

TABLE OF CONTENTS

INTRODUCTION	iii
FOREWORD	v
NOTES TO THE TEACHER	viii
CHAPTER ONE — TRANSPOSITION	i
Part A	
I. Transposing from Clef to Clef; II. Open and Close Score; <i>Exercises</i> . III. Transposing the Pitch of Melodies; IV. Raising a Melody; <i>Exercises</i> . <i>Things To Remember</i>	9
Part B	
I. Lowering a Melody; <i>Exercises</i> . II. Accidentals in Transposition; <i>Exercises</i> . III. Music for Transposing Instruments; <i>Exercises</i> . <i>Things To Remember</i>	15
Part C	
I. Discovering a Key; II. The Major Keys; III. The Minor Keys; IV. Major Melodies without Key Signatures; <i>Exercises</i> . V. Minor Melodies without Key Signatures; <i>Exercises</i> . <i>Things To Remember</i>	22
Review Exercises on Chapter One	22
CHAPTER TWO — CHORDS	26
Part A	
I. Melody and Harmony; II. Triads; <i>Exercises</i> . III. Triads in Four Voices; IV. Voice Ranges; <i>Exercises</i> . V. Close and Open Position; <i>Exercises</i> . VI. Inversions of Triads; <i>Exercises</i> . <i>Things To Remember</i>	31
Part B	
I. The Dominant Seventh Chord; II. The Dominant Seventh Chord in Four Voices; <i>Exercises</i> . III. Inversions of the Dominant Seventh; <i>Exercises</i> . <i>Things To Remember</i>	35
Review Exercises on Chapter Two	36
CHAPTER THREE — HARMONY	38
Part A	
I. Chords and Harmony; II. Discovering Your Harmonic Sense; <i>Exercises</i> . III. Triads Derived from a Major Scale; IV. Primary Triads; V. Secondary Triads; <i>Exercises</i> . VI. Figuring of Triads; <i>Exercises</i> . VII. Analysing Triads; <i>Exercises</i> . VIII. The Theory of Chord Classification; IX. Joining Triads; <i>Exercises</i> . X. Using Some Secondary Triads; <i>Exercises</i> . XI. Primary Triads in Inversion; <i>Exercises</i> . <i>Things To Remember</i>	55
Part B	
I. Dominant Seventh Chord and its Resolution in Major; <i>Exercises</i> . II. Figuring of Dominant Sevenths; III. Resolution of Dominant Seventh in Inversions; <i>Exercises</i> . IV. Dominant Seventh and its Resolution in Minor; <i>Exercises</i> . <i>Things To Remember</i>	62
Part C	
I. Cadences; <i>Exercises</i> . II. Non-Harmonic Material; <i>Exercises</i> . <i>Things To Remember</i>	71
Review Exercises on Chapter Three	72

CHAPTER FOUR — ORNAMENTS	78
I. Appoggiatura; II. Acciaccatura; III. Mordent; IV. Turn; V. Trill; VI. Slide.	
<i>Things To Remember</i>	84-85
CHAPTER FIVE — TERMS AND SIGNS	86
I. Terms Indicating Volume; II. Terms Indicating a Change in Volume; III. Tempo; IV. Change in Tempo; V. Style; VI. String Music; VII. Piano Music; VIII. Miscellaneous Terms and Signs.	
CHAPTER SIX — SCORE READING	91
Part A	
I. The Score; II. The Lay-out; III. The Orchestra; IV. English and Foreign Terms; V. Clefs; VI. Score-Reading Hints; <i>Exercises</i> .	
<i>Things To Remember</i>	101
Part B	
I. Non-transposing Instruments; II. Transposing Instruments; 1. Octave Transposition; <i>Exercises</i> . 2. Tonal Transpositions; <i>Exercises</i> . 3. Tonal Transposition in the Woodwinds; <i>Exercises</i> . 4. General Pitch Relation- ship.	
<i>Things To Remember</i>	109
Part C	
I. Functional Scoring; 1. Preliminaries; 2. Method; 3. Ranges; 4. Hints for Scoring.	
Review Exercises on Chapter Six	115
CHAPTER SEVEN — MUSICAL FORM	117
I. Form in Music; II. Principles of Form; III. Form in Melodies; IV. Forms of Melodies; <i>Exercises</i> . V. Forms of Instrumental Music; 1. Minuet and Trio; 2. Rondo; 3. Theme and Variations; 4. Sonata Form; 5. Sonata Form Modifications; VI. Counterpoint and Contra- puntal Forms; 1. Counterpoint; 2. Canon; 3. Round; 4. Fugue; 5. Fugal Devices; VII. Dance Forms; 1. Baroque Suite; 2. Modern Suite; 3. Ballet; VIII. Single-Movement Forms; 1. Overture; 2. Symphonic Poem; IX. Large Forms; 1. Concerto Grosso; 2. Sonata; 3. Symphony; 4. Concerto; X. Vocal and Choral Music; 1. Folk Songs; 2. Art Songs; 3. Mass; 4. Opera; 5. Oratorio; 6. Madrigals and Motets; XI. Chamber Music.	
CHAPTER EIGHT — MILESTONES IN HISTORY	153
I. Prologue; II. Antiquity; 1. Music of the Early Christian Church; 2. Ars Antiqua; 3. Secular Music of the Middle Ages; 4. Ars Nova; III. Renaissance; 1. Music of the Renaissance Period; 2. Schools; IV. Baroque; 1. Music of the Baroque Period; 2. Sacred Music; 3. Secular Music; 4. <i>Style Summary</i> ; V. Classicism; 1. Music of the Classical Period; 2. Sacred Music; 3. Secular Music; 4. <i>Style Summary</i> ; VI. Romanticism; 1. Music of the Romantic Period; 2. Sacred Music; 3. Secular Music; 4. <i>Style Summary</i> ; VII. Modernism; 1. Impressionism; 2. Neo-classicism; 3. Neo-romanticism; 4. The New Nationalism; 5. Serialism; 6. Experimental Techniques; 7. Jazz; 8. <i>Style Summary</i> ; VIII. Epilogue.	
CHAPTER NINE — COMPOSERS	182
I. Men Who Wrote Music; II. Alphabetical Listing; III. Musicians through the Ages — Chronological Chart.	
SELECTED REFERENCE BOOKS	198
INDEX	202

CHAPTER TWO • CHORDS

Part A

I. Melody and Harmony

In our work with scales, we dealt with an ascending or descending series of musical sounds. In other words, we have been thinking and writing in terms of a single line of music. When the time values of the sounds vary as well as the pitch values in this single line, we have what is called a **melody**.


Later, in considering intervals, we found that two pitches were involved; whether we heard these sounds simultaneously (a harmonic interval) or separately (a melodic interval) we confined our attention entirely to two pitches. If we go one step further and deal with three or more simultaneous sounds, we have what is known as a **chord**.* Although singing or playing melodies in unison is effective, most of the music we hear and perform is in **harmony**, i.e., it uses chords.



Here then is the real difference between melody and harmony. Melody is the horizontal element of music, while harmony is music in its vertical aspect.


II. Triads



The simplest chord in music, the one upon which our whole harmonic system is based, is made up of three sounds.* It is called a **triad** (Gr. "trias" meaning "a group of three"). A triad consists of any given note with notes a third and a fifth above. The given note is called the root, and it is upon the root that the triad is built. The third may be a major or a minor third; the fifth may be perfect, diminished, or augmented.

You can readily see that these variants allow several interesting combinations. Four different triads are used in music.

A **major triad**  is a combination of a root, a major

third,  and a perfect fifth: 

A **minor triad**  is a combination of a root, a

minor third  and a perfect fifth: 

*For our present purposes this is correct although, as you will see, certain two-note combinations may imply a triad.

II. Principles of Form

The basic tools of form in music are **repetition** and **contrast**. The composer may repeat what he has written (repetition) or he may write new material (contrast). Either of these principles, if followed exclusively, would be artistically unsuccessful; too much repetition would destroy variety, while too much contrast would make unity impossible. A successful piece of music provides a judicious mixture of both these basic principles.

Contrast may be achieved in various ways. In addition to changing the actual notes, small-scale contrasts may be accomplished by changing the volume level, by changing from a dramatic, forceful utterance to a lyric, tender style, or by changing to a new key. Large-scale contrasts will be discussed later.

III. Form in Melodies

As already pointed out in Volume I, the principles of form may be illustrated by examining simple melodies. Just as in poetry, where we find metrical lines and stanzas giving an indication of places of rest, in music we find melodies falling into sections of varying lengths. Relatively incomplete musical ideas of two, three, or four or more measures, called **phrases**, make up small sections, while a **period** or sentence is a more complete idea composed of two or more phrases which culminate in a **cadence** or point of rest.

In the following examples, the phrases are indicated by small letters and the periods by capitals.

Flies in the but-ter-milk, shoo, shoo, shoo! Flies in the but-ter-milk, shoo, shoo, shoo!

Flies in the but-ter-milk, shoo, shoo, shoo! Skip to my lou, my dar-ling.

God save our gra-cious Queen, Long live our no-ble Queen.

God save the Queen. Send her vic-to-ri-ous, Hap-py and

glo-ri-ous, Long to reign a-ver us, God save the Queen.