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KEYBOARD TRAINING IN HARMONY

725 Exercises Graded and Designed to Lead from the Easiest First Year Key-Board Harmony Up to the Difficult Sight-Playing Tests Set for Advanced Students.

By ARTHUR E. HEACOX

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PART I. PART II.

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Preface

The object of this book is to furnish a graded series of exercises for practice in harmonizing melodies and figured basses at the key-board, so arranged that the pupil is led gradually from the easiest first-year work up to the difficult sight playing tests set for advanced students.

The material was prepared and arranged in the course of several years of harmony teaching, where pupils are required to "realize" each problem at the key-board, and pass annual sight-playing examinations before a committee of Theory teachers. Through this training alone, many students have been enabled to pass the harmony sight-playing tests required for membership in the American Guild of Organists.

The arrangement of the material is that of a handy manual for systematic daily practice at the key-board (preferably in short periods). The subjects are taken up in the usual order, and the key-board work may parallel any standard work in harmony. The figuring, in the figured bass, is that familiar to most American and European musicians. In order to include some representative French examinations, a short chapter is devoted to the peculiarities of the French system.

The sources of the exercises are various. The greater part of the first 630 were written expressly for this book. Those from examination papers are so indicated. Nearly one hundred (from 642 on) are typical examination questions from the sight-playing tests and paper work of many of the finest music schools and universities in both America and Europe, together with an important list of the problems set by the American Guild of Organists, covering the years '07 to '16. The Author's request for these materials, with permission to print them, was met with a most generous response, and he wishes here to express the keenest appreciation of the beautiful examples and the courtesy which accords their use. Full credit is indicated with each exercise. Especial mention should be made of the cooperation of Mr. Warren R. Hedden of the American Guild of Organists, of Mr. Frank E. Ward's contribution to the subject of "Sevenths", and of M.Vincent D'Indy's beautiful MS given in facsimile at the end of the book.

Oberlin, Ohio, 1917.

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Figured-bass is the whole foundation of the music, and is played with both hands in such a manner that the left hand plays the notes written down, while the right adds in consonances or dissonances, the result being an agreeable harmony to the glory of God and justifiable gratification of the senses; for the sole end and aim of figured-bass, like that of all music, should be nothing else than God's glory and pleasant recreations. Where this object is not kept in view there can be no true music, but an infernal scraping and bawling.

Johann Sebastian Bach.
Table of Contents

(N.B. The numbers refer in every instance to the paragraphs)

**PART I**

Chap. I. Triads ............................................. Page 4


Chap. II. Chords of the Seventh ................................ Page 36

Chords of seventh formed, 34. - Dominant Seventh, 35. - Triad (iv) not independent, 36. - Introduction of Dom. 7th, 37. - Resolution of Dom. 7th, 38. - Inversion of Dom. 7th, 39. - Licenses in resolution, 40. - The Dom. 9th, 41. - Table of all the primary dissonant chords, 42. - Use of Dom. 9th, 43. - Leading-Tone seventh, 44. - Diminished seventh, 45. - Secondary sevenths, 46. - Cadencing progression, 47. - Double function of Leading-Tone seventh, 48. - Cadencing sevenths in fundamental position, 49. - Significance of the Cad. res., 50. - Tendency of IV, 51. - Other resolutions, 52. - Introduction of sevenths, 53. - Resolution, 54. - Supertonic seventh, 55. - Supertonic ninth, 56. - Various resolutions, of the secondary sevenths, 57. - Free use of the sevenths, 58. - Mastery of conservative usage, 59.

Chap. III. Alterations ........................................ Page 3

Alteration presented, 60. - Rules for, 61. - Application and exceptions, cross-relation, 62. - Special alterations in major, 63. - Dim. 7ths by alteration, 64. - Augmented Sixth, 65. - Aug. sixth chords in harmonizing a melody, 66. - Progressions compared, 67. - Augmented sixth chords "not of the key", 68. - No limit to resolution, 69.

Chap. IV. Modulation ........................................ Page 12

Modulation by means of triads, 70. - Half and deceptive cadence, 71. - Suggestions for harmonizing a choral, 72. - The tendency chords of a key, 73. - Modulation through the Dom. 7th, 74. - Removes in the key-circle, 75. - Mod. by the Dom. 7th to next-related keys, 76. - Modulatory inflection, 77. - Reaching a new tonic, 78. - Passing from key to key, deceptive resolutions of the Dom 7th, 79. - Modulation by the Dom. 7th, 80. - Modulation by the Aug. six-five chord, 81. - Sequences, and use of any form of the Aug. sixth chords, 82. - Modulation by the Dim. 7th on the raised fourth degree, 83. - Sequences by way of the dim. 7th on raised fourth, 84. - Modulation by the Neapolitan chord, 85. - Special intervals, enharmonic notation, pivot chords, (Ex. 65).

Chap. V. Non-harmonic Tones ................................ Page 28

The Suspension, 87. - The Preparation, 88. - The Suspension itself, 89. - The Resolution, 90. - Passing-tone and embellishments, 91. - Appoggiatura, 92. - Anticipation, 93. - Comparing the unornamented harmony, 94.

Chap. VI. The French System of Figured Bass .................. Page 41

Examinations by eminent Frenchmen, 95. - Significance of special figures and signs, 96.

Chap. VII. Examination Papers from Various Sources ........ Page 44

(In this list the numbers refer to the exercises, not to pages)

Chap. I. Triads

Primary Triads in Fundamental Position

1. To harmonize these basses (at the key-board) observe the following rules:
   (a) The bass must be the root of I, IV, or V.
   (b) The common tone is always kept, the other voices progressing to the nearest chord-tones.
   (c) The soprano will begin on the root, third, or fifth, according to the figure over the first bass note.
   (d) The alto and tenor, with the soprano, will form a complete triad in close position. (In review, solutions in open position are recommended.)

2. To harmonize these sopranos observe the following rules:
   (a) The bass must be the root of I, IV, or V, but the soprano may be the root, third, or fifth.
   (b) The last chord will be I, the tonic.
   (c) If the soprano repeats a note, do not repeat the chord but change to another. (Chord repetition has a legitimate place but the purpose of these first exercises is better served without it).
   (d) The bass should not leap two fifths in succession in the same direction.
   (e) The chords should be so chosen as to provide a common tone which must be kept, hence for the present the succession, IV-V, or V-IV, is not available.
   (f) If the soprano does not end on the key-note, it may require some testing to decide whether the mode is major or minor. For example Nos. 12 and 18 must be solved in minor or the rule can not be kept. Let the pupil show why.
3. If the soprano leaps from one note to another of the same chord, the inner parts may follow it above a stationary bass as in Ex. 2. Here the upper three parts must always present the complete triad. This kind of movement adds much to the very limited resources.

4. The change from one chord to another is most frequent at the bar. In chord repetition above the same bass note, the first appearance of the chord should be on an accent if possible, except at the first accent of a phrase which begins on a weak beat (Ex. 2).

Transpose the model to other keys and then harmonize the following sopranos

Model of a chord-skip melody with chord repetition

Ex. 2

Transposel the model to other keys, and then harmonize the following sopranos

Model of a chord-skip melody with chord repetition

Ex. 2

Transpose the model to other keys, and then harmonize the following sopranos

Model of a chord-skip melody with chord repetition

Ex. 2
5. When a given bass repeats a note the chord will remain the same but change its position. This is the converse of § 3, and is illustrated in Ex. 2, if the bass be considered the given part. The leap of an octave is equivalent to a repeated note, Ex. 2,(a).

Harmonize the following basses taking advantage of repeated bass notes to make the soprano more interesting

6. In all the previous exercises a common tone has been kept, but the progression IV-V or V-IV has been avoided. Triads whose roots are on adjacent degrees have no common tone.

RULE: If two successive chords have no tone in common the upper three voices must progress in contrary motion to the bass to the nearest chord-tones, to avoid Consecutive Fifths and Octaves.

The progression IV-V is better than V-IV. In the latter, avoid placing the third of V in the soprano. The bass should not leap the interval of a seventh, as at (a). Play all the following and compare them by ear.

Ex. 3
7. A closing Formula, or Cadence, is formed by arranging the primary triads as in Ex. 4. Cadences are Perfect or Imperfect according to the last note in the soprano; Authentic when the last two chords are V-I, and Plagal when IV-I.

The progression V-I is the typical so-called Cadencing Resolution or Progression.

Play the following Cadences in every key, then harmonize the basses

Ex. 4

Perfect  Imperfect  Imperfect  Perfect

V I  V I  V I  V I

Imperfect  Imperfect  Perfect

Plagal or Church Cadence.

IV I

32. 3

33.

34. 5

35.

36. 8

37.

38. 3 5 3

39.

40.
Supply Alto and Tenor.

Before playing the following read again pars. 3-4.
8. Thus far strict adherence to the rule of keeping a common tone has been justified because of the importance of establishing, in both mind and fingers, the habit of observing this principle. It will, however, conduce to greater flexibility in the movement of the voices if the rule is now expanded to read as follows:

**RULE FOR THE COMMON TONE**

A tone common to two successive chords is usually kept in the same voice, but if not kept, the upper three voices progress in contrary motion to the bass, to the nearest chord-tones.

9. The first six tones of the diatonic scale may now be harmonized with I, IV, and V, in fundamental position as before, in both major and minor, ascending or descending (Ex.5). The unmelodic character of the bass, occasioned by leaping from root to root, may be excused until inversion is introduced.

**Transpose to other keys**

Ex. 5

10. Not all positions of the chords are equally good for the contrary motion allowed under the rule in § 8. For example, the strong tendency of the Leading-tone in the soprano to progress to the key-note, in the progression V-I, prohibits Ex.6 (a). In like manner, but to a less degree, the downward tendency of the Subdominant (four in the scale) in the soprano, makes it best to reach it from below if it is to ascend. Play and compare (b), (c), (d).

Ex. 6

(a)  (b)  (c)  (d)

C V I
L-Tone in Sop. Subdom. reached from below may ascend. Tendency of subdom. contradicted. (c) corrected.

**Harmonize the following sopranos according to §§ 8-10**

50.

51.

52.

53.

54.
General Review of the Primary Triads in Fundamental Position

Ex. 7

11. Example 7 contains essentially all the points involved.
   (a) Common-tone kept in the same voice.
   (b) No common-tone; contrary motion to the bass.
   (c) Repeated soprano, change to a different chord.
   (d) Repeated bass, chord changes position; or, soprano leaps from one chord-tone to another, the chord not changed.
   (e) Common-tone not kept but contrary motion to the bass.
   (f) Repetition of a harmony, from a weak beat to a strong, at the opening of a phrase.

All the following are to be played according to the above principles. The first few are very simple. Those who have studied harmony may be able to begin their harmony playing at this point.
Primary Triads in their First Inversion—Chords of the Sixth

12. The vocabulary is now I, I₆, IV, IV₆, V, and V₆. The following examples contain essentially all the typical progressions:

Ex. 8

(a) The root doubled in the Chord of the Sixth.
(b) The fifth doubled in the Chord of the Sixth.
(Avoid doubling the third until presented in § 13)
(c) The common tone kept in an inner voice rather than in the soprano, for the sake of a better melody.
(d) Repeated note in the soprano, same chord used, but inverted under one of the two notes.
(e) Open position for a few chords permits a finer solution. Sometimes the whole exercise may be done in open position (at the option of the pupil).
(f) Rule for contrary motion (¶ 6) does not apply to successive chords where either one is inverted. The progression here (IV₆-V) is called Mixed Motion.

Ex. 9

Transpose Exs. 8 and 9 to other keys, then harmonize the following
100. Unfigured

Use the chord of the sixth as before
13. In successive chords of the sixth in close position, with a stepwise bass, it is correct to double the third in one of the chords to avoid consecutive fifths and octaves. Certain positions permit doubling the root and fifth alternately, but for this some experience is necessary. In general, have the roots progress in parallel sixths with the bass, and if in doubt double the third in one of the chords, but never the third of V⁶, which is the Leading-tone. For exceptions, ¶¶ 27, 28.

Ex. 10

(a) The third doubled in IV⁶, the root in V⁶.
(b) The fifth doubled in IV⁶, the root in V⁶.
(c) Consecutive fifths and octaves corrected at (a).
(d) The fifth doubled in IV⁶, Leading-tone doubled in V⁶ (poor).
(e) If the Leading-tone in the soprano followed its tendency to the Tonic, consecutive octaves with the bass would result; furthermore, the leap downward in the soprano, when its strong tendency upward is so evident, produces a disappointing effect. Test at the Piano.
(f) Successive chords of the sixth without a stepwise bass, no need of a doubled third.
(g) All the voices progressing in similar motion while the chord remains the same, permissible if consecutives are avoided.

Transpose Ex. 10 (A) to other major keys, then harmonize the following figured basses and sopranos along the same lines

Use chords of sixth where suitable in all the following sopranos

Begin in open position
Primary Triads in their Second Inversion. - The Six-four Chord

14. The most important Six-four Chord is the Tonic Six-four in the authentic cadence. It must be on an accented part of the measure, or the accented fraction of a beat, and the V which follows it must be relatively unaccented. The bass-note of the six-four must be doubled, i.e. the fifth of the chord. So strong is this formula that any six-four chord on an accent tends to declare itself a tonic chord and promise a closing cadence which, if admitted at an unsuitable place in the phrase, gives it a weak and halting character.

Since this accented tonic six-four chord resolves so emphatically to the V (and in fact is a V with its third and fifth delayed), it should be preceded by some form of the subdominant or tonic harmony, for if preceded by V, virtual chord repetition from weak to strong beats results - a poor progression, par. 4.

From the above, it is evident that the introduction of a six-four chord demands more than ordinary care, or it may spoil the phrase which contains it. In Ex. 12, the six-four chord is shown on unaccented beats, introduced in special ways. Under these restrictions the six-four chord is largely shorn of its power to promise a full close, and in this subordinate relation becomes a medium through which the voices pass, rather than an independent harmony.

**Closing Formulas. - The Authentic Cadence with I₄ on an accent.**

![Ex. 12](image-url)

(a) By far the most important six-four chord is the I₄ on an accent, in the authentic cadence, a full or complete close.

(b) The close is partial when the phrase ends with a V preceded by an accented I₄.

Test these phrases at the piano.

(c) Secondary value - the root prepared, the bass progressing stepwise in one direction, seldom or never accented.

(d) The bass the second of three repeated notes. (Weak)

(e) The bass the second of three notes belonging to the same chord. (Little value till the bass is treated somewhat contrapuntally.

(f) The figures (a₁) or (f₁) over one bass note, require first a six-four chord, then a chord in fundamental position - usually the progression I₄-V.

**Transpose Exs. 11 and 12 to other keys, studying them thoroughly through the medium of both eye and ear; then harmonize the following exercises with vocabulary: I, I₄, I₄, IV, IV₄, IV₄, V, V₄, V₄.**
Supply the alto and tenor. Transpose to A, B♭, F.

At * not I₆. Why?
Secondary Triads in Fundamental Position in Major keys

15. The triads on ii, iii, and vi, are subordinate chords used in the following three ways:

- (a) As substitutes for the primary triads (u for IV, etc.).
- (b) As connecting chords, preferably with the bass descending by leaps of a third to successive roots. Roots ascending in thirds are weak.
- (c) As independent chords.

Ex. 13

Use a ¾ correctly at each +, otherwise treat as unfigured.
N.B. In meas. 6 the + is on the second beat.
16. The thirds of the secondary triads are the principal tones of the key and may be doubled rather freely for the sake of a better melodic outline. The upward tendency of the leading tone and the downward tendency of the fourth and sixth degrees of the scale, especially when in the soprano, must more or less determine the chord to be used and the tone to be doubled.

With the introduction of the secondary triads and the resulting increase in the number of possible progressions ranging in value from good, to fair, or poor; the student must depend largely on the study of models compared and tested by ear at the keyboard. Here dependence on rules, or eye memory, will not at all suffice.

Ex. 14

17. In Ex. 14, study the various progressions from \( u \) to \( V \).

(a)\( (b) \) The \( u \) an excellent substitute for \( IV \), and with the same treatment, i.e., contrary motion to an ascending bass.

GENERAL RULE FOR \( u-V \)

Give up the common tone and lead the upper three voices contrary to an ascending bass. (Does not apply in inversions)

(c) The common tone kept. Possible here for the sake of the melody. Not recommended.

Improved at (d).

(e) Bad on account of the objectionable Covered Octaves. These in the outer voices are especially bad because the soprano tone \( (F) \) has a downward tendency \( (\text{410}) \) and is, nevertheless, compelled to ascend.

(f) Good. The inversion of \( V \) and the ultimate downward resolution of the \( (F) \) in the soprano are excellent. Here the common tone is best kept.

(g)\( (h) \) Freer treatment of the voices, but good.

(i)\( (j) \) The \( u \) after \( V \). Use seldom. If used these are among the few fair progressions.

Ex. 15

18. In Ex. 15, study the various progressions from \( u \) to \( I_\frac{3}{4} \).

(a)\( (b) \) An excellent substitute for \( IV-I_\frac{3}{4} \) in the closing cadence. (Compare with Ex. 11)

(c) Impossible on account of the consecutive fifths.

GENERAL RULE FOR \( u-I_\frac{3}{4} \)

Lead the upper three voices contrary to an ascending bass, and avoid having the fifths of the chords above the roots.

(d) The common tone is given up between \( IV-u \), in order to keep the rule for \( u-I_\frac{3}{4} \), immediately following.

(e) VI as a substitute for I (Tonic function). This is the best position of VI. Its third, the key-note (root of I), is best doubled. This is called a deceptive cadence because the I is expected instead of the VI.

(f) Complete descending scale in major, harmonized by the use of \( u-IV \) beneath its seventh and sixth degrees.

Transpose \( f \) to every major key.
Harmonize the following exercises
(The ii, iii, and vi in major keys)

133. 8

134. 6

135. 6

136. 6

137. 6

138. 6

139. 6

140. 6

141. 6

142. 6

143. 6

144. 6

145. 6
146. vi IV II I° IV V I

147. iii II I°

148. V IV VI III

149. Unfigured

Make suitable use of occasional secondary triads

In the next few exercises are some of the less common progressions.

150.

151.

152.

153. Study again Ex. 14 (g) to (j) and 15 (e).

154.

155.
Secondary Triads in Fundamental Position in Minor keys

19. The subordinate triads in minor (II*, III', VI) are used in the same three ways as those in major, but with far less freedom. The II* and III' are both dissonant chords, sometimes approached, or left, with difficulty on account of the augmented interval (6-7) in the Harmonic minor scale. The most used progressions are shown in the following example which should be studied and transposed to other keys.

![Ex. 16](image)

(a) The VI as a connecting chord.
(b) The II* as a substitute for the subdominant. (Far oftener used in its first inversion, q. 21).
(c) The III' as a simple triad, best resolved to the VI (the cadencing resolution).

20. In strict writing no voice may progress an augmented interval, and while this restriction is quite properly disregarded under certain circumstances, as for example, in chord repetition, the student should rigidly adhere to the following:

**TWO SPECIAL RULES FOR THE MINOR KEY**

**Rule 1:** In the progression II* - V, give up the common tone and lead the upper three voices in contrary motion to an ascending bass, Ex. 16 (b).

**Rule 2:** In the progression V - VI or VI - V, double the third in VI and do not omit the fifth. Two voices move contrary to the bass (d).

The II*, III and VI in minor keys

![Images of musical notation]
Inversions of the Secondary Triads

21. The secondary triads are all used in the first inversion, frequently with doubled third, and preferably in the octave position, i.e., with the root in the highest part, but conditions may justify any position and any doubling.

The best of all these chords is the $i$ which in both major and minor is much superior to the fundamental position, and is the best substitute for the subdominant. Its bass, the third of the chord, is the subdominant and the best tone to double. The position of the fifth (fifth highest) is the poorest.

The treatment of the other first inversions is best learned from the examples, and through practice in harmonizing figured basses.

The second inversion of the secondary triads is of little value. If used at all it must conform strictly to the requirements of par. 14.

Ex. 17

(a) Same rule as for $ii-V$ and $ii-IX$ (¶¶ 17,18).

Inversions of Secondary Triads
The Triad on the Leading Tone

22. The Triad on the Leading-Tone is a dissonant, or tendency, chord and like the Dominant Seventh Chord from which it is derived (§ 36) it resolves regularly to the Tonic, rarely to the VI.

GENERAL RULE FOR THE LEADING TONE TRIAD

Use the Leading Tone Triad in the first inversion only, double the third, or fifth, and resolve all parts stepwise to a complete I or I\(^6\). The fifth progresses up or down. The consecutive fifths which result from the proper treatment of this chord are unobjectionable, one of them being diminished and not appearing with the bass (outer part). Sometimes the third, and more rarely the fifth, may be left by a leap.

All the progressions in Ex. 18 are equally good in both major and minor, except that the deceptive resolution is best restricted to major only.

Ex. 18

(a) to (f) Typical regular resolutions of \(\text{I}^{6}\).
(g) Doubled third, one third being left by a leap.
(h) Doubled fifth, one fifth being left by a leap, permissible but not usual.
(i), (j) Deceptive resolutions to VI, not frequent, avoid in minor.
(k) By using \(\text{I}^{6}\) the major scale may now be harmonized. Transpose (k) to every major key.

23. As a rule consecutive fifths in the order diminished to perfect in an upward direction, and perfect to diminished downward, are permitted, provided the bass is not one of the voices which produce the fifths. In the case of triads, inverting one or both perfectly meets these conditions, Ex. 18 (d) (e) (f).

24. In three successive chords of the sixth with the bass ascending stepwise generally use close position, and double the fifth, third and root in succession; with a descending bass, double root, third and fifth, Ex. 19 (a), but see also §§ 25, 26.

25. If the upper three voices all move in contrary motion to the bass the third may be doubled in successive chords of the sixth as at 19 (b). This is frequently preferable to a merely mechanical observance of § 24, especially in approaching a cadencing six-four chord. Here, as in § 18, the fifths of the chords may not appear above the roots.

Ex. 19

26. From I or I\(^6\) with doubled root, to \(\text{n}^6\) with doubled third, similar motion of all the voices is permissible as at Ex. 19 (c), but here avoid the \(\text{n}^6\) in the position of the fifth (fifth highest).
Advanced Exercises in Triads

180. 5 6 6
181. 8 6 6 6 4

182. 8 6 6
183. 3 6

184. 8 6 6 6 4

185. 8 6 6
186. 3 6 6 6 4

187. 5 6 6
188. 8 6 6 6 4

189. 8 6 6
190. 3 6 6

191. 3 6 6
192. 3 6 6

193. 3 6 6 4
194. 3 6 6

195. 3 6 6 6 4
196. 3 6 6 6 4

A.P.S.11338
The Sequence

27. The Sequence is a succession of similar harmonies resulting from a symmetrical progression of the given part. The initial design, or pattern, is usually repeated twice, or more, in an ascending or descending series, and usual rules for chord progressions, doubling, etc., are frequently disregarded in order to obtain the required symmetry. Practice in both writing and playing sequences is strongly urged as one of the practical ways of gaining freedom at the keyboard, and familiarity with the vocabulary of chords, and chord progressions, in all the keys.

Ex. 20

28. In Ex. 20 the first measure is the design of the sequence, the sequence unit. The third of the first chord is in the soprano and the progression to the following chord is regular, the common tone being kept in the tenor. This design which must be connected correctly with the following sequence unit is then repeated five times in an ascending series, and at measure seven, the symmetry of the bass being broken, a cadence is added in the usual manner. Several otherwise questionable progressions are here good because they serve to maintain the symmetry of the sequence. For example, in the third measure, vii° is used in fundamental position, the bass leaps an augmented fourth, (e to b♭), and the common tone is given up five times across the bar without regard to the chords used.
29. In Ex. 21 (a) the design again fills one measure but this time embraces four chords instead of two. This design is then repeated, each time a third lower, but is altered in the fourth measure to make a cadence. The same design could be slightly altered and descend stepwise in the successive measures as at 21 (b). Let the student extend this sequence through several bars and add a cadence.
30. A sequence in minor usually employs the Original Form of the minor scale, thus avoiding the augmented second, but where the character of the design permits, the raised seventh is generally used, Ex. 22 (a)(b).

Sequence in minor, using original form of the scale

Ex. 22

31. The use of the Original Form of the minor scale provides major triads on III and VII. Either of these chords may harmonize the natural seventh of the scale in the Phrygian Cadences (Ex. 23). These cadences should be committed to memory. They are especially interesting in harmonizing certain fine chorals, and are a welcome relief from a too frequent use of the more common endings.

Note. Strictly speaking the Phrygian Cadence belongs to neither our major, nor minor key, although used in both. It is the closing cadence of the Phrygian Mode whose scale may be represented at the piano by playing the white keys from E to E. If played downward counting the upper E as one, the half steps occur between 3-4 and 7-8 and the F, which is 7, is a leading tone downward, the true leading tone of this mode. The G was not originally any part of the mode and appears in the last chord only, to comply with a later demand for a major final chord. (Tierce de Picardie.)
Phrygian Cadences. Transpose.

Ex. 23

Some lines from old chorals

216. Ich will dich lieben meine Stärke. 1704

217. Meine Hoffnung stehet feste. 1680

218. O Gott, du frommer Gott. 1648

219. Christus der uns heilig macht. About 1400
32. A triad in fundamental position may precede or follow a chord of the sixth on the same bass note. The figuring is 5 6 or 6 5 according to the order of the two chords. The intervals, 6 and 5, must not be doubled and should appear in succession in one voice, usually, but not necessarily, the soprano. In most cases one of the two intervals (the 5 or 6) is a passing tone and as such is usually both taken and left stepwise (Ex. 24).

Ex. 24

Transpose to other major keys

Ex. 25

Ex. 26
General Review in the use of Triads

33. Mr. Walter R. Spalding in his treatise on Counterpoint says, "So let the student be persuaded to acquire a sound and facile technique in the treatment of triads. Nothing will give him such a good foundation for future development when he comes to free chromatic writing." In the following review exercises the problems are grouped under four general headings, according to their character, and the grade of advancement expected. Thus the first set of sopranos can be used as review before any inversions are reached, while the last list, selected from examination papers, demands a comprehensive grasp of all that has been presented in the foregoing pages.

Basses—easy to moderately difficult

228. 3

229. 3

230. 3

231. 3

232. 3

233. 3

234. 3

235. 3

236. 3

237. 3

238. 3

239. 3

240. 3

241. 3

242. 3
Soprano vocabulary, all the triads (except VII\(^7\)) in fundamental position only

251.

252.

253.

254.

255.

256.
Sopranos—All the triads and their inversions, including vii°

Sequence
270. Old French Noël.

Examination Questions

All the following (272 to 289) are from examination papers that have been used in Oberlin Conservatory of Music for elementary classes. The student is advised to write as well as play them.
Unfigured

At the + use 6\textsuperscript{b} chords, otherwise this is an unfigured problem.

These 6's mean first inversion, root in soprano. (Not usual marking)

Supply alto and tenor

* The fifth omitted.
Chap. II. Chords of the Seventh

34. A Chord of the Seventh is formed by adding another (upper) third to any triad. This added third is a seventh above the root and, since the interval of the seventh is a dissonance, all chords of the seventh are dissonant or tendency chords, requiring resolution; that is they must progress (sooner or later) to consonant chords, chords of repose. The chord of most complete repose is the final tonic triad and toward this, as an ultimate goal, all the dissonant elements of a musical phrase tend to progress. The charm of many a passage depends chiefly upon an artistic treatment of these dissonant elements as they emerge from and disappear in the stream of the music. The dissonant chord which most conclusively resolves to the tonic, is the Dominant Seventh.

The Chord of the Dominant Seventh
(Primary Dissonant Chords)

35. The Chord of the Dominant Seventh consists of the Dominant triad to which is added the next (upper) third, a minor seventh from the root. Ex.26 (a)(b). This chord is the same in both major and minor yet different from all other seventh chords. Its third is always the leading tone, a major third, its fifth is perfect, and its seventh, minor. Containing as it does the most important tones of the scale except the tonic it may be said to hold a strategic position in the key as Primary Chord of the Seventh. It is flanked by the dominant as root, by the subdominant as seventh, while its third, the leading tone, unmistakably defines the key by its tendency toward the keynote, Ex.26 (c).

36. The triad VII is not an independent chord but an incomplete dominant seventh chord as may be seen at Ex.26 (d). See also par.22.

Ex.26

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>V^7</td>
<td>V^7</td>
<td>V^7</td>
</tr>
<tr>
<td>V</td>
<td>V^7</td>
<td>V^7</td>
<td>V^7</td>
</tr>
<tr>
<td>V^7</td>
<td>V^7</td>
<td>V^7</td>
<td>V^7</td>
</tr>
<tr>
<td>V^7</td>
<td>V^7</td>
<td>V^7</td>
<td>V^7</td>
</tr>
</tbody>
</table>

Introduction of the Dominant Seventh

37. In general dissonances require careful introduction as well as resolution. The seventh of the V^7 however enters with almost the freedom of a consonance. When the seventh is in the preceding chord it is usually kept as a common tone and then said to be introduced by preparation.

Ex.27

Ex.27 (a) the seventh prepared, (b) enters stepwise from above, called passing seventh, (c) seventh and root taken in similar motion in chord repetition, (d) consecutive fifths, admissible, see par.23, (e) seventh taken by a leap in an upward direction, seldom leaped to from above, (f) neither seventh nor root prepared, but these tones approached in contrary motion, (g) bad consecutives, to avoid, omit the fifth of V^7, see (b).
Resolution of the Dominant Seventh

The regular resolution of the V\(^7\) is to I, the seventh descending a degree; the third ascending to the tonic, or leaping downward a third if in an inner voice with the bass ascending; the root leaping upward or downward to the root of the tonic; and the fifth usually descending a degree, but sometimes ascending for special melodic reasons. If the V\(^7\) is complete it may resolve to vi (deceptive). Among the many irregular, or less usual resolutions, shown later (Ex. 32) the seventh may be found stationary (delayed resolution or none at all) or it may even ascend. The following examples are representative and, except (h), equally good in minor. In fundamental position as at (b), fifth omitted and root doubled, the upper root becomes a common tone very good since this provides a complete triad on the I.

Ex. 28

\[
\begin{array}{c|c|c|c|c|c|c|c}
(a) & (b) & (c) & (d) & (e) & (f) & (g) & (h) \\
| & | | | | | | \\
\end{array}
\]

* Distinguish carefully the interpretations of 8 and 87.

Ex. 29

Transpose to other keys.

Exercises containing the Dominant Seventh Chord in fundamental position

Ex. 290

Ex. 291

Ex. 292

Ex. 293

Ex. 294
Inversions of the Dominant Seventh

39. There are three inversions of the V7, all of which are useful. Regular resolution to the tonic triad is by far the most usual. In this resolution the voices usually progress as when in the fundamental position except the root itself which is generally retained as a common tone. Complete figuring is seldom used unless needed to indicate certain intervals altered, as the raised seven in the minor scale. Unless the seventh is in the bass two figures are indispensable, those indicating the root and seventh.

(a) (b) (c) Usual resolutions.
(d) Passing seventh in the bass.
(e) The 3 2 over the same bass note requires first a triad in the fundamental position and then a seventh chord in the third inversion.
(f) Chord repetition—the voice having the seventh last must resolve it.
(g) The fifth of V7 resolves upward stepwise, the resulting doubled third in the I is not bad when passed through in such a way as not to emphasize it.
(h) (i) Two solutions for the figures (6 3) equally good.
(l) An apparent six-four chord formed by the flowing upper parts (read last lines of § 14).
(m) The third descends by a leap of a third with good effect.

Transpose to other minor keys

Ex. 31

Exercises containing the Dominant Seventh Chord in its inversions

Ex. 30

Ex. 31
Some of the Irregular Resolutions of the Dominant Seventh

(a) (b) (c) (d) The seventh passes to some other note of the chord before resolving.
(e) The bass takes the note (in lower octave) to which the seventh would resolve, a resolution by substitution.
(f) Less fine than (e) but fair.
(g) Shows the impossibility of resolving the seventh directly if a given bass resolves it as here, the resulting covered octaves being highly objectionable.
(h) (i) Excellent progressions with the seventh ascending.
(j) Poor to have any voice move stepwise into a unison with a stationary voice (oblique motion into a unison).
(k) (l) Passive resolution, the seventh may or may not ultimately resolve.
(m) (n) Some other figurations that will be found.
Exercises containing some irregular resolutions of the Dominant Seventh Chord
40. For the sake of obtaining a more advantageous position of the parts, a better melody, or to avoid monotony of treatment, the dominant seventh chord resolves irregularly in still other ways than those shown in example 32, but the progressions shown in the following examples should be regarded as licenses admissible to the student only after he has thoroughly established his technic and matured his judgment.

The Chord of the Dominant Ninth

41. A dominant seventh chord enlarged or extended by the addition of a third above the seventh becomes a five tone chord named from its largest interval the Chord of the Dominant Ninth. In major keys this added tone is a major ninth above the root (sometimes minor by chromatic inflection, ¶63) and in minor keys it is always a minor ninth.

Regular Resolution

In five parts

In four parts, the fifth is omitted
42. In the dominant ninth and its resolution to the tonic triad is found the basis of construction and resolution of all the Primary Dissonant Chords. In other words the primary dissonant chords, in both content and tendency, show themselves to be more or less complete forms of the \( V^9 \) (or \( V^7 \)). That an incomplete form whose apparent root is the leading tone, as for example the \( \text{VIII}_7 \), does not take a cadencing resolution (§ 44) is additional proof that the real root, which is always the dominant, is omitted. Before going further it will be well to examine a table of the primary dissonant chords.

Table of the Family of Primary Dissonant Chords

The root of all these chords, whether present or not, is the dominant and they all resolve regularly to their tonic triad.

<table>
<thead>
<tr>
<th>Leading tone triad</th>
<th>In major</th>
<th>Leading tone triad</th>
<th>In minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{VII}^7 )</td>
<td>( \text{IV} )</td>
<td>Dim. seventh chord</td>
<td>(Frequently borrowed for use in major)</td>
</tr>
<tr>
<td>Leading tone seventh chord</td>
<td>( \text{VII}^7 )</td>
<td>Dom. minor ninth</td>
<td>(Sometimes appears in major by chromatic inflection)</td>
</tr>
<tr>
<td>Dom. major ninth (Never used in minor)</td>
<td>( \text{V}^9 )</td>
<td>Dom. seventh</td>
<td></td>
</tr>
<tr>
<td>Dom. seventh</td>
<td>( \text{V}^2 )</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Introduction and Resolution of the Dominant Ninth

Ex. 36

(a) \( \text{V}^9 \)  
(b) \( \text{V}^9 \)  
(c) \( \text{V}^9 \)  
(d) \( \text{V}^9 \)  
(e) \( \text{III}^6 \)  
(f) \( \text{V}^9 \)  
(g) \( \text{V}^9 \)  
(h) \( \text{V}^9 \)  
(i) \( \text{V}^9 \)  
(j) \( \text{V}^9 \)  
(k) \( \text{V}^9 \)  
(l) \( \text{V}^9 \)  

Bad positions
On the use of the Dominant Ninth Chord

43. In Ex. 36 (a) (b) (c) the ninth, like the seventh, being a primary dissonance, requires no preparation, but preparation of either ninth or root conduces to smoothness of entry, especially in minor.

(d) When neither ninth nor root is prepared they should be approached in contrary motion.

(e) Keep the ninth a full ninth above the root. This excludes contraction to a second and also makes the ninth below the root impossible. (The ninth below the root can be found in modern works).

(f) (g) In four-part writing, only two inversions are possible. Exactly as with V7 the root in an inversion is best kept as a common tone, the other voices following their tendency.

(h) Conservative treatment places the ninth in the highest voice. At (g) the ninth in the tenor is clearly a passing tone.

(i) Here the ninth in the alto is a suspension. It is important to study these figurings (h) (i) (j) (k) for in higher examinations the student is likely to be confronted with similar problems. When the figures are given in full as here, it is a suggestion of the required interval for each voice respectively. Not a good practice but sometimes unavoidable.

(j) Interchange of chord members.

(k) Passive resolution as with V7. There is usually ultimate resolution but this is not necessary.

(l) Given to illustrate a necessary procedure with this figuring. The 7 6 must be in the octave above the 6 7, otherwise a second will appear between the root and ninth. Compare with (e).

Note in addition to these points the apparent resolution to I6 and to the III6 in (d). These are scarcely more than accidental chord formations occasioned by the flowing parts. They lie passively between two forms of the dominant harmony.

Models to be transposed to other keys
(It is important to study closely every full figuring)

The descending scale using V9

Ex. 37

\[ \begin{align*}
\text{(a)} & \quad \text{\includegraphics[width=0.4\textwidth]{image1}} \\
\text{(b)} & \quad \text{\includegraphics[width=0.4\textwidth]{image2}} \\
\text{(c)} & \quad \text{\includegraphics[width=0.4\textwidth]{image3}} \\
\text{(d)} & \quad \text{\includegraphics[width=0.4\textwidth]{image4}} \\
\text{(e)} & \quad \text{\includegraphics[width=0.4\textwidth]{image5}}
\end{align*} \]
Exercises containing the Dominant Ninth Chord

337.

338.

339.

340.

341.

342.

343.

344.

345.

346.

347. Unfigured. Use the \( V^b \) and inversions where suitable

348.

349.

350.
The Chord of the Seventh on the Leading-Tone in Major
(Also called the Leading-Tone Seventh).

44. The Chord of the Seventh on the Leading Tone in Major is a dominant major ninth chord with root omitted. The omission of the generator (the dominant) does not affect the character of the remaining chord members which are introduced and resolved essentially as in V9. Like the complete major ninth, this chord can not resolve to a minor tonic.

For simplicity this chord is figured as a chord of the seventh, and as such should be complete. The best positions keep the seventh (original ninth) in the soprano, or at least above the leading tone. The third inversion is rarely used since the original ninth is too harsh in the bass, except where skillfully handled. Arensky in his "1000 Exercises" and Tschaikovsky in his "Harmony" use this third inversion, always resolving it to a I7 chord. For a typical example see Ex. 38(c) below.

The typical resolution of the root position is to a tonic triad with double third. The consecutive fifths which result in this resolution when the third of the tonic is not doubled are objectionable and must be avoided, except as at (a) where the fifths in the inner voices come under 23.

In 38(b) the vii4 is such to the eye only. It may be explained that the b and d are passing tones and therefore the bass (root of IV) is free to leap, or if preferred that the bass in vii4 leaps a fourth downward to the root of the tonic.

The resolution to some inversion of the V3 and the passive resolution are natural derivatives of the regular V7 progressions.

Study the progressions in Ex. 38 by ear as well as eye. Learn the best ones and transpose them to other keys.

The seventh (original ninth) in soprano: these positions are best.

Ex. 38

Original ninth not in the soprano, less satisfactory, but possible.
Exercises containing the Leading Tone Seventh

351. 5 7 6 6 6 7 6 4 6 6 6 4 5 3 6 6 4

352. 5 7 6 6 6 7 6 4 6 7

(Ex. 38, 4th meas.)

353. 8 7 6 6 2 6 3 3 6 6 6 4 7

354. 5 2 6 7 6 5 6 3 3 6 6 4 7 5

355. 5 6 3 6 6 6 7 6 5 6 6 6 4

356. 5 2 6 6 5 6 3 3 6 6 4

(Ex. 38)**

357. 5 2 6 6 6 6 6 5 6 6 6 7 6 5 6 6 4 5 6 4 7 5

358. 8 2 6 3 2 6 7 6 6 3 2 6 6 6 6 4 3 6 6 4 7

359. 3 6 2 6 5 6 7 6 6 6 6

360. Unfigured. Use the Leading Tone Seventh where possible

361.

362.

363.
The Diminished Seventh Chord

45. The chord of the seventh on the leading-tone in minor is called the Diminished Seventh Chord. Like the dominant minor ninth chord from which it is derived, its regular resolution is to the tonic minor triad. (By alteration the Dim. 7th-chord is often used in major). Composed as it is of three minor thirds, this chord presents no perfect interval in any position or inversion. It is used with great freedom in fundamental position, and in all three of its inversions. Because of its peculiar construction, it can be spelled in several ways, though sounding the same on the piano (enharmonic notation) see also ¶ 64. To be sure of the correct notation of the chord for any given key, place the leading tone of the key at the bottom and spell three minor thirds in succession above it. Thus for example, the diminished seventh chord of the key of c minor is b-d-f-ab, not g♯ because f-g♯ is not a minor third.

Introduction and Resolution of the Diminished Seventh Chord

Ex. 39

Ex. 40

(a) (b) Typical approach and resolution to the tonic.
(c) Leap down, not up, to the root, avoiding thus the augmented 4th.
(e) (f) (g) Various consecutive fifths.
(j) Passive resolution, (k), resolution to the dominant seventh.
(l) Augmented intervals are permissible in chord-repetition.
(m) May be analyzed in more than one way. The F major triad alternates with the dim. 7th. chord, or it may be called an F major triad as long as the F continues, enriched by the use of passing-tones and embellishments. The main point for the student to grasp here is thatfiguring of this kind is not infrequent, and requires care to obtain a good melody.
Exercises containing the Diminished Seventh Chord

364. Supply the Alto and Tenor

365.

366.

367.

368.

369.

370.

371.

372. a minor

373.
The Secondary Seventh Chords
(Secondary Dissonant Chords)

46. All chords of the seventh other than those on the degrees V and vii7 are called Secondary Seventh Chords. Being for the most part more dissonant than primary sevenths these chords are generally introduced with greater care, the seventh, especially when major, requiring preparation or entry stepwise from above. While the modern tendency is toward an increasing freedom in the use of all dissonances the student should prepare and resolve every dissonance that needs it.

When the student's technic in the handling of dissonant sevenths is established along conservative lines it will be well for him to study the possibilities under a broad general rule like the one laid down by Frank E. Ward (Columbia University) as follows: "The seventh or the root must be prepared in every instance, although many of the preparations are by substitution. In advanced work I am guided more by my own musical experience and a decided taste for the rich dissonances of modern music than by what is set down in text books." This is excellent doctrine for every earnest student. Let him prepare all secondary dissonances at first directly if possible, later by substitution where the effect is not too harsh and the passage gains by it, and still later judge every dissonance on its own merits and use it as it best serves a musical purpose.

The Cadencing Progression of all Chords of the Seventh

47. The first step toward an understanding of all the seventh chords is to construct sequences of the sevenths based on the cadencing resolution of the dominant seventh chord to its tonic. In such sequences every seventh chord will be led to the triad (or seventh chord) situated a fifth lower (fourth higher) just as V7 resolves to I. The seventh of every secondary seventh chord will be prepared and resolve stepwise downward.

Play Ex. 41 (a), (b), (c), etc., in many other keys

Ex. 41

(a) Designated
(b) NB
(c) In minor

Ex. 41

(d) (e) (f) (g)

48. Double function of the Leading Tone Seventh. In a sequence of cadencing seventh chords the vii7 loses its character, as incomplete V7 progressing to the tonic, and resolves like the other seventh chords. See Ex. 41, N.B.

On account of the sequence the IV7 to vii7 is tolerated, though in itself a poor progression.

49. Cadencing chords of the seventh in fundamental position omit the fifth in alternate chords. The third of one chord prepares the seventh of the next. Ex. 41(b) In minor keys the original form of the scale is used except where the leading tone is needed, as in the Cadence. See again § 31.

Sequences using inversions (d) (e) (f) (g) also consist of the cadencing resolution, that is the roots bear the same relationship as in (a) (b) and (c).
The cadencing resolution of all Chords of the Seventh

Add alto and tenor
Significance of the Cadencing Resolution

50. Before examining other aspects of the secondary seventh chords it will be profitable to read again ¶34 and study more closely the significance of the cadencing progression of chords. Mr. Benjamin Cutter in his "Harmonic Analysis" says: "The succession vi, vii, vii, V, with or without sevenths, and in whatever form, is one which confirms the ultimate tonic; it is one in which—the total impression is that of pushing on to the close in that final tonic harmony which rounds out the whole." Now the roots of these chords are the successive fifths reckoned upward from the keynote, and the chord farthest removed tonally from its ultimate tonic is the one built on the most distant fifth in the series, namely the vi(7). The cadencing resolution is therefore a progression downward toward the tonic by stages of fifths. Thus the resolution of V(7) is direct. Between vi(7) and I is the V(7). Between vi(7) and I are both the vi(7) and V(7); while vi(7), farthest removed and least used, must touch three intervening chords on its way (cadencing) to the ultimate tonic. This will be made clearer, perhaps, by the following table.

Table of Secondary Seventh Chords
in their Relation to the Ultimate Tonic Triad

<table>
<thead>
<tr>
<th>Chart.</th>
<th>4th remove.</th>
<th>3rd remove.</th>
<th>2nd remove.</th>
<th>1st remove</th>
<th>Ultimate Tonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>4th. 5th.</td>
<td>VI(7)</td>
<td>VI(7)</td>
<td>VI(7)</td>
<td>V(7)</td>
<td></td>
</tr>
<tr>
<td>3rd. 5th.</td>
<td>I(7)</td>
<td>I(7)</td>
<td>I(7)</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>2nd. 5th.</td>
<td>II(7)</td>
<td>II(7)</td>
<td>II(7)</td>
<td>II</td>
<td></td>
</tr>
<tr>
<td>1st. 5th.</td>
<td>III(7)</td>
<td>III(7)</td>
<td>III(7)</td>
<td>III</td>
<td></td>
</tr>
</tbody>
</table>

Practical application

Progress toward the Ultimate Tonic.

51. The tendency of IV(7) to progress to V and of I(7) to progress to I inclines one strongly to the view, so well set forth by Percy Goethehus, that these two chords are incomplete vi(7) and vi(7) respectively just as the vi(7) progressing to I is an incomplete V(7) (¶44).

52. The cadencing resolution, though the most important, is but one of several progressions possible to secondary seventh chords; for, provided the general rules of good voice leading are observed, any of these chords may progress to any triad or seventh chord whose root, third or fifth is a proper resolution of the seventh (¶57).

Conservative General Rules for the Seventh of All Secondary Seventh Chords

53. Introduction of the seventh: the seventh must be prepared, or passing (stepwise downward), or if a minor seventh, may enter by an upward leap from some other note of the same chord. The seventh of the supertonic seventh chord is prepared sufficiently by substitution, that is by being present in any voice in the preceding chord. This is because this chord (often called the Second Dominant) can be treated relatively almost like a V(7) chord.

54. Resolution: Stepwise downward, passive (in which case the tone of resolution must not be doubled), stepwise upward if major, or the bass takes the note of resolution.

A strict adherence to these few general rules will greatly conduce to smoothness in the harmonic structure. The advanced student is referred to ¶46.
The Supertonic Seventh Chord

55. The most important secondary seventh is that on the supertonic. It is almost as valuable as the dominant seventh and is introduced with nearly the same freedom. The fundamental position may omit the fifth, the inversions should be complete. The finest form of this chord is the first inversion (Rameau’s “Chord of the Added Sixth”). All inversions are possible, but the second inversion is rather weak in the major key. The chord is treated the same in both major and minor.

Ex. 43

(a) Complete 7\(^{\text{th}}\), (b) incomplete (the seventh here also explainable as a suspension).
(c) Passing seventh.
(d) (e) (f) Preparation by substitution.
(h) (i) Fine use of the first inversion in cadences.
(j) (k) (l) Some of the commonest errors.
(m) The passive resolution, except to a 1\(^{\text{st}}\), is usually followed by another form of the same chord, the voices moving stepwise.

Supertonic Ninth

56. The Supertonic Ninth is recognized by some theorists and composers. For examples see below, Ex. 44 (a) (b) Others will call this ninth a suspension resolved when the V\(^{7}\) is reached. But still others will deny the existence of a dominant ninth, claiming it is always a suspension. The student must in any case prepare and resolve the ninth in \(\text{VII}^{6}\) since it is dissonant. A few figured basses containing this supertonic ninth will be found, the first ones, Nos. 406-7.

Ex. 44

The Supertonic Seventh and Supertonic Ninth

386. 8 \(\text{V}^{7}\) 7 7 7

387. 8 \(\text{V}^{7}\) 7 7 7

(Part. 4a)

388. \(\text{V}^{7}\) 6 6 6 6 7 7

389. \(\text{V}^{7}\) 3 2 6 5 6 7
Unfigured. Cadence each line with $I^6_{\bar{5}}-V-I$ or $I^6_{\bar{3}}-I^6_{\bar{4}} V^{(87)} I$

400.
Various Resolutions of the Secondary SEVENTHS

57. The general principles regarding resolution of the seventh (§52) may now be concisely stated as follows (under three heads):

A. The seventh resolves downward, one degree to the root, third, fifth, or (rarely) seventh, of the succeeding chord. This is the true (active) resolution of a genuine seventh, whether prepared, passing, or taken by a leap.

B. The seventh remains stationary (passive resolution) becoming the root, third, or fifth of the succeeding chord. This is frequently a mere delay of the downward resolution; but when the seventh has become passive, by becoming a root, third, or fifth, it ceases to demand resolution.

C. The seventh is led upward one degree if the bass drops a third to the note of resolution (resolution by substitution), otherwise bad covered octaves would result, see Ex.32(g).

The major seventh may ascend whenever it functions as a retardation. It is not then a true seventh, nor can its progression be called "resolution of a seventh", but lists of secondary sevenths usually include it.

Ex. 45. (a) Downward resolution to a root, (b) to a third, (c) to a fifth, (d) to a seventh. This last of limited application.

(e) Stationary seventh becoming a root, (f) becoming a third (g) becoming a fifth (of a seventh chord, not of a triad) unusual, not fine.

(h) Ascending seventh because the bass takes the note of resolution, (i) because the major seventh assumes the role of retardation, not a true seventh though so figured.

(j) Passing seventh in minor must be seven in original minor scale, (k) bad on account of the augmented second (except for special effect in instrumental writing), (l) passing sevenths, (m) successive roots a third apart, (n) seventh highest in IV\textsuperscript{77} - V, double the fifth in V to escape doubling the leading-tone.
Various Resolutions of the Seventh

408. \( \begin{align*}
&\begin{array}{c}
E^7
\end{array}
\end{align*} \)

409. \( \begin{align*}
&\begin{array}{c}
D^7
\end{array}
\end{align*} \)

410. \( \begin{align*}
&\begin{array}{c}
C^7
\end{array}
\end{align*} \)

411. \( \begin{align*}
&\begin{array}{c}
B^7
\end{array}
\end{align*} \)

412. \( \begin{align*}
&\begin{array}{c}
A^7
\end{array}
\end{align*} \)

413. \( \begin{align*}
&\begin{array}{c}
G^7
\end{array}
\end{align*} \)

414. \( \begin{align*}
&\begin{array}{c}
F^7
\end{array}
\end{align*} \)

415. \( \begin{align*}
&\begin{array}{c}
E^7
\end{array}
\end{align*} \)

416. \( \begin{align*}
&\begin{array}{c}
D^7
\end{array}
\end{align*} \)

417. \( \begin{align*}
&\begin{array}{c}
C^7
\end{array}
\end{align*} \)

418. \( \begin{align*}
&\begin{array}{c}
B^7
\end{array}
\end{align*} \)

419. \( \begin{align*}
&\begin{array}{c}
A^7
\end{array}
\end{align*} \)

420. \( \begin{align*}
&\begin{array}{c}
G^7
\end{array}
\end{align*} \)

421. \( \begin{align*}
&\begin{array}{c}
F^7
\end{array}
\end{align*} \)

422. \( \begin{align*}
&\begin{array}{c}
E^7
\end{array}
\end{align*} \)

423. \( \begin{align*}
&\begin{array}{c}
D^7
\end{array}
\end{align*} \)

424. \( \begin{align*}
&\begin{array}{c}
C^7
\end{array}
\end{align*} \)

425. \( \begin{align*}
&\begin{array}{c}
B^7
\end{array}
\end{align*} \)
Freer use of the Seventh

58. Credit is due to Mr. Frank E. Ward for the following interesting example of a freer use of the seventh. It will repay careful analysis. While it may be contended that some of the sevenths are merely passing tones, and certain apparent seventh chords the result of passing tones, it may be answered that passing sevenths are passing tones, and that more than one analysis is possible for many combinations of tones. The distinction between prepared sevenths and suspensions is also difficult to define since the same progressions may seem different in different surroundings. It should be noted that the entry of a major seventh is softened if the seventh and fifth are in outer parts, or at least fairly prominent. The free entry of the major seventh by an upward leap is smoothest when it is really a passing seventh “by substitution” as in the seventh measure of the illustration. In all cases much depends upon the disposition of the parts.

Ex. 46

Frank E. Ward.

Exercises requiring a freer use of the Seventh
59. Since figured bass in sight playing examinations is usually set for the purpose of testing the candidate's mastery of conservative usage, the student is advised to "look well to his dissonances," but at the same time it should be understood that this is not a plea for the rules of the "old school" as an end in themselves. In closing this study of dissonances used as parts of chords, attention is called to the following excerpts. In these examples consecutive fourths, fifths, sevenths and ninths, and dissonances neither prepared nor resolved come swarming in from some musical elfland to play their pranks upon the conservative pedagog and challenge his disapproval. Even in Hucbaldus we have a prophecy of some ultra modern methods.
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Table of Contents

(N.B. The numbers refer in every instance to the paragraphs)

PART I

Chap. I. Triads .......................................................... Page 4
The Primary triads in Fundamental Position, to harmonize a bass, 1.- To harmonize a soprano, 2.- The soprano leaps, 3.- Change of chord, 4.- Bass repeats, 5.- Rule for no common tone, 6.- Cadences, 7.- Rule for common tone, 8.- Harmonizing first six tones of scale, 9.- Tendency of scale steps, 10.- Review primary triads, 11.- First Inversion, 12.- Successive Chords of the Sixth, 13.- Second inversion, 14.- Secondary triads in major, 15.- Thirds of sec. triads, doubling, 16.- Rule for v-V, 17.- Rule for v-I, 18.- Secondary triads in minor, 19.- Augmented interval; Special rules for minor key, 20.- Inversions of secondary triads, 21.- Triad on Leading Tone, 22.- Permitted Consecutive Fifths, 23.- Three successive chords of the sixth, 24.- Doubled third in successive chords of the sixth, 25.- Similar motion of all the voices, 26.- The Sequence, 27.- Sequence design, 28, 29.- Sequence in minor, 30.- Phrygian cadence, 31.- The figuring (5, 6), 32.- General review, 33.-

Chap. II. Chords of the Seventh ...................................... Page 36
Chords of seventh formed, 34.- Dominant Seventh, 35.- Triad (vi) not independent, 36.- Introduction of Dom. 7th, 37.- Resolution of Dom. 7th, 38.- Inversion of Dom. 7th, 39.- Licenses in resolution, 40.- The Dom. 9th, 41.- Table of all the primary dissonant chords, 42.- Use of Dom. 9th, 43.- Leading-Tone seventh, 44.- Diminished seventh, 45.- Secondary sevenths, 46.- Cadencing progression, 47.- Double function of Leading-Tone seventh, 48.- Cadencing sevenths in fundamental position, 49.- Significance of the Cad. res., 50.- Tendency of IV, 51.- Other resolutions, 52.- Introduction of sevenths, 53.- Resolution, 54.- Supertonic seventh, 55.- Supertonic ninth, 56.- Various resolutions, of the secondary sevenths, 57.- Freer use of the sevenths, 58.- Mastery of conservative usage, 59.-

PART II

Chap. III. Alterations ................................................ Page 3
Alteration presented, 60.- Rules for, 61.- Application and exceptions, cross-relation, 62.- Special alterations in major, 63.- Dim. 7ths by alteration, 64.- Augmented Sixth, 65.- Aug. sixth chords in harmonizing a melody, 66.- Progressions compared, 67.- Augmented sixth chords "not of the key", 68.- No limit to resolution, 69.-

Chap. IV. Modulation ................................................ Page 12
Modulation by means of triads, 70.- Half and deceptive cadence, 71.- Suggestions for harmonizing a choral, 72.- The tendency chords of a key, 73.- Modulation through the Dom. 7th, 74.- Removes in the key-circle, 75.- Mod. by the Dom. 7th to next-related keys, 76.- Modulatory inflection, 77.- Reaching a new tone, 78.- Passing from key to key, deceptive resolutions of the Dom. 7th, 79, 80.- Modulation by the Dim. 7th, 81.- Modulation by the Aug. six-five chord, 82.- Sequences, and use of any form of the Aug. sixth chords, 83.- Inversion by the Dim. 7th on the raised fourth degree, 84.- Sequences by way of the dim. 7th on raised fourth, 85.- Modulation by the Neapolitan chord, 86.- Special intervals, enharmonic notation, pivot chords, (Ex. 65).

Chap. V. Non-harmonic Tones ........................................ Page 28
The Suspension, 87.- The Preparation, 88.- The Suspension itself, 89.- The Resolution, 90.- Passing-tone and embellishments, 91.- Appoggiatura, 92.- Anticipation, 93.- Comparing the unornamented harmony, 94.-

Chap. VI. The French System of Figured Bass ....................... Page 41
Examinations by eminent Frenchmen, 95.- Significance of special figures and signs, 96.-

Chap. VII. Examination Papers from Various Sources ............. Page 44
(In this list the numbers refer to the exercises, not to pages)
Chap. III. Alterations

60. One or more tones of a chord may be chromatically altered without producing a modulation or essentially affecting its original relation to the key. The alteration may be introduced chromatically or diatonically, that is the unaltered form of the chord may or may not precede the alteration. Furthermore all such alterations are essentially melodic and the tone combinations resulting therefrom should be considered ornamental variants of the original chord. In this sense only is it well to use the term "altered chord." Certain combinations containing the interval of the augmented sixth are usually termed Chords of the Augmented Sixth, another is popularly known as Neapolitan Sixth, another the Diminished Seventh on the Raised Fourth degree, and so on. These terms are convenient and are used in practically all the older treatises on harmony, but with the development of modern harmony along chromatic and horizontal lines and the resulting broader conception of the character of alteration in general these chords seem to have less claim to independence than was formerly accorded them. While this change of viewpoint does not essentially change the treatment of the altered notes it does simplify the subject of alteration in general.

61. In playing alterations from a figured bass it is best to observe the following general rules although there are exceptions to them all.

Rules for Alterations

1. The alteration is never doubled.
2. The note which is to be altered is not doubled unless one of these progresses stepwise in the opposite direction.
3. Raised notes continue to ascend, lowered notes, to descend.
4. The alteration is made in one and the same voice.
5. Chromatic alterations usually follow the chromatic scale* which always lowers the seventh degree and raises the fourth degree, while all others are raised in ascending and lowered in descending. (A good rule but frequently ignored.)

Ex. 48

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>(d)</td>
</tr>
<tr>
<td>(b)</td>
<td>(e)</td>
</tr>
<tr>
<td>(c)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>etc.</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>3b</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>6b</td>
<td></td>
</tr>
<tr>
<td>C IV</td>
<td>N 5</td>
</tr>
<tr>
<td>V 2</td>
<td></td>
</tr>
</tbody>
</table>

62. Ex. 48, A. The rules observed: - (a) Third lowered, introduction chromatic; (b) Fifth lowered, introduction diatonic; (c) The note that is to be altered, correctly doubled (rule 2).

B. Legitimate exceptions to the rules: - (d) Altered tone doubled in (so called) Neapolitan Sixth—exception to rule 1; (e) (f) (g) rule 2 broken, but poor only as indicated; (h) Raised note does not continue upward (rule 3); (i) (j) Altered note not kept in the same voice (rule 4).

C. Cross -relation (or false-relation). This not avoided by an intervening chord as at (l); but aside from such open contradictions, which are obviously offensive, very little attention is now paid to cross -relation, especially in modulatory or chromatic passages.

* This is not the only form of chromatic scale in use.
Some Special Alteration in the Major keys

63. In the major, ii, iii, and vi, may appear by alteration as major triads, or as apparent dominant seventh chords, taking most frequently but not necessarily, the cadencing resolution (§ 50). (See also § 72). The usual Indication is ii, ii7, etc.; with inversions the ♭ being placed in brackets to distinguish it from other figures (ii♭7).

Other alterations frequent enough to justify special mention, are V9 in major with minor ninth (V9♭); the vi with lowered fifth (vi♭); and the I7 with lowered seventh (I7♭), which functions as a dominant seventh, (apparently in the subdominant key).

Ex. 49
Some Special Alterations in Major keys.

Supply the alto and tenor. Inversions as desired.
All the tones are chord-tones.

Diminished Seventh Chords by Alteration, in Either Mode

64. In addition to the regular Dim. 7th chord on the leading-tone (in both modes, § 45) Dim. 7th chords are freely used on the chromatically raised first, second, fourth, and (in maj. only) fifth degrees; and also on the major third. The resolutions usually resemble those of a regular vn=7 but resolutions with a passive, or an ascending, seventh are frequent. The Dim. 7th on the raised fourth is of special importance (§ 84) resolving most often, with its root and seventh both ascending to a I\(\frac{7}{2}\) (d). At (e) note the same progression, in sound, but notated as on the raised second.
The Diminished Seventh Chord (by Alteration) on Various Degrees

Supply the alto and tenor

Inversions as desired

Alterations which produce the Chords of the Augmented Sixth

65. For purposes of comparison the Augmented Sixth in all the following examples is f-d♭ and always between the bass and soprano. The possible arrangements are numerous.

(a) (b) Forms of V7 with raised fifth, not the so-called regular augmented sixth chords, although containing that interval.

(c) (d) (e) (f) Respectively the Chords of the Augmented Sixth, Augmented Six-five, Augmented Six-four-three, and Doubly Augmented Fourth. N.B. In (c) the third above the bass is the tone to double; neither member of the aug. 6th may be doubled, since these are both strong tendency tones.

(g) (h) (i) (j) Other resolutions of two of these chords.

Though the alterations have added a certain interest to these progressions, they need only be played without the alterations to show clearly that the chords unaltered may, and do, progress in the same way as before.
Exercises in the Augmented Sixth Chords

In the following exercises the augmented sixth sometimes becomes, by inversion, a diminished third or tenth. The dim. tenth is the better, but the third is admissible. No new principle is involved - the altered tones follow their tendency.
The Augmented Sixth Chords in Harmonizing a Melody

66. To use the augmented sixth chords in harmonizing a melody (or in modulation, \( \text{I}^b \)) it is necessary to be able to think their spelling and resolution accurately and readily. Here the support of figured bass is lacking and the problem demands mental concentration and more than ordinary care in leading the voices.

Learn first to construct the augmented sixth chord whose bass is a major third below the keynote. This is the legitimate “chord of the key” having subdominant function (derived from IV or II) and resolving to tonic, or dominant harmony. To build the chord at the piano proceed as follows:

1. Strike the keynote, add the major third below it for the bass, to these two add the augmented sixth above the bass in any upper part. (These three notes are the same in all four forms). Then for the fourth voice double the third (above the bass) in a 6+ use an augmented fourth in \( \frac{4}{3} \), a doubly augmented fourth in \( \frac{4}{3}^+ \), and a perfect fifth in \( \frac{5}{3} \). This process is illustrated in Ex. 52. Resolve as indicated in the example.

<table>
<thead>
<tr>
<th>Ex. 52</th>
<th>In C maj. or c min.</th>
<th>The four forms of Augm. Sixth Chord (The aug. 6th chord of the key)</th>
<th>Their regular resolution in the key</th>
</tr>
</thead>
<tbody>
<tr>
<td>For 4th part use</td>
<td>[( \text{I}^b )] or [( \text{I} )] or ( \text{I}^b ) (maj. only)</td>
<td>( \text{I}^b ) or ( \text{I} )</td>
<td>( \text{I}^b )</td>
</tr>
</tbody>
</table>

The + means augmented

Ex. 52

Application of the chords in major. Transpose to all other major keys

Ex. 53

Usual sign of the chords: \( \frac{6}{5} \)

Application of the chords in minor. Transpose to all minor keys

Ex. 53

A.P.S. 112298
Some progressions better avoided

67. Ex.53 C, (a) The bass in a weak six-four is better led stepwise; (b) Consecutive fifths in reaching the chord, bad in outer voices; (c) Unnecessary cross-relation, - approach ff and ab chromatically; (d) Bad fifths in outer parts in resolving to V (now freely written with an inner part; (e) Beethoven, op.57 (transposed), the true resolution to I6 is elided, the suspension improves the progression; (f) Fifths now written freely; (g) Regular resolution, but by substitution, vocal but possible; (h) For instruments any altered tone may be taken by a leap of an augmented interval, smoother in an inner voice.

The following simple sopranos invite regular use of the Augmented Sixth chords "of the key". There is no need of any but the smoothest progressions

A.F.S. 11889
68. It has been shown (§ 65) that the augmented sixth chords are, so to speak, a by-product of certain chromatic alterations. Once thoroughly familiar with the so-called augmented sixth chord of the key and its regular resolution to $I_6$ or $V$, the student is ready to enlarge his view of the use of the augmented sixth chords by constructing them with the bass note on other than the major third below the keynote. The altered tones, following their tendency, tend to resolve these chords as before to a six-four chord or a triad (major or minor), though not necessarily to a $I_6$ or $V$. But when the chord of resolution is an accented six-four it tends strongly to assert itself as the tonic of some other key (inducing modulation, § 83). In a passage not intending modulation but serving as a medium for voices progressing more or less chromatically, the use of the Augmented sixth on various degrees in the key is sometimes effective as perhaps in building up a climax. This use of the chords is illustrated in the following example where resolutions are found to $v_i^4$, $u_i^4$, $u_i^4$, etc. However, such a passage has little to recommend it. It serves as an illustration of possibilities but is too overloaded with one device to be of much value.

It is not recommended that the student remain long at these rather difficult problems. The advanced student might transpose Ex. 54 to other keys and solve the following in the same general style.
Finally, there is no limit to the ways these augmented sixth chords may be resolved except that set by the taste of the composer. The interval of the augmented sixth itself, in addition to following its conventional tendency outward to the octave, may also be found in the works of the great composers progressing in all the ways shown at 55 (a). Here contrary, oblique and similar motion may be found, and either part may leap. In 55 (b) note excerpts from the masters illustrating this variety of treatment.

Ex. 55

The alto and tenor may be added to the following:

(This may be omitted by the student who has not studied modulation, on account of the obvious inflection to related keys.)
Chap. IV. Modulation

Modulation by means of Triads

70. This means of modulation is best illustrated in the Choral where the melody leads simply and naturally to cadences in nearly related keys, thus providing an interesting variety in the harmonic setting. Keys so reached are usually points of but momentary repose. The succeeding line of the choral may resume the original key directly if desired. That is, such modulations as we are considering are more in the nature of mere inflections to one side or another of the principal key. In the following models from Bach's Chorals note the brackets which indicate how one may consider the two keys as in a sense overlapping. The triad which seems to belong to either key and thus falls within both brackets is sometimes termed a pivot-chord. In Ex. 56 (e) a pivot-chord is lacking, but the modulation is quite satisfactory. Let the pupil solve this using a pivot-chord.

In 56 (g) note the accented six-four and how strongly it declares itself a tonic chord (§ 14).

Ex. 56

Harmonize the following choral lines simply and modulate in each one by means of triads. It is assumed that V₇, n⁵, etc., will be used as desired.

483. 484. 485. 486. 487. 488.

From a to G also C to G
If to the Phrygian cadence (see again § 31) is now added the half cadence, usually I-V, IV-V, or ii-V; and the deceptive cadence, usually V(7)-vi; we shall have sufficient vocabulary to harmonize many chorals. Note the following cadences and transpose them to other keys.
Suggestions for Harmonizing a Choral

1. The triad at each hold is usually in fundamental position and has tonic function, i.e., it can be figured as a tonic chord in the key of the choral, or as tonic in the related key to which the line may have led.

2. Since the hold marks a point of repose more or less complete, a chord of the seventh is obviously inappropriate at this point and is very rare.

3. If not tonic in function, the triad at the hold may appear as the V in a half cadence, Ex. 57 (a) (b); as the vi (really a tonic) in the deceptive cadence (c); or as the final major triad in the Phrygian cadence ([f 31]). The V in the half cadence may be reached through the ii or IV as well as through the I, but is less usual. The last two chords of a line may be I-IV, but this again is a cadencing formula explainable as V-I in the subdom. key.

4. In general do not introduce a chord on a weak beat and carry it over to the succeeding strong beat, unless beginning a line. Compare 57 (d) 1 and 2, and (e) 1 and 2. There may be occasional valid exceptions, but let the student find how many in one hundred lines of the Bach chorals.

5. It is generally in better taste to harmonize a repeated line in a different manner the second time, 57 (f).

6. The parts may cross occasionally, but do not cross the soprano.

7. Avoid many six-four cadences. Avoid many of any one form of cadence.

In the following list the more difficult chorals are mostly placed toward the end.

496. Ach Gott und Herr

497. Christus der ist mein Leben

498. Errett mich, O mein lieber Herre

499. Es ist gewisslich an der Zeit

500. Freu dich sehr, O meine Seele
510. Ich dank dir schon durch deinen Sohn

511. Machs mit mir, Gott, nach deiner Güt

512. Meine Hoffnung steht fest

513. Fröhlich soll mein Herze springen

514. St. Ann's (With f# as signature this is a true Lydian melody)

515. Dundee (Scotch Psalter)

516. Ein feste Burg ist unser Gott

517. Hannover 1648
518. Müde bin ich, geh zur Ruh

519. Der Mensch hat nichts so eigen

520. Verlieh uns Frieden gnädiglich

521. Von Gott will ich nicht lassen

522. Singen wir aus Herzensgrund

523. Mit Fried und Freud ich fahr dahin

524. A Myxolydian melody

525. Beethoven, Op. 132, Lydian (The d is lower than the old rule permitted.)
Modulation to a key through one of its Tendency-chords

73. The tendency-chords of a key which resolve most emphatically to its tonic triad are (a) its Dom. 7th, (b) its Dim. 7th, (c) its Aug. Six-five, and (d) the Dim. 7th on its raised fourth degree. By means of any one of these chords one may modulate from any key major or minor to any other key, major or minor; but some modulations are much smoother than others and some are too abrupt to be satisfactory, especially when made through the Dom. 7th.

(a) Modulation through the Dom. 7th of the new key

74. This modulation will be used first to next-related keys, i.e., to those whose signatures do not differ by more than one sharp or flat. The next-related keys to any given major key are its Dominant, Subdominant, and their three relative minors; and for any given minor its Dominant, Subdominant, and their three relative majors. The tonic triads of these keys can be formed from the scale of the given key, using the ascending major, and descending original minor, Ex. 58.

Ex. 58

Next-related keys to C major

\[ C \text{ di} \text{ ei} \text{ Fi} \text{ Gl} \text{ ar} \]

Next-related keys to a minor

\[ a\text{r} \text{ Gl} \text{ Fi} \text{ ei} \text{ di} \text{ Cl} \]

75. Keys whose signatures differ by but one sharp or flat are said to be one remove apart, the difference in the signatures expressing exactly the number of removes from one key to another. From C to D is therefore two removes, C to F# six removes, C to f (minor) four removes. The relation of all the keys may be seen in the following chart. The arms will always inclose the next-related keys of any to which the arrow points. Brackets inclose enharmonic keys.
76. Modulation from any key to its five next-related keys may be made by progressing from the old tonic to the new Dom. 7th. Common tones are best kept, the other voices going to the nearest chord-tones. On reaching the new tonic it should be established by adding a closing cadence.

Modulation from C major to its five next-related keys:

Ex. 59

(a) Modulation through V₇. In general modulation through an inversion of the Dom. 7th conduces to greater plasticity, and reserves the V(7) for the closing cadence.

(b) Modulation by V₇, chromatic soprano.

(c) Begin with a I₄th, a fine road for this particular modulation.

(d) No common tone, the third of the old tonic must be doubled to avoid an augmented second. (A rather abrupt modulation, made smoother by using a pivot chord, e.g., C I-V₄th).

Modulate by the Dom. 7th from every major key to its five next-related keys

Ex. 60

(a) Modulation through V₇. In general modulation through an inversion of the Dom. 7th conduces to greater plasticity, and reserves the V(7) for the closing cadence.

(b) Modulation by V₇, chromatic soprano.

(c) Begin with a I₄th, a fine road for this particular modulation.

(d) No common tone, the third of the old tonic must be doubled to avoid an augmented second. (A rather abrupt modulation, made smoother by using a pivot chord, e.g., C I-V₄th).

Modulate by the Dom. 7th from every minor key to its five next-related keys

Exercises which Modulate by the Dominant Seventh Chord

526. 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1
527. 5 4 3 2 1 6 7 8 5 4 3 2 1 6 7 8 5 4 3 2 1
528. 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1
529. 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1
530. 5 4 3 2 1 6 7 8 5 4 3 2 1 6 7 8 5 4 3 2 1
531. 3 2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1
532. 5 4 3 2 1 6 7 8 5 4 3 2 1 6 7 8 5 4 3 2 1
533. 5 4 3 2 1 6 7 8 5 4 3 2 1 6 7 8 5 4 3 2 1
534. 5 4 3 2 1 6 7 8 5 4 3 2 1 6 7 8 5 4 3 2 1
535. 5 4 3 2 1 6 7 8 5 4 3 2 1 6 7 8 5 4 3 2 1
Modulatory Inflections Through Apparent Dominant Sevenths

77. In the following exercises the apparent Dom. 7th resolving to its apparent tonic, can not be said to produce other than a fleeting impression of modulation. Such progressions may be termed modulatory inflections. See § 63 under which the following exercises could also be placed.

Exercises Which Contain Modulatory Inflections

536.

537.

538.

539.

540.

541.

542.

543.

544.

545.

Ex. 61

78. Through some inversion of the V7 (or fundamental position if necessary) reach a new tonic at each + as in the following model. As has already been shown, it may be questioned whether these are modulations at all. In any case the impression of the successive (apparent) tonics is fleeting.

C aV₇ I GV₉ I CV₇ 6 FV₉ I dV₇ I CV₉ I
The bass is practically "unfigured." Use inversions and supply the needed accidentals as needed. The model is Ex. 61.

79. In the following series pass from key to key through the Dom. 7th in the same manner as above. Any key in the series can be established by adding a closing cadence (§ 76).


551. B♭ - F - d - B♭ - g - d - g - c - B♭ and Cadence.

552. c - E♭ - f - A♭ - c - B♭ - g - c - Cadence.


554. e♭ - G♭ - a♭ - C♭ - G♭ - b♭ - e♭ - Cadence.

555. F# - d# - B - g# - d# - C# - F# - Cadence.

80. Play originals as above, choosing next-related keys and making the smoothest progressions you can. Do this until considerable facility is acquired.

Finally, play the Dom. 7ths of 550 to 555 in succession (deceptive resolutions of the Dom. 7ths) omitting all the tonic chords but the last, according to the following rule:

RULE FOR SUCCESSIVE DOMINANT SEVENTHS (Deceptive resolutions):- Use the successive Dom. 7ths in any inversion, or fundamental position, in such a way that no voice progresses more than a whole-step in any one move (i.e., no voice leaps), but may move either upward or downward. Avoid consecutive perfect fifths. The last Dom. 7th should resolve regularly to its tonic. Complete each exercise with a cadence formula.
(b) Modulation through the Dim. 7th chord of the new key (§ 45).

Exercises which modulate by the Diminished Seventh Chord

81. Pass from key to key in exercises 550 to 555, by way of their Dim. 7th chords.
(c) Modulation through the Aug. Six-five chord of the new key

82. The new tonic is reached as an accented six-four, to which is added V7-I. Other positions are sometimes used.

Ex. 62

(a) (b) (c) (d) Some of the smoothest ways of reaching the Aug. Six-five: at (b) from a 1\(\text{st}\), (c) through an Aug. Six-four-three to avoid con. 5ths, (d) the Aug. Six-five first in other than conventional form to escape con. 5ths, or a cross-relation.

(e) (f)(g)(h) Free yet quite permissible approaches to the Aug. Six-five. One should avoid con. 5ths, but may disregard augmented intervals and cross-relation in any modulation by altered chords.
Sequences of modulations by the use of $\frac{6}{5}$

\[ \text{CI} \quad D_{b}^{6} \quad I_{6}^{1} \quad V_{7}^{1} \quad I \quad D_{b}^{6} \quad I_{6}^{1} \quad V_{7}^{1} \quad I \]

Extend through the octave, ascending by half steps.
This and similar sequences from F. J. Lehmann (by permission)

\[ \text{CI} \quad D_{b}^{6} \quad I_{6}^{1} \quad V_{7}^{1} \quad I \quad E_{b}^{6} \quad I_{6}^{1} \quad V_{7}^{1} \quad I \]

Ascending by whole steps.

83. Also invent and play sequences similar to 570-1. Finally modulate from any key to every other in the circle, \( \frac{4}{7}, \frac{5}{7} \). (The other Aug. Sixth chords are also available for these modulations, but the Doubly Aug. Fourth leads to major only).

(d) Modulation through the Dim. 7th on the raised fourth degree of the new key

84. Use this chord preferably in its fundamental position (permissible in first inversion) and reach it through the nearest chord-tones. Resolve it to the new tonic six-four chord, on any accent, and add $V_7-1$. The chord is often indicated by $4V_7^7$.

Ex. 63

(a) (b) Typical models.
(c) The old tonic taken in first inversion avoids an augmented second.
(d) The modulating chord taken in its first inversion.
(e) Cross-relation is unobjectionable as in practically all progressions to modulatory (altered) chords, see under Ex. 62.
(f) The augmented second, good. Compare this modulation with (b), which is identical in sound.
(g) This chord is sometimes spelled as a Dim. 7th on the raised second of major keys (\( \frac{6}{5} \)).

Exercises which modulate by the Dim. 7th on the raised fourth
85. Pass from key to key in exercises 550 to 555 by way of the Dim. 7th on the raised fourth degree of the new key. Add to each new I\(_{7}\) a V\(^7\)-I cadence.

In the same manner modulate from any key in the circle (75) to every other key.

86. The Neapolitan Chord is not, properly speaking, a tendency chord although produced by alteration: but its characteristic resolutions to the tonic six-four or to the dominant of its own key entitle it to a place among the musician's modulating materials.
Exercises which modulate by the Neapolitan chord of the new key

Sequence of modulations by the use of the N° of the new key

Supply the alto and tenor

Unfigured bass. Introduce an 6\(^{+}\), a VII\(^{7}\) and modulate through the N°.

Analyze fully and transpose

Invent and play sequences similar to 586-7, ascending or descending by other intervals.

Also modulate from any key in the circle (§ 75) to every other key by N° or N\(^{6}\).
Modulation to more or less distant keys, Special Intervals up or down, Enharmonic Notation, Deceptive Resolution, Pivot Chords

Ex. 65. Add a closing cadence to each of these except (e) which needs a V7-I only, and modulate all these distances in the same way from every major key.

(a) The old tonic is a pivot-chord quitted as V in the new key.

(b) The new Dom. 7th is the Aug. Six-five (enharmonically notated) of the old key (a pivot-chord).

(c) The old tonic is N6 in the new key (a pivot-chord).

(d) The N5 of the old key is the V in the new, to which is added the seventh. A pivot-chord, best in the third inversion. Note that (k) is the enharmonic equivalent of (d); avoid fifths as at (l).

(e) The old Dom. 7th is the Aug. Six-five (enharmonically notated) of the new,— a pivot-chord and must always be complete.

(f) (g) Deceptive resolutions. The vnπν of the old key is enharmonically vnπν of the new,— a pivot-chord usable in both minor and major keys, par. 45. By this means one reaches those keys one, two, or three minor thirds distant (or enharmonic equivalent).

(h) (i) Modulations by the Dom. 7th to rather distant keys. Good because the third of the new tonic does not produce any unpleasant, or too abrupt, contradiction of the old key. With scarcely an exception those modulations by V which come within Mr. Lehmann’s rule for pure modulation* are sufficiently smooth for most purposes. The rule includes all the next related keys. However within the rule, C to ab (or g#) is poor. On the other hand C to f breaks the rule but is good; see (a) above.

(j) Not a pure modulation, obviously too abrupt.

* Note. RULE: A modulation is pure in mode when the third of the new tonic triad or its enharmonic equivalent, is contained in the old key. In minor keys the notation of either the original or harmonic forms may be used. F. J. Lehmann—Lessons in Harmony.
Chap. V. Non-harmonic Tones

1. The Suspension

87. The Suspension is a prepared discord a degree higher (or lower) than the chord-tone which it temporarily displaces, and to which it logically resolves. Three factors are involved—the Preparation, the Suspension itself, and the Resolution.

In the following suspensions, locate the part to which each figure refers.

The Preparation

88. The Preparation may be any chord-tone, but preferably not a passing seventh, unless not tied to the suspension. Those sevenths and ninths which may enter through a leap from below are sufficient preparation (a) (b) (c) (d).

The preparation is usually as long or longer than the suspension. This rule is frequently relaxed when the preparation is not tied over to the suspension (d). Occasionally the rule is frankly disregarded.

Preparation by substitution is not permitted, since a true suspension is a prolongation of what was first a chord-tone. (Exceptions do not need place here).

The Suspension

89. The Suspension should be foreign to the chord with which it appears, the more clearly so the better. Best when it is a seventh above, or second below, some legitimate chord-member. The suspension should enter upon an accent, or an accented part of a beat. It is frequently more effective when not tied.

The suspension may delay the entry of a root, third, fifth, or diminished seventh, (a) to (f) Ex. 66. The delay of root or third is the more frequent, delay of the fifth best when restricted to a chord of the seventh, or in a sequence, (b) and later. (Ex. 69 a, b).

The term, Retardation, is usually used to designate the suspension which resolves upward (g).

The Resolution

90. The Resolution occurs upon an unaccented beat, or part of a beat, in triple measure on the second or third beats (a)/(b)/(c).

No voice but the bass may sound the resolution simultaneously with the suspension without some detriment to the harmony, and in any case this reduplication must appear at least a full ninth (with retardation a full seventh) below the suspension (c)/(d)/(f). Hence when the suspension is in the bass, no reduplication of the resolution is possible (h). Exceptions rare.

When the bass does sound the resolution simultaneously with the suspension, this resolution must be a root, or possibly (with good approach) a minor third, or other tone which would be satisfactorily doubled if the suspension were not used (c)/(e).
The Suspension 7 6; Suspensions in the bass

Ex. 67

(a) The figures (7 6) or (7 6) indicate a triad in first inversion with delayed root. In no case to be considered a chord of the seventh. Compare with the next example.

(b) The figures (7 6) indicate what is here shown, i.e. two complete chords of the seventh, or a six-five chord with delayed root, the analysis depending on environment.

(c) A triad in first inversion with a suspension and a retardation. The context makes this so obviously a tonic with delayed root, that analysis as a chord of the seventh is illogical.

(d) A triad in first inversion with delayed root, through a retardation.

(e) Triads with suspension in the bass. Note the figures. Add no intervals to those indicated. Either interval may be doubled.

(f) (g) Chords of the seventh with suspensions in the bass. Three figures are here required to indicate the chord.

The Suspension with Change of Harmony, with the Six-four Chord, and Double Suspensions

Ex. 68

(a) (b) A different harmony appears with the resolution of the suspension.

(c) (d) (e) In each case a six-four chord. At (c) root delayed, (d) root and third delayed, (e) third and fifth.

(f) Retardation delays the root and third.

(g) A triad with the third delayed, becomes a seventh chord when the third enters (also figured 9/47).
The Suspension 6 5; Reduplication of the Resolution

Ex. 69

(a) Suspension of the fifth in a triad, $\frac{6}{5}$. An 8 is understood. Never double the 6 nor the 5. See also par. 32. Although in itself a consonance, the sixth here delays an expected fifth in the dominant triad and is therefore accepted by the ear as a true suspension.

(b) The 4 3 suspension gives the $\frac{6}{5}$ in the succeeding measures the character of a suspension also. Play (a) (b) as a sequence, continue it and add a cadence.

(c) The ninth demanding resolution, fails to establish $a$ as a chord tone. Here again the ear accepts the $\frac{6}{5}$ as a suspension. Generally speaking, aside from such favoring conditions as have been quoted, the suspension of the fifth in a triad is weak.

(d) Permissible appearance of the resolution in the tenor simultaneously with the suspension, see again § 90. The tenor approaches the $c$ stepwise in contrary motion. This is considered a compensating feature in this particular progression.

(e) Retardation in the bass with reduplication of the resolution in an upper voice, bad. At (f) a fair correction. (g) A doubled major third or doubled Leading-tone is worse with a suspension than without it.

The Suspension saves certain Consecutive Fifths, but never Consecutive Octaves. Bad Covered Octaves. Suspensions in two or more parts

Ex. 70

(a) Consecutive fifths with a first inversion are saved by the suspension. With the bass these fifths are questionable (b).

(c) The suspension cannot remove consecutive octaves.

(d) A covered octave with the resolution is bad.

(e) These two suspensions produce the typical progression, $I^6-V$. Since the harmony is really a $V$ throughout the measure, doubling the $c$ or the $e$ would be doubling a suspension. This is the fundamental reason for doubling the bass only (§ 14).

(f) Three suspensions.

(g) A suspension in the bass simultaneously with one in an other voice. Note the figuring. The dashes continue the 2 and 3 but the 6 and 8 are reckoned from their respective bass-notes.

(h) Suspension of the fifth in a trial in its first inversion. Not a $\frac{6}{4}$ chord. The 6 is best doubled, but the bass could be doubled.
Suspensions in the soprano only

Begin in open position

Suspensions in any voice except the bass
Suspensions in the bass only

Note. The suspension in the bass is sometimes indicated by a diagonal stroke followed by the regular figures which would express the chord were there no suspension. This is simpler and clearer than the most usualfiguring. Compare Nos. 601 and 602 the solutions of which should be identical.

Suspensions in any voice

Bach

A.P.I.11338?
Note. In many papers the figure is placed before the figure as in these from the Guild examinations.
2. Passing Tones and Embellishments

91. When Passing-tones and embellishments are to be used in a figured bass, dashes are used after the usual figuring as in the following example.

Ex. 71

(a) The chords are indicated as usual and the dash continues the chord while the bass moves.


These ornaments, together with the passing sevenths, afford a very flexible bass, as will be seen in the following chorals from J. S. Bach.

(b) @ (b) Some common faults and their correction.

(f) Good. No fault can be found with consecutive perfect fifths if either member of the second fifth is not a chord-tone.

Ex. 72

In Ex. 72 the fragments are from Bach's solution of the chorals which follow. (616 – 619)

(a) Passing tones in two voices.

(b) Passing tones and an embellishment. Here also a passing tone prepares a suspension in the tenor. Let the student consider this exceptional.

(c) The passing seventh temporarily crosses the bass. Par. 72.

(d) Bach here reduces the suspension, 9 8, to 2 1. This resolution into a unison may be justified between the tenor and bass by assuming that the latter will be played on a 16-foot stop, thus sounding an octave lower than written. Not recommended when 9 8 is available.

(e) Oblique motion of a passing tone into a unison. Generally forbidden in the books though to be found rather often. To avoid it makes for clarity. "Let each voice respect its neighbor's territory" is a good general rule.
Bach Chorals containing suspensions, passing tones and embellishments.

Supply the alto and tenor.
620. Harmonize simply in four parts

Bach

621.

Complete in this style

Mozart

Play an accompaniment to this, one harmony to a measure except in the final cadence. All non-harmonic tones must be passing tones or embellishments.
3. Appoggiatura, Anticipation

92. The Appoggiatura is briefly defined as an unprepared suspension. It is most expressive when on the accent, but unlike the suspension it may appear on the unaccented beat. It is taken by a leap of an augmented second or more. It is commonest in the highest voice.

93. The Anticipation is the opposite of a suspension in that it becomes a discord by taking a tone of the following chord before that chord enters. The anticipation is unaccented. It usually enters stepwise but need not do so.

94. Compare Ex. 74 A and B. If the unornamented harmony is correct the appoggiaturas used to enrich it may enter with great freedom, e.g., leaps of a major seventh, augmented and diminished intervals, apparent cross-relation, consecutive perfect fifths (if the second one contains an appoggiatura) are permissible. This general principle applies to the use of all ornaments, especially as regards consecutive fifths and cross-relation. The appoggiatura should not resolve obliquely into a unison.

In harmonizing a melody which contains appoggiaturas or other non-harmonic tones, think it first without any ornaments, choosing a harmonization that is clear and logical, with a decided predominance of the primary chords. This accomplished, the resumption of the ornamental tones should seem a simple matter.
Exercises containing the Appoggiatura and the Anticipation

An appoggiatura, anticipation or passing tone at the +.

Ornamental Resolutions of the suspension, appoggiatura, passing tone and embellishment

The suspension ornamentally resolved. Sign: S. orna.

(a) The suspension takes any suitable chord-tone before resolving. The resolution maintains its relative place in the measure.

(b) The suspension leaps to the other neighbor of the resolution to which it then proceeds stepwise.

(c) (d) The suspension takes two short notes stepwise before resolving. The presence of the tone of resolution in the ornament (here B in ex. c) does not constitute a resolution; hence (f) is bad.

(e) The suspension is repeated (articulated) and then resolves. All of these ornaments take their time value from the suspension.

(f) A permitted variant of (c).
The suspension ornamentally resolved

(a) The other neighbor of the resolution or any suitable chord-tone may precede the resolution.

(b) (c) The passing-tone and the embellishment are distinguished from the appoggiatura merely by the way in which they are approached. The ornaments do not differ essentially from those of the appoggiatura.

(d) The Free Anticipation is left by a leap and is a member (actual or understood) of the chord which follows. Sign: F.A.

(e) The Free Tone is neither a member of the chord with which it appears nor to which it proceeds. Sign: F.T.

Relatively very few sight-playing tests demand ornamental resolutions. Those here given show in a measure what might be done with certain figures, but the student is advised to use moderation in this direction. Do not outline loosely a merely passable harmony and allow the fingers to skim over many notes which you call "ornaments of some kind".

A.P. 11338
Part VI. The French System of Figured Bass

95. The Harmony Lessons and Examinations prepared by such eminent Frenchmen as Albert Lavignac, Auguste Chapuis, Alex. Guilmant, Theo. Dubois, Gabriel Fauré, Ch. M. Widor, Vincent D'Indy, Caesar Franck, and many others, afford such a wealth of material for advanced study and sight playing that it has seemed best to give here a brief explanation of the French system of figured bass.

96. In general the French system employs the same characters to indicate inversions, alterations, suspensions, etc., that we find in the American, English and German figured basses. For instance the use of 6 to represent a first inversion, a (§) to refer to the third above the bass, are universal. The figuring of all secondary seventh chords that contain a perfect fifth is the same in all systems. But the figures used to denote the V9, V7, vi7, vii7 (that is the whole family of primary dissonances) and the vii in minor are peculiar to the French system and must be committed to memory if any facility in their use is desired. In sequential modulatory passages, and anywhere that the primary dissonant chords are used, the special signs used by the French obviate the necessity of numerous signs of alterations impossible to avoid in our own method, as will be seen a little later in the examples to be given.

The French figuring

(a) A stroke / through a figure indicates a diminished interval. For example § means a diminished fifth; standing alone it means a diminished triad.

(b) A plus sign (+) before a figure denotes the leading tone, the (+) alone applies to the third above the bass, the figure § being then omitted.

(c) A zero (0) alone indicates silence; above or below other figures, the suppression of some chord member, e.g., 5 denotes a triad with the third omitted.

(d) A major or minor triad is indicated by 5, 3 or 8; most often by the 5 which is by some authors placed over every triad-root. Some reserve the 3 for minor triads. When a §, b or § is used to indicate the third, the perfect fifth is always understood. The inversions of these triads (with any necessary signs of alteration) are expressed in the same manner as in our figuring.

(e) The special arrangement of chord members, as with us, is sometimes suggested by unusual groupings, e.g., 3, 3.

(f) A + before 7 (thus +7) denotes the Dom. 7th chord over the Tonic, (the French accord de 7me sur-tonique); the + 7, the Dom. 9th chord over the Tonic.

(g) Note carefully that the plus sign (+) is always used in connection with primary dissonant chords to designate the leading tone (unless already present in the bass). It is not however used to denote the leading tone in the triad on vii, but is reserved for chords of four or more tones. N.B. +6 denotes our V § not vns.
Examples of French figuring

Ex. 77

The /  The +  The O  The 5, 3, or 8.

Suggested arr. The #, b  The V7  The Leading Tone 7th.

The Dim. 7th.  Alterations if necessary.  The V9

The V7 and V9 over-tonic.  VII7 and Dim. 7 over tonic.  A few Suspensions.

Simplicity in denoting primary dissonant chords.  Let the student figure this by the usual method and compare.
Chap. VII. Examination Papers
From the A.G.O., Noted Conservatories, and Other Sources

From "Rules and Instructions for Playing
Thorough-bass or Accompaniment in Four Parts,
made for his Scholars in music by Johann Sebastian Bach"

Eight different basses under one choral

J. Ch. Kittel, last pupil of J. S. Bach

* The + calls for a raised four; cf. French figuring par. 96 (b) - at least a family resemblance.
Through the courtesy of Mr. Warren R. Hedden, Chairman of the Examination Committee of the American Guild of Organists, permission is given to present the following sight-playing tests from the years 1907 to 1916 inclusive,—thirty-four examples. The papers for '07, '08, and '09, contained no sight-playing from figured bass.

Given Melodies

644. Given Melodies A.G.O. Assoc. 1907

645. A.G.O. Fellowship 1907

646. A.G.O. Assoc. 1908

647. A.G.O. Fellowship 1908

648. A.G.O. Assoc. 1909

649. A.G.O. Fellowship 1909

650. A.G.O. Assoc. 1910

651. A.G.O. Fellowship 1910
KNOX CONSERVATORY OF MUSIC
Examinations in Harmony

678.  John W. Thompson, by per.

679.

CORNELL CONSERVATORY OF MUSIC
Examinations in Advanced Harmony
(See § 58, freer treatment of the seventh; similar tendency in these from Cornell.)

680.  Horace A. Miller, by per.

681.  Ivadell A. Swindler (Cornell)

682.  Dim. 7th chords

683.  Various Alterations

OBERLIN CONSERVATORY OF MUSIC

Inversions as desired

Geo. S. Dickinson

Inversions as desired

Geo. S. Dickinson

A.P. 11338
Unfigured

From O.C.M. Ex. papers. (Written)

Add alto and tenor using seven Aug. 6th chords as follows:

parentheses indicate unconventional positions.

Parentheses indicate unconventional positions.

From O.C.M. sight-playing examinations

Ibid.

Sequence upward by major thirds

HARVARD UNIVERSITY

Final Examinations

Walter R. Spalding, by per.

At a use one of the augmented sixth chords; at b a Neapolitan sixth.

At a use one of the augmented sixth chords; at b a Neapolitan sixth.

Harvard Univer. 1910

Harvard Univer. 1911

Use where appropriate any of the material at your command.

At G sharp near the end employ an augmented sixth chord.

Harmonize using several of the chromatically altered chords.

Harvard Univer. 1911
COLUMBIA UNIVERSITY
Examination papers (written work)

Secondary seventh chords

Frank E. Ward, by per.

691. Secondary seventh chords

I III₄ VI₇ I₃ IV II₃ V₅ II₄ V₇ VII₃ III I₆ V₃ I I²

IV₆ IV² VIII₅ IV₃ VII₇ II₃ V₇ I₆ IV VIII₆ I⁰ I I dII₃₈

V₇ VII₃ I₆ CII₃ V₇ VII₅ I₆ I₆ IV VII₅ III VII VI₆ II₇ V₄ V₄₇

692. Ex. in the use of the appoggiatura, passing tone, etc:

(The sign is here used to indicate any non-harmonic tone, A.E.H.)

Columbia University

693. Ex. illustrating the alterations of various scale steps.

B♭: Step[4⁴] -6♭ 1[6⁶] -4♯ -g:

F: [2⁴] 2♯ B♭:


(These alterations are nonharmonic (embellishments etc.) or may be part of an altered chord. A.E.H.)

Columbia University

NEW ENGLAND CONSERVATORY OF MUSIC

694. Examination questions (written work)

G.W. Chadwick, by per.

695. Harmonize according to the rhythmic indication below the staff, analyze carefully, marking each non-harmonic tone with its distinctive sign.

A.P.S. 11336?
696. In Waltz time.

Write (or play) an accompaniment to this melody.

ROYAL CONSERVATORY OF MUSIC, MOSCOW, RUSSIA

697. Aug. 6th Chords

Three figured basses with the permission of P. Jurgenson, Moscow

698. Suspensions

A. Arensky

699. Modulations

A. Arensky
TRINITY COLLEGE OF MUSIC, LONDON
Higher Examinations, Jan. 1913.

Five parts. Passing tones (6th notes), and crossing of inner parts permitted. (Written.)

(Licentiate in Music)

By per.

Four parts. (Written.)

(Associate in Music)

Trinity Col. Mus. by per.

(Associate in Music)

Trinity Col. Mus. by per.

From Examinations in the Art of Teaching. (L. Mus. and A. Mus.)
(a) Describe concisely, as if to a pupil, all faults in the harmony in this Double Chant.
(b) Criticise the order of modulations.

Trinity Col. of Music by per.
Eleven figured basses by permission of the ROYAL COLLEGE OF MUSIC, LONDON

"Figured bass tests which have been used in the organ division of the R.C.M. examinations for Associateship (A.R.C.M.) in the practical work at the organ."

R.C.M., London

704.

R.C.M., London

705.

R.C.M., London

706.

R.C.M., London

707.

R.C.M., London

708.

R.C.M., London

709.

R.C.M., London

710.

R.C.M., London

711.

R.C.M., London

712.

R.C.M., London
OXFORD UNIVERSITY
From Examinations for the
degree of Bachelor of Music, 1914. (Written)

715. Unfigured bass
Harmonize, using in suitable places the following chords: diminished seventh, Neapolitan Sixth, major thirteenth, third inversion of the French Sixth.

Note.—If unfamiliar with English Theory it will suffice to substitute for "major thirteenth" m0 resolving to V7 or I, and for "third inversion of the French Sixth", m0 with a diminished 3rd (or 10th) between the bass and one of the upper parts. (A.E.H.)

Add four parts above the foregoing bass, using the harmonies indicated where there are figures and varying the harmonization at discretion where there are none.
CAMBRIDGE UNIVERSITY
From Examinations for the degree of Bachelor of Music, 1900. (Written)

717.

THE CITY OF PARIS
From the Examinations for special professors of vocal music in the Communal schools.

719.

From "Leçons d'Harmonie" by Auguste Chapuis, by per.
FRENCH MINISTER OF PUBLIC INSTRUCTION
From the Examinations for special professors
of vocal music in Normal, Lycée and High schools

CHAPUIS, by per.


NATIONAL CONSERVATORY OF MUSIC, PARIS
From the competitive Examinations, men's class, 1900

CHAPUIS, by per.

Examination in accompaniment

From "Leçons d'Harmonie" by Albert Lavignac (of the National Cons., Paris).

With the permission of Henry Lemoine & Co., 17 Rue Pigalle, Paris
THE SCHOLA CANTORUM, PARIS
Three final examinations in advanced harmony;

by permission of the composer, M. Vincent D'Indy. 1909

In M. D'Indy's own solution of this melody (facsimile from his pen, p.62), Theme B, transposed to Eb, is made to serve as bass in the first six bars, and both A and B appear entire under the tonic pedal. Such possibilities however are intended to be discovered by the candidate, the themes being merely indicated. The following problems from the Schola Cantorum (also Nos. 719 and 723) are of this nature, demanding a high degree of skill and some good training in counterpoint.

Vincent D'Indy, 1910,

Vincent D'Indy, 1911,

A.P.S. 11338?
The following beautiful manuscript from the hand of the composer, M. Vincent D'Indy, is his own solution of No. 725. By permission.
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