C is called Dorian.

" D " D " " Dorian.

" E " E " " Phrygian.

" F " F " " Lydian.

" G " G " " Mixolydian

" A " A " " Aeolian.

" B " B " " Hyperaolian

At the time of Ambrose there were four scales, they were called authentic.

Pope Gregory, his reign 592-640

There are two modes used in the modern scales, major and minor. In the major scale there are two whole steps, one half step, three whole steps and one half step. There are two varieties of minor scales, the harmonic which is used in the study of harmony and the melodic which is used in the study of counterpoint.

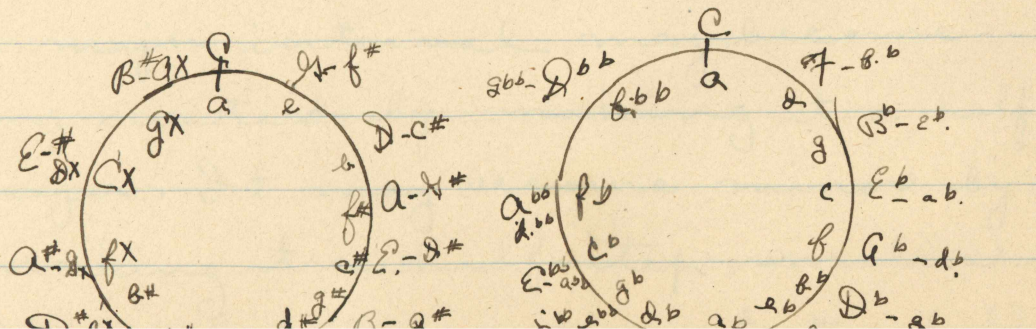
The harmonic minor is one whole step, one half step, two whole steps, one half step, one and a half steps and one half step. The seventh degree is raised in order to form the leading tone which should be one half step behind the tonic. The melodic minor scale is

except that the sixth and seventh degrees are raised in ascending and cancelled in descending, this is to avoid the augmented 2nd which is awkward melodically.

Sharp keys begin a fifth above C major and continue in fifths around the circle to B sharp.

Flat keys begin a fourth above and continue in fourths to D double flat.

The relative minor of any given major key begins a sixth above or third below, and has the same signature.



An interval is the measured distance between two notes including both. There are five kinds of intervals, major, minor, augmented, diminished and perfect.

all {
2nds.
3rds. are major may become min
6ths
7ths. and augmented or diminished

all {
primes,
4ths. are perfect may become
5ths. aug. + dim.
octaves.

A major interval may become augmented by making it a half larger. It may become minor by making it a half step smaller.

A perfect interval may be made
aug by making them a half
step larger.

Any interval which becomes perfect
through alteration should be so
written and so called.

Dim. 2nd becomes Perfect prime.

Aug. 3rd " " 4th.

Dim. 6th " " 5th.

Aug. 2nd " " Octave.

Per. prime embraces 1° contains $7\frac{1}{2}$ steps.

A. " " 1° " 1" "

M. 2nd " 2° " 2" "

A. 2nd " 2° " 3" "

m. 2nd " 2° " 1" "

M. 3rd " 2° " 4" "

m. 3rd " 2° " 3" "

D. 3rd " 2° " 2" "

Perfect 4th embraces 3° contains 5-½ step

A.	4 th	"	3°	"	6	"	"
D.	4 th	"	3°	"	4	"	"
Per.	5 th	"	4°	"	7	"	"
A.	5 th	"	4°	"	8	"	"
D.	5 th	"	4°	"	6	"	"
M.	6 th	"	5°	"	9	"	"
m.	6 th	"	5°	"	8	"	"
A.	6 th	"	5°	"	10	"	"
M.	7 th	"	6°	"	11	"	"
m.	7 th	"	6°	"	10	"	"
D.	7 th	"	6°	"	9	"	"
Per.	octave	"	7°	"	12	"	"
D.	"	"	7°	"	11	"	"

Inversions of the interval.

If an interval is inverted a new
result

Aug. becomes diminished.

Dim. " aug.

Perfect remains Perfect

Primes become octaves.

2 nds. " 7ths.

3 nds " 6ths.

4 ths " 5ths.

5 ths " 4ths.

6 ths " 3nds.

7 ths " 2nds.

Octaves. " primes

When two notes sound the same but are differently written they are said to be enharmonic as A^b and $G^\sharp$ or $C^\sharp$ and D^b .

When one note in a chord is so changed in the succeeding chord a partial enharmonic change

chord is so changed a complete enharmonic change results.

Triads.

A triad is a chord composed of three notes, built upward in thirds from a given fundamental called the root, there are four kinds.

I. Major triad composed of a major and minor third.

II. Minor triad composed of a minor and major third.

III. Augmented triad composed of two major thirds.

IV. Diminished triad composed of two minor thirds.

Triads received their names from the degrees from which they are built.

3rd degree. Mediant - minor.
4th " Subdominant - Major.
5th " Dominant - Major.
6th " Submediant - minor.
7th " Leading tone - Dim.
7th " one whole step below tonic
is called sub-tonic.

In the harmonic minor scale.
Tonic triad is Minor.
Supertonic " is diminished.
Mediant " is augmented.
Subdominant " is minor.
Dominant " is Major.
Submediant " is Major.
Leading tone " is diminished.
Those triads built on the first,
fourth and fifth degrees are called
the primary triads. They are so
called because these degrees

also known as the tonic cadence
4. The progression of subdominant
to the tonic called Plagal cadence
Sometimes known as the church or
Amen cadence.

When all three primary triads are
used in a cadence, it is known as
the complete cadence.

The imperfect or half cadence ends with
the dominant.

Motions of voices.

When two voices move in the same
general direction parallel motion
results. When two voices move in
opposite directions, contrary motion
results.

When a voice remains stationary
while other voices move oblique

of motion should be used in every progression of chords.

Ranges in voices.

Sopranos range from middle C up an octave and a sixth. Alto range from G below middle C up an octave and a 6th. The tenor range is the same as soprano, except an octave deeper. Bass range the same as alto except an octave deeper.

Rules for connecting the primary triads.

1. First and last chords must be tonic.
2. The chord preceding the last chord must be either dominant or subdominant in order to form a cadence.
3. The dominant should never proceed to the subdominant.

IV. Do not repeat the same chords progression unless necessary.

V. The bass should never skip the interval of the 7th.

VI. Also avoid two intervals of 4th or 5th in the same direction.

VII. Preserve the melody line, always put the fundamental note of the chord in the base.

Inversions of triads.

When a note other than the root is placed in the bass an inversion results. If the third of the chord is placed in the base it is called the 1st inversion. Double the melody tone, put the third of the chord in the base and the remaining note between the double melody tone.

in the bass, it is called the 2nd inversion.

Rule: Write the tonic triad in full on the upper clef, and put the 5th in the bass. The 2nd inversion should always come near the close just preceding the cadence and it should always be the tonic triad as it anticipates the final chord.

The object of the inversions is to give variety to the bass in which the voice leading is greatly improved by the inversions.

A chord may now be repeated if inverted.

The dominant 7th chord, by adding a 3rd to the V triad the V 7th results

G B F# C D F# G A B C D E F# G

or dependant chords.

Such a chord requires resolution.

The II^7 depends on the tonic.

Each factor of the II^7 requires special

attention. The root in the bass

rises four degrees or descends five

degrees. The root when not in the

bass ties over into the next chord.

The third rises $\frac{1}{2}$ step. The $5^{\text{th}} + 7^{\text{th}}$

both resolve down one degree, this

results in the I triad. The II^7 should

be written with root doubled and

5^{th} omitted as much as possible,

as the resolution will then result

in a complete tonic.

If the 5^{th} happens to be the melody

tone do not double the root, simply

move the base up 4 degrees and the

The inversions of $\text{IV } 7$.

The $\text{IV } 7$ permits of three inversions. When the 3rd is placed in the bass the 7^I results. When the 5th is in the bass the 7^{II} results. The 7th in the bass the 7^{III} results. When inverted the $\text{IV } 7$ should be written in full and resolved regularly.

7th } Down.

5th }

3rd up and root ties.

Supertonic triad in major scale. This is minor triad and next to the primary triads is most important. It is subdominant in quality and may occasionally substitute for the $\text{IV } 7$. Its subdominant quality is most apparent when the 3rd of the chord is placed in the bass. It is used

when used in 1st inversion it is not necessary to double the melody tone, simply put third in the bass. Supertonic may proceed or follow any of the primary triads but is most useful in the cadence preceding the tonic 2nd inversion (I^{II}). The II or the II^{I} . The supertonic is indicated by a Roman II in the bass.

II to I^{II} - II to V - II to II^{I} - II to I - II to I^{II}
 II to IV - II to II - II to II^{I} - (V to II not so common)
 I to II , I^{II} to II .

Supertonic in minor scale. This is a dim. triad that should always be written with the 3rd in the bass and full chord above. The progressions are the same as major. The II^{I} .

should also than the Π be sure
that the 9th of the Π 7 either two or
reaches down.
or in these irregular resolutions
it is best to have the Π 7 complete
when in rest position.

manner as does the V^7 , but to the V triad instead of F . It permits of the same three inversions.

The supertonic 7th chord may also progress irregularly to the V^7 I^{II} , and occasionally to the mediant triad.

Mediant triad.

The mediant triad is both I and V combining as it does two notes of each chord. In the I quality with the root in the bass and full chord above, when substituting for the V should be written with 3rd in the bass and full chord above. In major it is minor in minor it is aug. It should be used carefully in minor because of its extreme

Submediant triad.

The ~~sub~~ VI in the major scale is a minor triad, in minor it is major. It has two notes in common with the I and two with IV . The I character is most apparent when the VI is preceded by V or IV into position. Whenever the IV progresses to any chord other than the I a deceptive cadence results, this special deceptive cadence of IV to VI is called interruptive cadence as it delays the final ending. The IV should be complete, the root and 3rd rise to the next degrees, the 5th and 7th descend to the next degrees. This results in the VI triad with root in the bass and 3rd doubled which is correct for, by doubling the 3rd, Oct, 5th, as well as aug. 2^{nds} are avoided.

when the interval of a perfect octave or 5th moves in parallel motion and in the same voices into a perfect octave or 5th in the next chord.

These should be avoided. The V⁷ character of the 6th is most evident when the IV precedes the V or V⁷. Other chords which may be used preceding the IV are I, III, II, II⁷, succeeding chords, IV, II, III, I, these are given in the order of their importance. Submediant 7th chord is formed by adding a third to the IV triad. It may be used in any position and resolves to any triad a 4th above its triad or a 5th below, which is II. It may be preceded by VI, III, I, I⁷, V, V⁷, III⁷. also occasionally by III, I⁷, VI. The succeeding chords besides from the II, which is regular are, II, II⁷, IV, IV⁷, V, V⁷, VII⁷ & VII.

VI 7 in Minor.

This chord contains the major 7th which must be prepared. It is exactly the same chord as the VI 7 in the relative major and must avoid would be its regular resolution in the same way and for the same reason as did the II 7 in the parallel major. The resolutions of this chord are all irregular the 7th descends 1°. The most common of these resolutions are II 7, IV 7, VII 7°.

Open position in writing harmony: the distribution of voices on two clefs, the soprano and alto being written on the upper clef, the tenor and bass on the lower. In close position the soprano, alto and tenor are written on the upper clef and all three within the range of an octave. The

for voice leadings and allows each part a wider melodic scope.

Mediant seventh.

This resolves regularly to the III triad and may be used in any position.

The 7^{th} is best in the soprano but may be used in other voices. The preceding chords may be V , $\text{V} 7$, I , III , $\text{VII} 7$. The succeeding chords, III , $\text{II} 7$, IV , $\text{II} 7$.

In minor the $\text{III} 7$ may be used with the natural 5^{th} or with a raised 5^{th} . If with raised 5^{th} it should ascend $\frac{1}{2}$ step. If with natural 5^{th} it may descend to the next degree.

Sequences of the 7^{th} s.

When two or more 7^{th} chords follow each other in group position, double the 1^{st} 7^{th} chord.

complete and so alternate through
out the 7ths. Or the first 7th chord may
be complete and the root doubled in
the 2nd. If however the 7th chords are
inverted or in mixed position, (some
inverted and some not.) then have
all complete. The regular sequence of 7th
chords is in the following order. IV, VII
II, VI, II, V, I, IV, etc. Two writings of
the 7th chord in root position may be used
then one writing of 7, 7[#], or 7^{II}, 7.
One writing of 7^I, 7^{III}, making in all
five sequences. It is well to begin
with the I triad, 3rd in the melody
followed by IV 7 with 7th in the melody.
The V 9 chord. This is the V 7 with 3rd
added. The chord should be written
with 5th omitted. its natural resolution

3rd up, root up 4 or down 5 in the
bass or the root ties in the upper voice
the $\text{II } 9^{\text{th}}$ permits of two inversions.

The 9^{I} , 9^{III} , when inverted the 9^{th}
should always be in the melody. The
regular ~~resolutions~~ ^{progressions} of the $\text{II } 9$ are to
the $\text{II } 7$ the $\text{VI } 7$ & $\text{III } 5$.

2^{II} triad, 7th, 9th.

By raising the 3rd of the II triad in
major and the 3rd and 5th in minor

the 2^{II} triad results. By adding a
2nd to the triad $2^{\text{II}} 7$ results, this

progresses exactly as does the $\text{II } 7$ to II .

By adding a 3rd to the $2^{\text{II}} 7$ the $2^{\text{II}} 9$ results

This resolves after the pattern of the $\text{II } 9$ to
the II triad, the same two inversions
are used 9^{I} , 9^{III} . The irregular

progressions are to the $\text{V } 7$, $2^{\text{II}} 7$, 2^{II}

The Italian 6th chord.

This is the 2nd $\text{V}^{\circ} 7$ chord with lowered 5th and root omitted.

The lowered 5th is placed in the bass and the aug. 6th which results between the bass and one of the upper voices should expand to the octave. The best note to double is the 7th. The chords resolution would be tonic II inversion III^{I} , IV , and by one chromatic change $\text{V} 7$. The Italian 6th chord is generally used where its prototypic would be used. i. e. just preceding the cadence or preceding any one of its resolution chords throughout the composition.

The French 6th is the 2nd $\text{V} 7$ with

5 single suspensions 7-8
5 double " 9-8 - 43 etc
5 triple " all three
5 4 - 3 susp
5 6 - 5 "
5 upward " 7-8 + 4-3

The lowered 5th is placed in the bass and the aug 6th which results should expand to the octave. Same resolutions as the D^{fl}. 6th. German 6th.

This is the 2nd II minor 9th with lowered 5th and root omitted. It is written with the lowered 5th in the bass and expands to the octave in its resolution to the same chords as do the 7th r. and D^{fl}. 6th all three of these 6th chords may be used together.

Neapolitan Sixth.

This is the II triad with lowered root in minor scale and lowered root and 5th in the major scale it is used more frequently in minor than major. It is written with the 3rd in bass and full

chord above, and is especially useful
in the cadence. When the N. 6^{th}
chord precedes the authentic cadence
in minor it is called the pathetic
cadence. It may proceed to the
 $\text{I}^{\text{II}}, \text{II}, \text{II}^{\text{I}}, \text{III}^{\text{I}}$.

D^{min} inished & leading tone 7^{th}
Leading tone 7^{th} is formed on the
 7^{th} degree of the scale and is the II^{I}
without root. It is dominant in
character and may be used in
any position. It resolves regularly
to the I triad. The root & 3^{rd} rise to
the next degrees, the 5^{th} and 7^{th} down
& this doubles the 3^{rd} of the tonic triad.
It may also progress irregularly
to $\text{II}, \text{III}, \text{I}$, or II^{I} . In these progressions

down to the next degree. The preceding chords include all ~~preceding chords~~ previously used. I in minor VII 7°.

The same rules governing the leading tone 7th in Major, also hold good for the 7° in minor. It may also be used in any position & the character is again dominant. The progression are the same and the preceding chord are the same. There are but three successive chromatic roots.

The one on the 4th chromatic tone sounding the same as the one on the first. The diminished chord is the most commonly used medium for modulations. This because of its enharmonic possibilities.

Aug. 6th on the 2nd degree with raised root, is the 4th degree of the minor scale. This chord is written in the I inversion and either the 3rd or 5th doubled, & the altered note should ascend a diatonic $\frac{1}{2}$ step. In major the aug. 6th progresses to the tonic root position or II inversion. The mediant root position or I inversion, II^{I} . In minor the aug. 6th progresses to I^{I} or III , V , III^{I} . Tonic 7th in major.

This chord contains a major 9th and on account of this being an extremely dissonant interval the 7th of chord should always be prepared. To prepare a dissonant factor of the chord use the same note in the preceding chord in the same voice. The

passing 7th. meaning that the 7th itself should be preceded by the note above and resolve down 1°. The regular resolution of the I^T is to II or II⁷. I & may resolve irregularly to the II or II⁷ or to other chords avoiding the 7th descends or ties over.

II⁷ in major.

This chord also contains the major 7th whose entrance must be prepared in the same way as the I^T. Since the regular resolution of this chord which should be to the VII is extremely dissonant it is general avoided except in sequences. The II⁷ however may resolve to the leading tone 7th avoiding the II⁷ be used with doubled root and 5th omitted. The IV⁷ also resolves irregularly to the II or II⁷.

IV 7th in minor.

This chord contains a minor 7th and does not require preparation, what would be its regular resolution must be avoided. The chord resolves irregularly to the VII 7th, II 7, V, II 7. The 7th all descend down 1°. Simple modulation.

When a tonality is definitely abandoned and a new key firmly established modulation results. Modulations are introduced to avoid monotony of tonality. There are 3 principle factors to be considered in making a simple modulation. I. The introduction of the leading tone of the new key. (This may best be affected by the use of the new IV 7 chords.)

I. The introduction of any other

new key and foreign to the first key
III. The introduction of a new chord
common to both keys, this is called
Pivot chord as it ~~makes~~ the turning point
in modulation. After the use of the
pivot chord a chord belonging
exclusively to the new key must be
used. This, ^{will} generally be the new V 7 or
other chord of V harmony. Occasionally
the II inversion of the new I triad
may be used immediately after the
pivot chord.

Nearly related keys.

Those keys which have one note of
accident more or less in the key
signature are said to be the nearest related
keys to any given key. Nearly related
keys will have one or more chords

common to both. The nearest related
keys to any ^{given} major keys are: —
relative minor.

I. II major.

I. Its relative minor.

II. IV major.

I. Its relative minor.

+ triads and 3 7th chords.)

The nearest related key to any given minor
are —

I. Relative major.

I. II minor.

II. Its relative major

IV. II minor.

I. Its relative minor

note (nearest related keys to D major are
C and A major,

to a tone higher and then skips
down a 3rd to the note of resolution
in the next chord. It may occur with
other chords besides the II .

Surrounded notes. - These are notes
foreign to the chord delaying the
chord note from both above and below
or vice versa.

I. Exercise containing II 7, 2 II 7, 2 II 6

II 7 2. ger. II 6^{ths}.

II modulation.

II Deceptive Cadences.

II Suspensions and all ornaments.

Sun Mon Tue Wed.

Thurs. Fri. Sat. Sun.

Mon. Fri.

Suspensions and all ornaments.

Deceptive Cadences.

auxiliary tones.

This is a note foreign to the chord which returns back to the chord note from a half or whole step above or below.

Passing notes. These are also foreign to the chord and should move diatonically between the chord notes. They may be single or double. When in triple form they are called passing chords.

Organ point.

This is a sustained base note over which the 1st and last chords, dissonant as well as consonant harmonies may be used. When the organ point has two notes it is called double.

Changing notes. This is usually the 5th of the dominant which changes

