

A K E Y

to

CHADWICK'S HARMONY

by the Author

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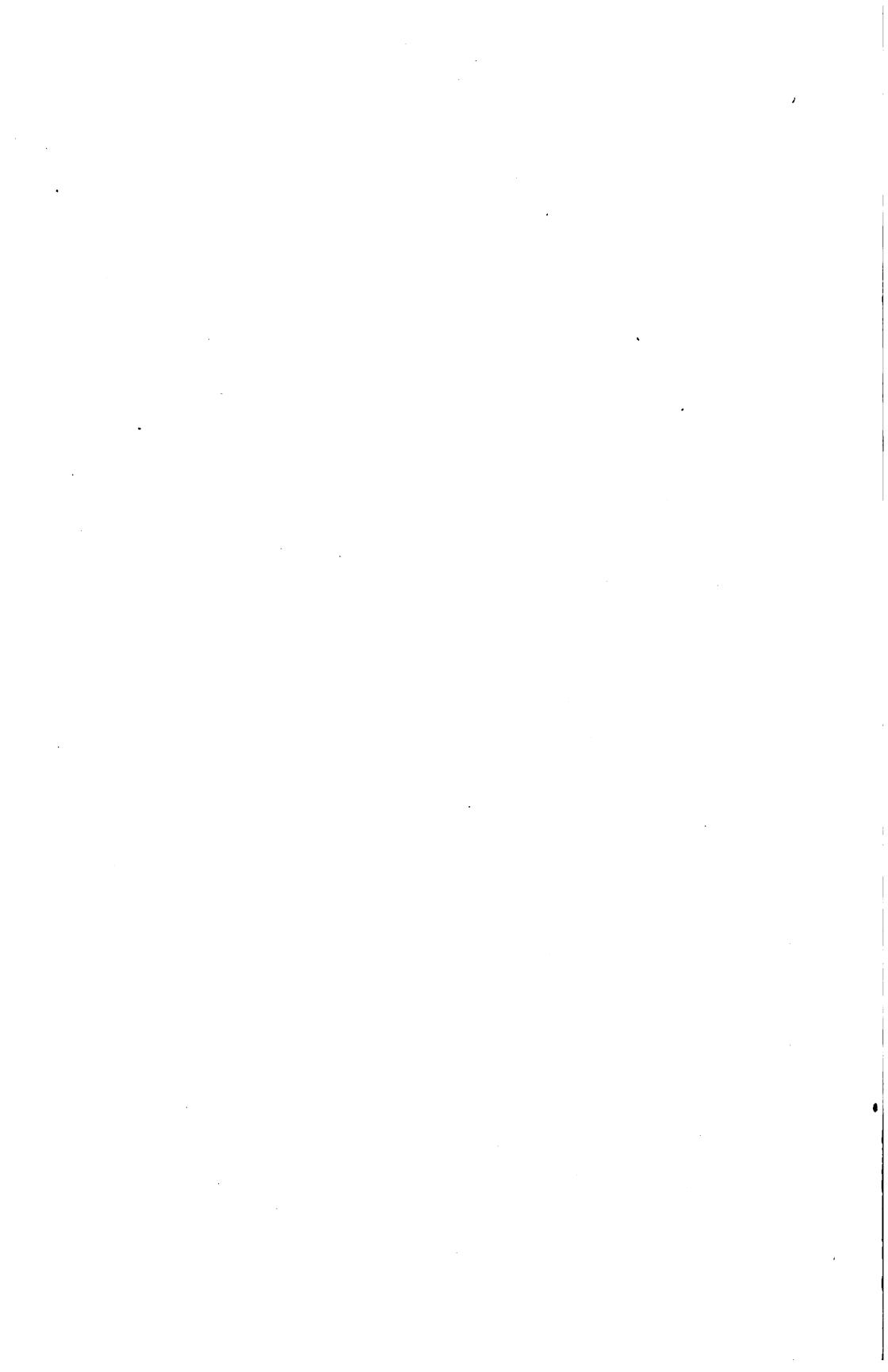
PREFACE.

The solutions here given are not to be regarded as the only possible harmonizations of the given basses and melodies. The student should be allowed some liberty in his choice of positions - even in his choice of the chords themselves - in proportion to his natural talent and innate musical taste. For this reason the lessons, which partake of the character of original work (LXV), have not been fully worked out.

It may be suggested that the lessons on the Figured Chorale belong to the domain of Counterpoint (in the modern sense). While this is certainly true, as far as the part-writing is concerned, such an art can never be mastered by the study of Counterpoint alone. The lessons on the Figured Chorale (especially with the melody in the inner voices) may be continued indefinitely with ever increasing profit to the student, and it is for this purpose that the 17 Chorales by Bach are given at the end of the book.

In the exercises on Analysis the harmony has been defined as simply as possible, but in many cases it is capable of other constructions, perhaps equally logical and correct.

G. W. CHADWICK.



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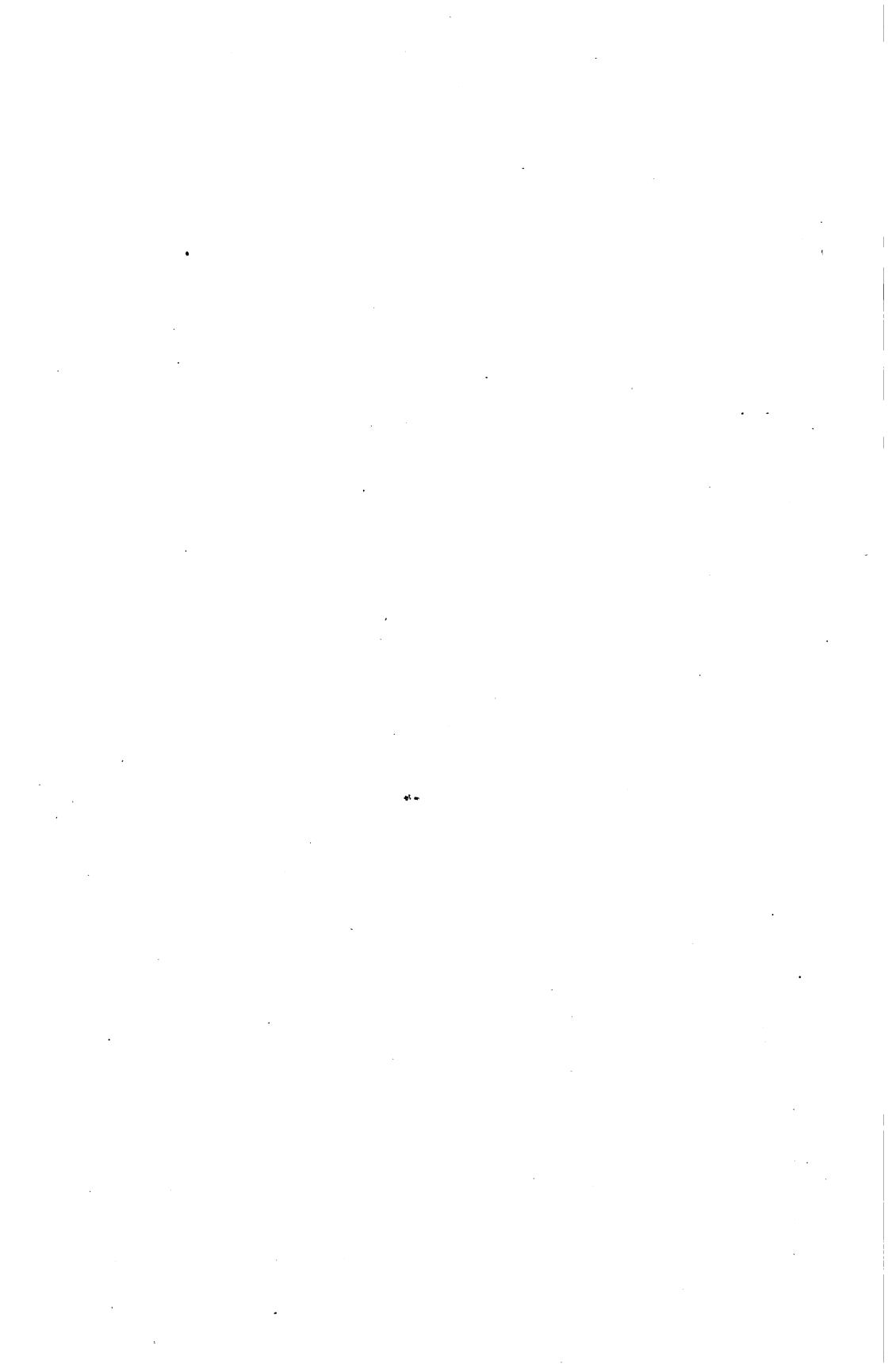
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1

A K E Y

to

Chadwick's Harmony.

EXERCISES TO LESSON I, PAGE 6.

The Principal Triads of the Major Scale.

Note: In all exercises in which the bass, figured or unfigured, is given, much liberty may be allowed the student in the choice of position of the chords, especially in the final cadences. The solution which gives the most musical soprano must be regarded as the most desirable. The conservative teacher may find a rather free use of hidden octaves and fifths in connection with changes of positions in these exercises, but the author has chosen to be guided by the musical ear rather than the pedantic eye.

*1. Soprano given.

G: I — V I — IV — I IV I V — I

2.

C: I V I IV I — V I — IV — I V I

3.

F: I — IV — I V — I — V — I

4.

B^b: I — IV I V I V — I V I IV I — IV — I V — I

5.

A: I V I — IV I V — I V I IV I — V I —

* These exercises admit of other and equally correct solutions.

EXERCISES TO LESSON II, PAGE 9.

The Principal Triads of the Major Scale.

(Continued.)

1. Bass given.

2.

3.

4.

or

5. Soprano given.

6.

A musical score for piano in E major (three sharps). The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The score consists of two measures of music. Below the music, the Roman numerals I, V, IV, V, I, IV, V, and I are listed under the corresponding notes.

EXERCISES TO LESSON III, PAGE 10.

The Principal Triads of the Minor Scale.

1. Bass given.

A musical score for piano in A minor (no sharps or flats). The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The score consists of two measures of music. Below the music, the Roman numerals I, IV, V, I, V, IV, I, V, IV, V, and I are listed under the corresponding notes.

2.

A musical score for piano in E minor (one sharp). The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The score consists of two measures of music. Below the music, the Roman numerals I, V, IV, V, I, IV, V, I, IV, V, and I are listed under the corresponding notes.

3. Unfigured bass given.

A musical score for piano in F minor (one flat). The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of two measures of music. Below the music, the Roman numerals I, V, I, V, IV, I, IV, V, I, IV, I, V, IV, V, and I are listed under the corresponding notes.

4. Soprano given.

A musical score for piano in E major (three sharps). The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The score consists of two measures of music. Below the music, the Roman numerals I, V, IV, I, V, I, IV, V, I, and I are listed under the corresponding notes.

5.

A musical score for piano in C minor (no sharps or flats). The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of two measures of music. Below the music, the Roman numerals I, V, IV, I, V, I, IV, V, IV, I, V, IV, I, V, and I are listed under the corresponding notes.

EXERCISES TO LESSON IV, PAGE 14.
The Chord of the Sixth.

1. Bass given.

A musical score for Exercise 1. It consists of two staves. The top staff is a treble clef staff with a basso continuo (FC) symbol, and the bottom staff is a bass clef staff. The music is in common time. The bass line is as follows:

C: I V I IV I VI I IV— V I IV V I

2.

A musical score for Exercise 2. It consists of two staves. The top staff is a treble clef staff with a basso continuo (FC) symbol, and the bottom staff is a bass clef staff. The music is in common time. The bass line is as follows:

e: I IV I V— I IV I V I IV— I IV I IV V I

3. Soprano given.

A musical score for Exercise 3. It consists of two staves. The top staff is a soprano clef staff, and the bottom staff is a bass clef staff. The music is in common time. The soprano line is as follows:

D: I V I I — V — I IV— I IV V I

4.

A musical score for Exercise 4. It consists of two staves. The top staff is a soprano clef staff, and the bottom staff is a bass clef staff. The music is in common time. The soprano line is as follows:

c: I V I — IV — I V I V IV — V — I

5.

A musical score for Exercise 5. It consists of two staves. The top staff is a soprano clef staff, and the bottom staff is a bass clef staff. The music is in common time. The soprano line is as follows:

Bb: I — V I IV I V — I — V I IV I V I

EXERCISES TO LESSON V, PAGE 16.

5

Chord of the Sixth and Fourth.

1. Bass given.

C: I V I — IV — I V I V I IV I V I I IV I V I

2.

D: I IV I I V I — IV I IV — I V I

3. Unfigured bass given.

d: I — V — I . IV V I IV — I VI VI — I VI I

4. Soprano given.

Bb: I IV I I V V — I I — IV I IV I V I

5.

Eb: I IV I IV I — V — I VI — VI V I

6.

c: I — V I — V I IV I — I V I —

EXERCISES TO LESSON VI, PAGE 21.

The Chord of the Dominant Seventh.

1. Figured bass given.

F: I V₇ I IV - V I V₇ I - V₇ I IV I - IV I V₇ - I I IV I V₇ - I

2.

+ Third omitted

a: I - V I V₇ I - V₇ I V I - IV - V I V₇ I

3. Unfigured bass given.

Better notation.

e: I - V - 7 I - IV - V I V₇ I - V₇ I IV - I I IV - I

4. Soprano given.

D: I - IV I V - 7 I IV I V I - IV - I IV I V 7 I

5.

+

E: I - IV - I V - 7 I I - IV - I I - VI V₇ I

+ Rule 8, Page 16 of Harmony Course.

6.

unison

f: I - I - VI V - 7 I - VI V I V I VI - IV - I - IV V₇ I

EXERCISES TO LESSON VII, PAGE 24.

First Inversion of the Chord of the Dominant Seventh.

7

1. Figured bass given.

G: I V₇ I — IV I V V₇ I V₇ I

2.

c: I V₇ I — V I IV — I V₇ I — IV — I V I

3. Unfigured bass given.

g: I V₇ I V — I — IV I V I V I V I IV I V I IV I V₇ I

Soprano given.

(In Major.)

D: I V₇ I — I V — I — IV V₇ I

4b.

(In Minor.)

d: I V₇ I — I V — I — IV V₇ I

5.

A: I V₇ I — I V I V₇ I V I IV I IV I I

6.

f: I V — I V₇ I V I IV I — IV I V I V I IV I V I V₇ I — IV V₇ I

EXERCISES TO LESSON VIII, PAGE 27.

The Second Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

D: I V₇ I V I — IV V₇ I IV I V₇ I

2.

d: I V₇ I V₇ I V₇ I V I V V I — V₇ I V₇ I

3. Unfigured bass given.

a: I — V₇ I IV — I V I IV V-7 I V₇ I IV — I V₇ I V₇ I

4. Soprano given.

C: I V₇ V I V I V₇ V₇ I — IV I V₇ I V I IV V₇ I I IV V I

*This chord is merely interposed between the V_7^4 and its resolution, or the measure may be harmonized as at a).

5.

G: I V₇ I V₇ I V I IV I V I V₇ I V₇ I — V — I V₇ I — V V₇ I — I V₇ I

6.

g: I V₇ I V₇ I — V₇ I V₇ I — V I V I V₇ I IV I IV I — V₇ I

*See note on page 26 of Harmony Course.

EXERCISES TO LESSON IX, PAGE 31.

9

The Third Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

B: I — V₇ — I — V₇ — I IV — I V₇ I IV V₇ — I

Figured bass notes: 5 6, 2, 6, 6 4, 6 4 2 6, 7 6 5.

2.

c: I V₇ — I IV V I IV V₇ I IV V I V — 7 I IV V₇ I V₇ I IV V I

Figured bass notes: 8 4 2 6, 6 6, 6 4, 6, 6 2 6, 6 4.

3. Unfigured bass.

f: I V — 7 I V₇ I V I — IV — V₇ I IV I V₇ I

Figured bass notes: 5, 4 2 6, 6, 6.

4. Soprano given.

C: I V₇ — I — IV V₇ I IV I V₇ I V₇ I — IV I IV I V₇ I

Figured bass notes: 4 2, 6, 4 2 6, 6 3, 6 2 6, 6 7.

5.

G: I V₇ I I V₇ I V₇ I V₇ I I V I V₇ I VI — IV I VI V₇ I

Figured bass notes: 4 2, 6 3, 6 2 6, 6 5, 6.

6.

g: I — V₇ V — 7 I — V — 7 I V₇ I V₇ V I — I V₇ V — 7 I V I — IV I — I V₇ I

Figured bass notes: 6 4 2, 6, 6 2 6, 6 3 2, 6 7, 6 3 2, 6 7, 6 6 7.

EXERCISES TO LESSON X, PAGE 35.

The Secondary Triads in Major.

1. Figured bass given.

G: I II V I IV I V₇ I V₇ I IV I V₇ I

2.

D: I V₇ — I V₇ I V II IV — V₇ — I

3. Unfigured bass given.

B: I — V₇ — I II I IV II IV V₇ I II I V₇ I

4. Soprano given.

A: I — II I II IV V₇ I V₇ I V₇ I II IV V₇ I V₇ I V₇ I V₇ I

or

5.

D: I II IV V₇ I V₇ I V V₇ I II V — I IV I V₇ I

6.

B: I — II V I VI V I — IV II V I II I V₇ I

EXERCISES TO LESSON XI, PAGE 39.
The Submédiant Triad.

1. Figured bass given.

C: I V₇ VI IV I — V — VI IV II V₇ I

+ See Example 79, page 36 in Harmony Course.

2.

G: I V₇ VI IV — I VI IV V I — V₇ VI II I V₇ I

3. Unfigured bass given.

D: I VI I V-7 VI IV V VI V — 7 I IV II I V I

4. Soprano given.

B: I — IV V₇ VI IV V-7 I — V₇ I V — I II V-7 I IV I IV I II V₇ I

5.

E: I V₇ I — IV I — II V-7 I IV V I V₇ I — — V₇ VI IV I — II V₇ I — V-7 VI IV II V₇ I

6.

A: I VI IV V₇ VI II I V VI IV I— IV II V₇ I

EXERCISES TO LESSON XII, PAGE 43.

The Mediant Triad.

1. Figured bass given.

C: I III IV I V-7 I— V VI I IV V₇ I

2.

A: I V-7 VI III IV I— III IV— V I V₇ I

3. Unfigured bass given.

B^b: I V₇ I V-7 VI IV I V I III IV I— IV II V₇ I

4. Soprano given.

A: I V₇ I V-7 VI IV I V I III IV I— IV II V₇ I

5.

E^b: I— III IV V₇ I— IV V-7 I VI IV V I— V VI IV II V₇ I

EXERCISES TO LESSON XIII, PAGE 47.

Inversions of the Secondary Triads.

1. Figured bass.

G: I II I II— V—7 I V VI II I V7 I

Figured bass notes: 8 6 6 6 6 5 6 6 4 7

A: I III V7 VI II V VI IV I IV II V VI— II—I V7 I

Figured bass notes: 8 6 7 6 6 6 6 4 7

3. Unfigured bass.

Ab: I — IV I II — I V7 VI — II — I V7 I

Figured bass notes: 8 6 4 6 6 4 7 6 6 7

4. Soprano given.

E: I IV I III V7— I IV I III V7 VI V . I IV V7 I II— V7 I

Figured bass notes: 6 5 4 8 6 7 6 5 6 5 8 7 6 6 5 6 7

D_b: I VI — II V I — II I V I VI IV I IV I III V7 I

Figured bass notes: 6 6 6 6 4 3 6 6 4 6 7

→ Third doubled to avoid consecutive fifths with the next chord.

EXERCISES TO LESSON XIV, PAGE 49.

The Leading-Tone Triad.

i. Figured bass.

A musical score for piano in G major. The top staff shows a harmonic progression: C, II, VII^o, I, VI, VII^o, V, I (with a fermata), IV, II, I, V, I. The bottom staff shows the bass line. Measure numbers 8 and 6 are indicated above the staff.

2.

3. Unfigured bass.

4. Melody given.

A musical score for piano in G major, 4/4 time. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic chords. The harmonic progression is indicated by Roman numerals: I, vii^o, IV, I, V₇, vii^o, I, V, I, vii^o, I, IV, vii^o, I, V, vii^o, V₇, I. Below the staff, numerical Roman numerals (6, 6, 6, 5, 6, 6, 6, 6, 6, 6, 7, 6, 7) correspond to specific chords.

5.

A musical score for piano in 2/4 time, B-flat major. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic chords. The harmonic progression is indicated by Roman numerals: I, IV, vii^o, I —, V, I —, vii^o, I, V, VI, II, V, I.

Secondary Triads in Minor, with their Inversions.

1. Figured bass given.

c: I II⁰ I VII I IV — I V⁷ VI — V — I VII⁰ I IV I V⁷ I

2.

e: I — IV — I V⁷ VI VII⁰ I V⁷ VI IV IV — I — IV I V⁷ I

3. Unfigured bass.

c: I V⁷ VI IV I — VII⁰ I (V) V⁷ — I IV I V⁷ I

4. Melody given.

d: I — V V⁷ I V⁷ — I — IV — V — I IV I V⁷ I

5.

a: I VII⁰ I II⁰ V-7 I V I V⁷ VII⁰ V I V I II⁰ I — II⁰ V⁷ I — .

LESSON XVI. Summary.

Note: The musical student may now be encouraged to compose little melodies similar to the foregoing, harmonizing them strictly in accordance with the given rules and using only the material thus far required.

EXERCISES TO LESSON XVII, PAGE 65.
Dispersed Harmony (Open Position)

1. Figured bass given.

C: I V₇ I VI II V I IV VII^o I II V I

2.

Bb: I - V₇ I V₇ I V₇ I - V₇ I - V₇ I II - V₇ - I

3. Unfigured bass.

G: I IV V₇ - I II - III V₇ I IV I V₇ - I II - I V₇ I

4. Melody given.

A: I V₇ I V₇ V₇ VI V I I IV - I V₇ I II I V₇ I

5.

F: I - V₇ I V₇ I V₇ I - V₇ I - V₇ I II - V₇ I

Compare with No 2.

EXERCISES TO LESSON XVIII, PAGE 67.

Dispersed Harmony (Open Position) in Minor.

1. Figured bass given.

d: I VI IV V - 7 I V₇ I — IV V VI IV V I

2.

c: I — V₇ I V I V₇ — I VI — IV I IV I V I

3. Unfigured bass.

g: I IV I V — IV — V I — V VI IV I V — I IV I V₇ I

4. Melody given.

e: I — V I — IV I — IV V I V — 7 I V I V₇ I

5.

a: I V I V₇ I — V — 7 I V₇ I — V₇ I V I V₇ I V₇ I — V₇ I — II^o I V₇ I

EXERCISES TO LESSON XIX, PAGE 70.

The Dominant Ninth in Major, and its Inversions.

1. Figured bass given.

C: I V-9 I IV I V -7 I V7 I II I V7 I

2. Melody given.

D: I III IV V₉ V-7 I V₇ I- IV V₉ I II V₇ I II V-₉ I V₇ I

3.

F: I- V₇⁹ I V- V I- V₇ I V I- V-₉ I V VI II- I V₇ I

4.

B♭: I I V₇⁹ I V-7 VI II V7 I- V-₉ I V-7 I II V-7 I

5.

E♭: I- V₇⁹ I V7- 9 8 I- IV- V₇⁹ III V7 V-9 I V7 I

EXERCISES TO LESSON XX, PAGE 73.

The Dominant Ninth in Minor.

1. Melody given.

g: I V7 I V9 I V - I V7-9 V I — IV I V7 I V9 I IV II° I V7 I

2.

f#: I — V9 I V7 I — IV V9 I V-7 I II° I V7 I

3.

b: I — V7 I V I V7 I IV I V I V7 I IV — V7 I V7 — I

4. CHANT.

d: I V I V7 — I — V7 I V I IV I IV V7 I — V7 I

5.

e: I — V7 I — V7 I V7 V7 I II° I V7 I

EXERCISES TO LESSON XXI, PAGE 76.

The Chord of the Seventh on the Leading-Tone.

1. Melody given.

B_b: I vii^o₇ I — IV vii^o₇ I V₇ I vii^o₇ I — II I V₇ I

2.

D: Ivii^o₇ I V₇ I IV vii^o₇ I II I V I V₇ I vii^o₇ I IV vii^o₇ I V V₇ I

3.

E_b: I — vii^o₇ I V-7 I II V I — vii^o₇ I IV vii^o₇ III V₇ I

4.

A: I — V-7 I V₇ — V⁹₇ III V₇ VI IV I — vii^o₇ III V₇ I

5.

D_b: I III IV vii^o₇ I IV vii^o₇ V₇ ⁹₈ I — vii^o₇ I — IV — V₇ ⁹₈ I

EXERCISES TO LESSON XXII. PAGE 78.
The Chord of the Diminished Seventh.

21

1. Melody given.

A musical score for piano. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The melody consists of eighth and sixteenth note patterns. Below the staff, the harmonic progression is indicated: d: I VII^o₇₀ I V I VII^o₇₀ I — V I VII₇ I VII^o₇₀ I VII₇ I — VII₇ I.

2.

A musical score for piano. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef and a common time signature. The melody consists of eighth and sixteenth note patterns. Below the staff, the harmonic progression is indicated: c: I — VII^o₇₀ I — V VII^o₇₀ I VII₇ I V I — VII^o₇₀ I — II^o I VII₇ I.

3.

A musical score for piano. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The melody consists of eighth and sixteenth note patterns. Below the staff, the harmonic progression is indicated: e: I — VII^o₇₀ I VII₇ I VII^o₇₀ I I — VII^o₇₀ I V — 7 I.

4.

A musical score for piano. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef and a common time signature. The melody consists of eighth and sixteenth note patterns. Below the staff, the harmonic progression is indicated: g: I V I — VII VI IV — I V VII^o₇₀ I VII₇ I — IV II^o VII I.

5.

A musical score for piano. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The melody consists of eighth and sixteenth note patterns. Below the staff, the harmonic progression is indicated: a: I — VII^o₇₀ — I — VII^o₇₀ I V I VII^o₇₀ I IV VII I.

EXERCISES TO LESSON XXIII, PAGE 81.
The Inversions of the Diminished Seventh Chord.

1. Figured bass given.

Figured bass line:

d: I VII⁹₇₀ I VI V VII⁹₇₀ I VII⁹₇₀ I VII⁹₇₀ I IV I V₇ I

2.

Figured bass line:

e: I VII⁹₇₀ I - VII⁹₇₀ I IV I IV I — V - 7 VI - IV VII⁹₇₀ I V₇ I

3. Unfigured bass.

Figured bass line:

f#: I VII⁹₇₀ I VII⁹₇₀ I V₇ I VII⁹₇₀ I VI IV V₇ I

4. Given melody.

Figured bass line:

g: I VII⁹₇₀ I VII⁹₇₀ I VII⁹₇₀ I VII⁹₇₀ I VII⁹₇₀ I IV I V₇ I

5.

Figured bass line:

a: I VII⁹₇₀ I I V V₇ I V₇ — V₇ I — VII⁹₇₀ I — V₇ I

♦ The fifth ascends—See 146 B, page 79.

EXERCISES TO LESSON XXIV, PAGE 82.
The Chord of the Diminished Seventh (*Continued.*)

1. Figured bass given.

F: I v_ng I I V — I V₇ I — v_ng I III v_ng I II — V₋₇ I

2. Open position.

E^b: I VII₇₀ — I II V — 7 I V₇ I VII₇₀ I II V — 7 I

3.

A: I VII₇₀ I VII₇₀ — I — IV I VII₇₀ I IV V₇ I

4.

B^b: I VII₇₀ I — V₇ I IV — VII₇₀ I IV VII₇₀ — I — IV V₇ II VII₇₀ I

5. Open position.

A^b: I VII₇₀ — I VI II VI VI V I

6. Melody given.

Musical score for exercise 6. The top staff shows a melody in G major (three sharps) with various harmonic substitutions indicated by Roman numerals with subscripts and superscripts. The bottom staff shows the bass line. The melody starts with I, followed by VII₇^o, I, V, VII₇_o, I, VII₇_o, I, III, VII₇_o, I, II, I, V₇, I.

A: I VII₇_o I — V VII₇_o I VII₇_o I — VII₇_o I III VII₇_o I II — I V₇ I

7.

Musical score for exercise 7. The top staff shows a melody in G major (three sharps). The bottom staff shows the bass line. The melody starts with I, followed by VII₇_o, I, II, V, —, I, II, I, V₇, I.

D: I VII₇_o — I II V — I II I V₇ I

8.

Musical score for exercise 8. The top staff shows a melody in G major (three sharps). The bottom staff shows the bass line. The melody starts with I, followed by VII₇_o, I, V₇, I, IV, VII₇_o, I, IV, VII₇_o, —, I, —, IV, I, V₇, I.

A: I VII₇_o I — V₇ I IV — VII₇_o I IV VII₇_o — I — IV I V₇ I

9.

Musical score for exercise 9. The top staff shows a melody in G major (three sharps). The bottom staff shows the bass line. The melody starts with I, followed by VII₇_o, I, VII₇_o, —, I, —, IV, I, VII₇_o, I, —, V₇, I.

G: I VII₇_o I VII₇_o — I — IV I VII₇_o I — V₇ I

10.

Musical score for exercise 10. The top staff shows a melody in G major (three sharps). The bottom staff shows the bass line. The melody starts with I, followed by VII₇_o, —, I, VI, II, VI, IV, V, I.

G: I VII₇_o — I VI II VI IV V I

EXERCISES TO LESSON XXV, PAGE 88.

The Modulation to the Dominant.

1. Melody given.

C: I V I G: V₇ I IV I V₇ I

2.

C: I — G: VII₇^o I — IV — I V₇ I

3.

B^b: I — F: V₇ I IV I II — I V₇ I

4.

a: I — e: VII₇^o I — IV — I V₇ I

5.

G: I — V₇ I D: V₇ I IV I IV I — IV V₇ I

EXERCISES TO LESSON XXVI, PAGE 92.

The Modulation to the Subdominant.

Soprano given.

1. Modulating tone in Soprano.

1. Modulating tone in Soprano.

Music for Exercise 1 consists of two staves. The top staff is soprano and the bottom staff is bass. The soprano staff has a treble clef, a common time signature, and a key signature of one sharp (F#). The bass staff has a bass clef, a common time signature, and a key signature of one sharp (F#). The soprano part starts with a quarter note followed by eighth notes. The bass part starts with a half note followed by eighth notes. The music includes Roman numerals and Roman numerals with superscript numbers (e.g., 6, 7, 6, 6, 6, 7) indicating harmonic progressions. The lyrics at the bottom of the page are: C: I V7 I F:V7 I IV I II III V7 I.

2.

2.

Music for Exercise 2 consists of two staves. The top staff is soprano and the bottom staff is bass. The soprano staff has a treble clef, a common time signature, and a key signature of one sharp (F#). The bass staff has a bass clef, a common time signature, and a key signature of one sharp (F#). The soprano part starts with a quarter note followed by eighth notes. The bass part starts with a half note followed by eighth notes. The music includes Roman numerals and Roman numerals with superscript numbers (e.g., 8, 6, 7, 6, 6, 7) indicating harmonic progressions. The lyrics at the bottom of the page are: D: I — V7 I — G:V7 I IV I III V7 I.

3. Modulating tone in Alto.

3. Modulating tone in Alto.

Music for Exercise 3 consists of two staves. The top staff is alto and the bottom staff is bass. The alto staff has an alto clef, a common time signature, and a key signature of one flat (B-flat). The bass staff has a bass clef, a common time signature, and a key signature of one flat (B-flat). The alto part starts with a quarter note followed by eighth notes. The bass part starts with a half note followed by eighth notes. The music includes Roman numerals and Roman numerals with superscript numbers (e.g., 4, 8, 6, 7, 7) indicating harmonic progressions. The lyrics at the bottom of the page are: B^b: I VI E^b:V7 I — V9 V7 — I.

4. Modulating tone in Tenor.

4. Modulating tone in Tenor.

Music for Exercise 4 consists of two staves. The top staff is tenor and the bottom staff is bass. The tenor staff has a tenor clef, a common time signature, and a key signature of one sharp (F#). The bass staff has a bass clef, a common time signature, and a key signature of one sharp (F#). The tenor part starts with a quarter note followed by eighth notes. The bass part starts with a half note followed by eighth notes. The music includes Roman numerals and Roman numerals with superscript numbers (e.g., 7, 6, 6, 7) indicating harmonic progressions. The lyrics at the bottom of the page are: d: I — g:V7 I IV I — V7 I.

5. Modulating tone in Bass.

5. Modulating tone in Bass.

Music for Exercise 5 consists of two staves. The top staff is bass and the bottom staff is bass. The bass staff has a bass clef, a common time signature, and a key signature of one sharp (F#). The bass part starts with a half note followed by eighth notes. The bass part starts with a half note followed by eighth notes. The music includes Roman numerals and Roman numerals with superscript numbers (e.g., 4, 6, 6, 7, 6, 7) indicating harmonic progressions. The lyrics at the bottom of the page are: a: I d: V7 I V7 I — IV II^o I V7 I.

EXERCISES TO LESSON XXVII, PAGE 93.

Modulation between the Tonic, Dominant
and Subdominant Chords.

1. Soprano given.

C: I — G: V₇ I — C: V₇ I — IV V I

2.

B^b: I V₇ I E^b: V₇ I — V₇ I — B^b: V₇ — V — 7 I

3.

E^b: I V₇ VI V I B^b: V₇ I — E^b: V₇ I II I V₇ I

4.

D: I — G: V₇ I — II I V₇ I D: V₇ I V₇ I — II V 7 I

CHANT.

C: I vno I — G: V₇ I II I V₇ I C: V₇ I — IV I V VI I V₇ I

EXERCISES TO LESSON XXVIII, PAGE 97.

Modulation from a Major Key to its Parallel Minor.

1. Soprano given.

C: I a: V₇ I — IV I V — I

2.

C: I a: VII⁹₇ I VI IV I V I

3.

E: I c: V₇ I — IV II⁹ I V₇ I

4.

D: I — b: V₇ I — V₇ VI IV — I V₇ I

5.

B: I V₇ I — g: V₇ I II — I V₇ I IV I

EXERCISES TO LESSON XXIX, PAGE 100.

Modulation from a Minor Key to its Parallel Major.

1. Soprano given.

c: I E : V₇ I — IV I V₇ — I

d: I VII⁹ I F: VII⁹ V7 I IV — I V I

a: I V — I V₇ I — C: VII⁹ I — V₇ I

g: I — V — 7 I B : V₇ I — IV I — IV VII⁹ V₇ I

e: I — V₇ I V — 7 I V I — G: V₇ I II V₇ I

EXERCISES TO LESSON XXX, PAGE 101.

Practical Modulations resulting from the preceding Lessons.

1. Soprano given.

1.

C: I V₇ I — a:V₇ I V₇ I — C: V₇ VI V₇ I — V₇ I

2.

d: I V₇ I F: V — 7 I — d: V₇ I II^o V — 7 I

3.

E^b: I c: VII^o₇₀ I — IV — I V I E: VII^o₇₀ I IV — V — 7 I

4.

c: I IV I V — I E: V — 9 V₇ I — c: VII^o₇₀ I V₇ VI IV I — V₇ I

5.

G: I — V I e: VII^o₇₀ V₇ I — G: V — 9 I V — 7 I II V₇ I

EXERCISES TO LESSON XXXI, PAGE 105.

Modulation from a Major Key to the Parallel Minor
of its Dominant:

1. Soprano given.

C: I — V₇ I — e: V₇ I — IV II⁰ I V₇ I

2.

A : I IV I V — VI IV II I V I-c⁹: V₇ I — IV. II⁰ I V₇ I

3.

G: I — V₇ V — I — V₇ I — V I — bV₇ I V₇ I IV I IV I V₇ I

4.

F: I VII_⁰ I — IV I V I — aV₇ I — IV V₇ I

5.

E: I IV I IV II I V — V I g: VII_⁰ I V₇ I

EXERCISES TO LESSON XXXII, PAGE 108.

Modulation from a Minor Key to the Subdominant
of its Parallel Major.

CHANT.

1. Soprano given.

1. Soprano given.

Key signature: G minor (one sharp). Time signature: Common time (indicated by '3').

Chords: I, IV, V, I, A^b:VII⁹₇₀, I, II, I, V, 7, I.

2.

d: I, VII⁹₇₀, IV, VII⁹₇₀, I, B^b:V₇, I, IV, I.

3.

e: I, VII⁹₇₀, I, C:V₇, I, V₇, I.

4.

f: I, VII⁹₇₀, I, V, 7, V, I, D^b:VII⁹₇₀, I, IV, I, V₇, I.

5.

b: I, VII⁹₇₀, IV, V₇, I, IV, 1, G:V₇, I, V, I, IV, I, IV, I, V₇, I.

Modulation from a Minor Key to the Subdominant
of its Parallel Major. (*Continued.*)

1. Soprano given.

1. Soprano given.

Music for Exercise 1, Soprano part. The score consists of two staves. The top staff is in G major (4/4 time) and the bottom staff is in C major (4/4 time). The soprano part starts with a whole note followed by a half note, then continues with eighth-note patterns. The bass part provides harmonic support. The key signature changes are indicated by Roman numerals above the staff.

C: I — e: V₇ VI IV I IV I V V₁₀⁷ I C: V₇ V₉ V₇ I — IV—V—7 I

2.

2.

Music for Exercise 2, Soprano part. The score consists of two staves. The top staff is in A minor (3/4 time) and the bottom staff is in C major (4/4 time). The soprano part starts with a whole note followed by a half note, then continues with eighth-note patterns. The bass part provides harmonic support. The key signature changes are indicated by Roman numerals above the staff.

c: I — V₇ I V I Ab: V₇ V₉ 7 — I — c: V₇ VI IV II⁰ I V₇ — I

3.

3.

Music for Exercise 3, Soprano part. The score consists of two staves. The top staff is in F major (3/2 time) and the bottom staff is in C major (4/4 time). The soprano part starts with a whole note followed by a half note, then continues with eighth-note patterns. The bass part provides harmonic support. The key signature changes are indicated by Roman numerals above the staff.

F: I — a: V₇ — I — IV — I F: V₇ — I — II — V₇ — I

4.

4.

Music for Exercise 4, Soprano part. The score consists of two staves. The top staff is in E major (2/4 time) and the bottom staff is in C major (2/4 time). The soprano part starts with a whole note followed by a half note, then continues with eighth-note patterns. The bass part provides harmonic support. The key signature changes are indicated by Roman numerals above the staff.

e: I V I — V₇ I — VI C: V₇ I — III V₇ I vi IV V—7 I vi e: V₇ I V I — II⁰ V₇ I

5.

5.

Music for Exercise 5, Soprano part. The score consists of two staves. The top staff is in B-flat major (6/8 time) and the bottom staff is in C major (4/4 time). The soprano part starts with a whole note followed by a half note, then continues with eighth-note patterns. The bass part provides harmonic support. The key signature changes are indicated by Roman numerals above the staff.

B_{flat}: I — d: V₇ I V — I B_{flat}: V₇ I IV — I V₇ I

EXERCISES TO LESSON XXXIV, PAGE 112.

Modulation from a Major Key to the Parallel Minor
of its Subdominant.

1.

Musical score for exercise 1. Treble and bass staves. Key signature changes from D major (no sharps or flats) to e minor (one sharp) via e VII^o₇₀. Time signature changes from common time to 6/8.

D: I — IV I — e: VII^o₇₀ I IV V₇ I

2.

Musical score for exercise 2. Treble and bass staves. Key signature changes from E♭ major (two flats) to f minor (one flat) via f V₇ I and f: V₇ I.

E♭: I — IV I V₇ I f: V₇ I V₇ I

3.

Musical score for exercise 3. Treble and bass staves. Key signature changes from F major (no sharps or flats) to II° major (one sharp) via F VI V I, F V I, and II° I V₇ I.

F: I VI V I IV V I — IV I g: VII^o₇₀ I II° I V₇ I

4.

Musical score for exercise 4. Treble and bass staves. Key signature changes from G major (one sharp) to I V₇ I via G VII^o₇₀ I, G V I, G VII^o₇₀ I, and a: VII^o₇₀ I.

G: I VII^o₇₀ I — V I VII^o₇₀ I a: VII^o₇₀ I V₇ VI IV — I — V₇ I

5.

Musical score for exercise 5. Treble and bass staves. Key signature changes from A major (no sharps or flats) to b: VII^o₇₀ via A I, A b: VII^o₇₀, and b: VII^o₇₀.

A: I — b: VII^o₇₀ V₇ I — V - 7 I

EXERCISES TO LESSON XXXV, PAGE 115.

**Modulation from a Minor Key to the Dominant
of its Parallel Major.**

1. Soprano given.

e: I ————— D: V₇ — I — IV I — V₇ — I
This exercise may precede or succeed N° 1, page 84.

2.

f: I E^b: V₇ — I V₇ I IV II V₇ I
This exercise may precede or succeed N° 2, page 84.

3.

g: I — F: VII₇₀ I IV — V₉ I VI IV I — II V₇ I

4.

a: I VII₇₀ I — V I VII₇₀ I G: VII₇₀ V₇ I V - 7 VI II I — V₇ I

5.

b: I — A: VII₇₀ — V₇ I V - 7 I
This exercise may precede or succeed N° 5, page 84.

EXERCISES TO LESSON XXXVI, PAGE 117.

Combination of the preceding Modulations.

1.

D: I b: V₇ I G: V₇ I e: V₇ I D: VII₇₀ I G: V₇ I D: VII₇₀ I - IV V₇ I

2.

a: I d: V₇ VII₇₀ I F: VII₇₀ I B♭: V₇ I g: VII₇₀ I d: VII₇ I - a: I V₇ I

3.

B♭: I F: V₇ I g: VII₇₀ I D: VII₇₀ I g: V₇ I F: V₇ I B♭: V₇ I V₇ I

4.

e: I - C: V₇ I a: VII₇₀ I - G: VII₇₀ I - C: V₇ I - e: V₇ I - IV I V₇ I

5.

F: I g: VII₇₀ I B♭: V₇ I E♭: V₇ I c: VII₇₀ I F: V₇ I B: VII₇₀ I F: VII₇₀ I - IV V₇ I

6.

f#: I A: VII₇₀ I C♯: V₇ I E: V₇ I g♯: VII₇₀ I B: V₇ I c♯: V₇ I f♯: V₇ I IV - I V₇ I

EXERCISES TO LESSON XXXVII, PAGE 121.

The Supertonic Seventh Chord, in Major and Minor.

1. Soprano given.

A musical score for Exercise 1 in D major. The key signature has one sharp. The soprano part is given in the top staff, and the bassoon part is in the bottom staff. The soprano part consists of eighth-note chords. The bassoon part provides harmonic support. The progression is: D: I — II₇ V₇ I vii^o I II-7 V₇ I V₇ I — II-7 I V I.

2.

A musical score for Exercise 2 in B-flat major. The key signature has one flat. The soprano part is given in the top staff, and the bassoon part is in the bottom staff. The soprano part consists of eighth-note chords. The bassoon part provides harmonic support. The progression is: B_b: I — IV II₇ V-7 I — IV — II₇ V-7 I II₇ I IV II V₇ I.

3.

A musical score for Exercise 3 in A major. The key signature has no sharps or flats. The soprano part is given in the top staff, and the bassoon part is in the bottom staff. The soprano part consists of eighth-note chords. The bassoon part provides harmonic support. The progression is: A: I — IV II III VI I II₇ I V I — III IV vii^o II₇ V₇ — I IV I.

4.

A musical score for Exercise 4 in e minor. The key signature has one flat. The soprano part is given in the top staff, and the bassoon part is in the bottom staff. The soprano part consists of eighth-note chords. The bassoon part provides harmonic support. The progression is: e: I — II₇^o V I — V I — V I — IV II₇^o I — V I V₇ I.

5.

A musical score for Exercise 5 in C major. The key signature has no sharps or flats. The soprano part is given in the top staff, and the bassoon part is in the bottom staff. The soprano part consists of eighth-note chords. The bassoon part provides harmonic support. The progression is: c: I V I V₇ I V-7 I V₇ I V₇ I — II₇^o V I — V₇ I.

6. Choral. Involving Modulation.

E_b: I — V I IV I V₇ I IV I II₇ I V I I

V₇ I B_b V₇ I II₇ V₇ I E_b: I V₇ I II₇ V₇ I

EXERCISES TO LESSON XXXVIII, PAGE 122.

Inversions of the Supertonic Seventh Chord.

1. Soprano given.

C: I II-7 V₇ I IV I II₇ V₇ I — II₇ I II₇ V₇ I II₇ V₇ — I

2. Involving Modulation.

F: I — II-7 V₇ — III V₇ I d: V₇ I B_b V₇ I E: I II₇ — I V₇ I

3.

A_b: I V — I — II-7 I V₇ I VI II-7 V₇ I II₇ — III V₇ I

4.

5.

6. Chorale.

EXERCISES TO LESSON XXXIX, PAGE 125.
Secondary Seventh Chords of the Tonic, Mediant,
Subdominant, and Submediant, in Major.

1. Soprano given.

40

2.

B♭: I V III-7 VI IV-7 V III-7 IV — I VI-7 II₇ V₇ I

3.

A: I - 7 IV I — IV₇ IV V III₇ I IV II₇ II V₇ I

4.

G: I IV I vi⁹ - IV II₇ I V III₇ I vi V I IV₇ IV II — 7 V₇ I —

5.

F: I VI₇ II-7 V₇ I-7 IV₇ VII⁹ 7 III VI-7 IV — IV I - II III V₇ I

6. Chorale.

F: I V₇ I IV — I — V₇ I V I V-7 I V — 7 I —

V-7 I C:V₇ I II₇ V I B♭V₇ Ig:IV I V I F: I V I II₇ V-7 I

EXERCISES TO LESSON XL, PAGE 127.

41

Secondary Seventh Chords, in Minor.

1. Soprano given.

e: I IV-7 VII⁰₇₀ I — VI⁷ VI I II⁹ VII⁰₇₀ V⁷ I-7 VI VII⁰₇₀ V VII⁰₇₀ I II⁹ V⁷ I

2.

g: I — III⁹ V-7 VI — IV⁷ V-7 I — 7 IV I IV I — V⁷ I

3.

a: I IV⁷ I V I — VI⁷ VI IV I VII⁰₇₀ I II⁹ V⁷ I

4.

c: I V⁷ I-7 IV I VI⁷ IV II⁹ I VII⁷ IV-7 II⁹ I V⁷ I

5.

f: I VI⁷ VI IV V⁷ VI IV⁷ — II⁹ II⁹ II⁹ I V-7 I V I IV I II⁹ I — V⁷ I

6. Chorale.

Chorale in E-flat major (E♭) with basso continuo. The vocal parts consist of soprano, alto, tenor, and bass. The basso continuo part is shown below the vocal staves. Figured bass notation is provided under the continuo staff. The harmonic progression is indicated by Roman numerals above the vocal staves.

Harmonic progression: E♭: I IV I V₇ I II₇ V I c:V i VI-7 II⁹ V i E♭:VI iii I IV V₇ I IV
I — IV I II c:IV₇ V E♭:VI V-7 I B♭:I II₇ V I E♭:I V₇ I II₇ V I
B♭:I -7b IV

EXERCISES TO LESSON XLI, PAGE 129.

Inversions of the Secondary Seventh Chords,
in Major and Minor.

1. Figured bass given.

Figured bass given. The basso continuo part shows a sequence of chords with their inversions indicated by Roman numerals and superscripts. The harmonic progression is indicated by Roman numerals above the vocal staves.

Harmonic progression: E♭: I II₇ V₇ I₇ I IV-7 VII⁰-7 I V₇ VI-7 II-7 I V₇ VI II₇ I V₇ — I

2.

Figured bass given. The basso continuo part shows a sequence of chords with their inversions indicated by Roman numerals and superscripts. The harmonic progression is indicated by Roman numerals above the vocal staves.

Harmonic progression: d: I VII⁰₇ I VI II⁹ V₇ I-7 VI₇ VI I₇ V₇ I V₇ I II⁹ — I V₇ I — V₇ I

3. Soprano given.

Soprano given. The soprano part is provided, and the basso continuo part shows the harmonic progression with inversions indicated by Roman numerals and superscripts.

Harmonic progression: F: I II₇ V-7 I V₇ I IV II₇ V-7 I VI₇ II₇ V-7 I₇ VI II₇ — V-7 I

4.

a: I II⁹ — I V₇ I — IV₇ VII⁹₇₀ IV VII⁹₇₀ I — V I — 7

IV I II⁹ V₇ I — IV₇ II⁹ V₇ I II⁹ V I

5.

B♭: I II₇ I II₇ V-7 I II₇ V₇ VI II₇ V I 7 IV VII⁹ III V₇ I

6. Chorale.

E: I V₇ VI V I — II₇ V₇ I V I V₇ I V₇

VI I II₇ V-7 I I V B♭: V₇ I V I II₇ V-7 I

E: V I IV V₇ I — V — I IV I II I II₇ V-7 I

EXERCISES TO LESSON XLII, PAGE 132.

Chromatic Passing Tones.

1. Figured bass given.

2.

A musical score for piano in 2/4 time, featuring a treble clef and a bass clef. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic progression with Roman numerals (I, V, II, IV, I, II₇, V-7, I) and specific chord symbols (e.g., 8, 8_b, 6, 6, 6, 6, 6). The harmonic progression is as follows: I — V — II₇ — I — IV — I — II₇ — V-7 — I.

3. Soprano given.

4.

Piano harmonic analysis (bass line):

C:	I	II	7	V	II	VII ⁰ ₇₀	I	- +	IV	- +	II	V ₇	I
----	---	----	---	---	----	--------------------------------	---	-----	----	-----	----	----------------	---

5

❖ Enharmonic form for C♯

EXERCISES TO LESSON XLIII, PAGE 137.

MIXED CHORDS.

The Chords of the Augmented Sixth.

1. Figured bass given.

a: I IV 6+ V-7 I 6+ V I IV 6+ V-7 I VII⁰ 6+ I II⁷ V⁷ I

2.

D: I IV IV⁶₁₀ V V⁷ I — VII⁰ 6 I — VI 6+ VII⁰ II VII⁰ 7 I — IV I V⁷ I

3. Soprano given.

E♭: I IV IV⁶₁₀ V V⁷ I — II₇ 6₁₀ I — VI 6+ VII⁰ II VII⁰ 7 I — IV I V⁷ I

4.

d: I 6+ V-7 I — II⁰ I IV I IV — V IV V I — IV V

I — IV I 6+ I — V I 6+ V I or I — V⁷ I 6+ V-7 I

5.

E♭: I VI 6+ VII⁰ 6 I IV 6₁₀ V V⁷ I II₇ V I V⁷ VI IV II V⁷ I

EXERCISES TO LESSON XLIV, PAGE 141.

MIXED CHORDS. (Continued.)

The Augmented Six-Five Chord.

1. Soprano given.

C: I — VI VI₅⁶⁺ V — 7 I II₅⁶⁺ I — IV II I V₇ I

2.

a: I IV₅⁶⁺ I IV — II₇ I V₇ I — IV IV₅⁶⁺ I IV II₉ II₁₀ I V₇ I

3.

B^b: I II₅⁶⁺ I IV I V₇ I — VI₇ VI₅⁶⁺ V — 7 I V₇ I II₅⁶⁺ I II — V₇ VII₉ VII₇ — I

4.

c: I IV₅⁶⁺ I V₇ I — V V7 I V I IV₅⁶⁺ I V₇ I

5.

d: I — IV₅⁶⁺ I — V₇ I F VI V I II₅⁶⁺ I II V — 7

I — V — 7 I — III d: VII₉ I IV IV₅⁶⁺ I VI I V₇ I

EXERCISES TO LESSON XLV, PAGE 143.

The Chord of the Doubly Augmented Fourth.

1. Soprano given.

G: I $\frac{6+}{3}$ I IV $\frac{7}{2}$ V₇ I — $\frac{6+}{3}$ I IV V-7 VI — IV-vII₇⁹ I vi II₇ $\frac{6+}{3}$ I V₇- I

2.

B_b: I $\frac{6+}{3}$ I IV- I — VI $\frac{7}{2}$ $\frac{6+}{3}$ I — II₇ V₇ I $\frac{6+}{3}$ IV- I — VI II₇ $\frac{6+}{3}$ I V₇ I

3.

B: I $\frac{6+}{3}$ I vII₇⁹ I-7 IV I — IV V₇ I V-5+ I-IV V-5+ I $\frac{6+}{3}$ I vII₇⁹

I-7 IV I — VI II₇ $\frac{6+}{3}$ I — IV II V I

4. With Modulation.

E_b: I $\frac{6+}{3}$ I IV- I I₇ IV V₇ I I V₇ V I — $\frac{6+}{3}$ I IV-I IV I III V₇ I

5. Soprano and bass given.

6. Soprano given.

EXERCISES TO LESSON XLVI, PAGE 146.
The Chord of the Augmented Six-Four-Three.

1. Unfigured bass given.

1. Unfigured bass given.

Music score for Exercise 1:

2/2 time, treble and bass staves.

Harmonic progression:

- C: I
- VI⁶⁺
- II
- V₇
- I
- a:V
- I
- C:IV
- II⁶⁺
- V
- I

Figured bass notation is provided below the staff for the first four measures.

2.

c.: I — V₇ V₇⁶⁺₃ I V I — II₄₊₃ I IV I I II₄₊₃ V I —

3

d: I V₇ VI II₄₊₃ V I IV V₇ I V I V₇ I — II₄₊₃ V₇ — I

4. With modulation.

B♭: I — IV I VII₇⁶⁺₃ I I E:I II₇ V I B:VII₃⁶⁺ I — VII₇⁶⁺₃ VII₇⁶⁺

g: V — I B♭: II — V₇ — I

5. Melody given.

D♭: I — VI₆₊₃ II V₇ I — b:V₇ V₆₊₃ I D:IV II₆₊₃ V I

Compare with No.1 page 147.

6.

d: I — V₇ V₆₊₃ I V I — II₆₊₃ I IV I II₆₊₃ V I —

Compare with No.2 page 147.

7.

D: I - III₂₊₃ VI - II - III₂₊₃ V - I - 7 I₇ IV I - vi₂₊₃ VII₇ I IV I

8.

c: I V₇ VI II₂₊ V I IV II₇ I V I V₇ I - II₂₊₃ V-7 I

Compare with No. 8 page 147.

9. With modulation.

A: I - IV I VII₂₊₃ VII₄₊ I E: IV I II₇ V I A: VII₂₊₃ I - VII₂₊₃ VII₄₊₃

Compare with No. 4 page 147.

f#: V - I A: II - V7 - I

EXERCISES TO LESSON XLVII, PAGE 150.

The Neapolitan Sixth.

1. Soprano given.

a: I II⁰ N⁶ IV VII₂₊₃ I - II⁰ N⁶ I V₇ I

2.

2.

Music score for exercise 2. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in A major (one sharp). The key signature changes at the beginning of each measure. The first measure starts with a half note in G major, followed by a half note in F major (no sharps or flats), then a half note in E major (one sharp), and so on through various chords. The second staff follows a similar pattern but with different key signatures. The bassoon part is indicated by a bassoon icon.

Measure 1: e: I II^o N⁶ I V₇ VI IV N⁶ IV V₇ I V₇ I V₇

Measure 2: I — 7 IV N⁶ IV V₇^o V₇ — I

3.

3.

Music score for exercise 3. The score consists of two staves. The top staff is in C major (no sharps or flats) and the bottom staff is in A major (one sharp). The first measure starts with a half note in C major, followed by a half note in F major (one flat), then a half note in G major (one sharp), and so on through various chords. The second staff follows a similar pattern but with different key signatures. The bassoon part is indicated by a bassoon icon.

Measure 1: C: I IV₇ N⁶ II₇ VII₇^o I — IV N⁶ IV V₉ V V₇ I V I

Measure 2: IV₇ N⁶ — I V₇ I

4.

4.

Music score for exercise 4. The score consists of two staves. The top staff is in D major (one sharp) and the bottom staff is in A major (one sharp). The first measure starts with a half note in D major, followed by a half note in G major (one sharp), then a half note in A major (one sharp), and so on through various chords. The second staff follows a similar pattern but with different key signatures. The bassoon part is indicated by a bassoon icon.

Measure 1: d: I — IV II^o N⁶ IV I — II^o N⁶ IV VII₇^o I — N⁶ I V₇ I

5.

5.

Music score for exercise 5. The score consists of two staves. The top staff is in A major (one sharp) and the bottom staff is in A major (one sharp). The first measure starts with a half note in A major, followed by a half note in E major (one sharp), then a half note in A major (one sharp), and so on through various chords. The second staff follows a similar pattern but with different key signatures. The bassoon part is indicated by a bassoon icon.

Measure 1: A: I — N⁶ I VII₇^o I II₇ V₇ I — V I I — 7 V — I — N⁶ I

Measure 2: IV₇ II — N⁶ I V₇ I

EXERCISES TO LESSON XLVIII, PAGE 154.

Altered Chords with a Diminished Third.

I. Soprano and bass given.

2.

3

4

5. Soprano only, given.

LESSON XLIX, PAGES 155 to 160.

Enharmonic Changes.

LESSON L, PAGES 160 to 164.

Irregular Resolutions of the Dominant Seventh Chord.

EXERCISES TO LESSON LI, PAGE 167.

Modulation a Minor Second Upward.

1. Unfigured bass.

C: I — IV V₇ I V₇ I D: V₇ VI IV II I V₇ I

2.

D: I — V₇ I V I — IV V I E: V₇ I II III II I V₇ I

3.

G: I V₇ VI II VI I V7 I V I V I A: V₇ VI IV - I V7 I

Another version.

G: I V₇ VI II-7 VI V I V I A: V₇ VI IV-7 I V7-8 I

4. Melody given.

D: I — IV V₇ I V₇ I D: V₇ VI IV II I V₇ I

Compare N° 4

5.

C: I - V₇ I V I - IV V I D^b:V₇ I II III II I V₇ I
Compare N° 2

6.

A: I V₇ VI II -7 VI V I V I B^b:V₇ VI II -7 I V⁹⁻⁸ 7-7 I
Compare N° 8

7.

E: I V₇ I IV - I - V₇ I - V I V₇ I F:V₇ - I - II I V₇ I

8.

A: I — B: V₇ I — b: V₇ I — C: V₇ VI II II V₇ I

EXERCISES TO LESSON LI, PAGE 170.
Modulation a Minor Second Downward.

1.

C: I -7 B:V₇ I -7 B:V₇ I -7 a:V₇ I C:VI V₇ I IV V - I —

2.

E^b: I — V V₇ I IV I IV I I — D:vn₇₀^o I — IV I V₇ I

3.

B^b: I IV I B:V₇ I C:V₇ I — B:vn₇₀^o I V₇ I — B:vn₇₀^o I V₇ I

4.

B^b: I — A:V₇ I — A^b:V₇ I V₇ I A: V₇ I B^b:V₇ I N⁶ I V I

5.

A^b: — G: V₇ I — f[#]: V₇ I — f: V₇ I V I IV

I V F: I — F[#]:V₇ I — G:V₇ I — A^b:V₇ I II I V₇ I

* These progressions in the tenor are difficult of intonation for voices. The whole exercise is to be regarded as instrumental.

LESSON LIII, PAGES 171 to 173.

Modulations of an Augmented Fourth, or a Diminished Fifth.

LESSON LIV, PAGES 173 to 180.

Modulation in general. Key Relation.

EXERCISES TO LESSON LV, PAGE 183.

The Non-Harmonic Tones.

Susensions.

1. Melody given.

d: I — V — I — II⁰ I V₇ I

2.

B⁰: I V₇ vi V₇ VI B⁰ IV I I V I V-7 I II I V₇ I

3. With Modulation.

a: I V₇ — I V I C:VII⁹, I VII⁰ I D V⁷ I C:V⁷ I a:I — V⁷ I

4.

c: I V-7 I — V I II⁰ I V — I — IV I II⁰ I V-7 I

5. Suspensions in the bass.

G: I - V7 - I - V7 - I V I - IV - e: V7 I - bV7 - 1G.V7 I IV I - V7 - I

6.

d: I - V7 - I A:V - I d:V7 I - II7 - V7 I V7 - I - V7 - I IIo I - V7 - I

7.

g: I - V - V7 - I - V D:V7 Ig:V7 I V I - V - I V7 VI IV I - V7 - I

EXERCISES TO LESSON LVI, PAGE 185.

1. Bass given.

Suspensions (*Continued.*)

D: I V7 - VI-A:V7 ID: I - 7 IV-I - VIIb I II7 VIII I - V7 - I

2.

c: I II7 V7 I - IV-7 V7 - I V I G:V7 Ic: V7 I - IV-I-7 IV-V7 - I

3.

X See below

a: I VII⁹ - I - C: II⁷ - V - I⁷ - IV VII⁹ a: V I -

II⁹ I V I a: V I - II⁹ I - V⁷ I

4.

b: I - V⁷ - VI IV VII⁹₇₀ - IV VII⁹₇₀ I - II⁷ - V -

I - 7 D: II - 7 V - 7 I - 7 IV - 7 b: II⁹ - I - V⁷ I

5. Soprano given.

F: I - IV V - 7 I Bb: V⁷ I g: V⁷ I F: II⁷ V V⁷

I - g: VII⁹₇₀ I - C: V⁹ F: V⁷ I - V VI II V⁷ I

EXERCISES TO LESSON LVII, PAGE 188.

The Inverted Suspension (Retardation).

1. Melody given.

C: I V — I — II₇ V₇ I F: V₇ I C:I G: V I C: I

V₇ C:I II — VI^D — I — VI — VII^D — V₇ — I

A: I — V₇ VI III IV II V₇ I V₇ I — b: V₇ I A: II₇ III V₇ I

G: I V I V₇ — I V₇ — I V I — V₇ I — IV I IV C: V₇ I G: V₇ — I

a: I — V₇ VI — IV — I V — — I V₇ I Ne I — V₇ I

60

5.

d: I F:IV I — IV I — II V III V7 I d: II7 — V VII_{7o} I —

II₇ VII_{7o} I — II₇ — V₇ — I

or:

d: I IV₆/V — F:V7 I —

II₇ VII_{7o} I F:I — a:V7 — I d:II_{7o} I — II₇ VII_{7o} I — II₇ — V₇ — I

EXERCISES TO LESSON LVIII, PAGE 191.

The Appoggiatura and Anticipation.

1. Melody given.

2.

3.

+ or freely:

4.

5.

EXERCISES TO LESSON LIX, PAGE 194.

The Delayed Resolution of the Suspension.

1. Bass given.

2. Suspensions in all parts.

Musical score for exercise 2. It consists of two staves. The top staff is in G major (one sharp) and common time. The bottom staff is in C major. The music features suspensions in all voices, indicated by a circled '8' above the notes.

3.

Musical score for exercise 3. It consists of two staves. The top staff is in G major (one sharp) and common time. The bottom staff is in C major. The music features suspensions in all voices.

4.

Musical score for exercise 4. It consists of two staves. The top staff is in G major (one sharp) and common time. The bottom staff is in C major. The music features suspensions in all voices.

5.

Musical score for exercise 5. It consists of two staves. The top staff is in G major (one sharp) and common time. The bottom staff is in C major. The music features suspensions in all voices.

6. Soprano given.

Musical score for exercise 6. It consists of two staves. The top staff is in G major (one sharp) and common time. The bottom staff is in C major. The soprano part is provided, and the other voices are to be added.

Compare N° 1

7.

Musical score for exercise 7. It consists of two staves. The top staff is in G major (one sharp) and common time. The bottom staff is in C major. The soprano part is provided, and the other voices are to be added.

Compare N° 2

8.

Compare N° 8.

9.

Compare N° 4.

10.

Compare N° 5.

EXERCISES TO LESSON LX, PAGE 196.

The Passing Tone and Embellishment.

1 a. Passing tones in Soprano.

1 b. Passing tones in Alto.

1 c. Passing tones in Tenor.

64

2 a. Passing tones in Soprano.

Musical score for 2 a. in common time, one flat key signature. The soprano staff shows passing tones on the first, third, and fifth lines. The bass staff shows passing tones on the first, third, and fifth lines.

2 b. Passing tones in Alto.

Musical score for 2 b. in common time, one flat key signature. The alto staff shows passing tones on the second, fourth, and sixth lines. The bass staff shows passing tones on the first, third, and fifth lines.

2 c. Passing tones in Tenor.

Musical score for 2 c. in common time, one flat key signature. The tenor staff shows passing tones on the second, fourth, and sixth lines. The bass staff shows passing tones on the first, third, and fifth lines.

3 a. In triple rhythm, passing tones in Soprano.

Musical score for 3 a. in triple time, one flat key signature. The soprano staff shows passing tones on the first, third, and fifth lines. The bass staff shows passing tones on the first, third, and fifth lines.

3 b. Passing tones in Alto.

Musical score for 3 b. in triple time, one flat key signature. The alto staff shows passing tones on the second, fourth, and sixth lines. The bass staff shows passing tones on the first, third, and fifth lines.

3 c. Passing tones in Tenor.

Musical score for 3 c. in triple time, one flat key signature. The tenor staff shows passing tones on the second, fourth, and sixth lines. The bass staff shows passing tones on the first, third, and fifth lines.

4 a. Passing tones in Soprano.

4 b. Passing tones in Alto.

4 c. Passing tones in Tenor.

EXERCISES TO LESSON LXI, PAGE 198.
Accented and Double Passing Tones.

1. Bass given. Quarter notes in Soprano.

2. Quarter notes in Alto.

3. Quarter notes in Tenor.

4. Soprano given. Quarter notes in bass.

A musical score for two voices. The top staff is soprano (G clef) and the bottom staff is bass (F clef). Both staves have quarter note stems pointing down. The soprano part consists of a continuous series of eighth-note chords. The bass part consists of a continuous series of quarter notes.

EXERCISES TO LESSON LXII, PAGE 200.

Obligato Melody.

1.

A musical score for two voices. The top staff is soprano (G clef) and the bottom staff is bass (F clef). The soprano part has a melodic line of eighth notes. The bass part provides harmonic support with quarter notes.

A musical score for two voices. The top staff is soprano (G clef) and the bottom staff is bass (F clef). The soprano part has a melodic line of eighth notes. The bass part provides harmonic support with quarter notes.

2.

A musical score for two voices. The top staff is soprano (G clef) and the bottom staff is bass (F clef). The soprano part has a melodic line of eighth notes. The bass part provides harmonic support with quarter notes.

3.

A musical score for two voices. The top staff is soprano (G clef) and the bottom staff is bass (F clef). The soprano part has a melodic line of eighth notes. The bass part provides harmonic support with quarter notes.

Such exercises may be continued indefinitely.

EXERCISES TO LESSON LXIII, PAGE 204.

The Pedal, or Organ Point.

1. Inner parts added.

A musical score for three voices. The top staff is soprano (G clef), the middle staff is bass (F clef), and the bottom staff is pedal (C clef). The soprano and bass parts have melodic lines of eighth notes. The pedal part provides harmonic support with quarter notes.

2.

Same, with low tenor.

3.

Same, with low tenor.

4. One inner part added.

5.

EXERCISES TO LESSON LXIV, PAGE 206.

The Inverted Pedal.

1. Inner parts added.

2.

3.

Compare N° 2.

4. Tenor and bass added.

5.

6.



EXERCISES TO LESSON LXV, PAGE 210.

Melodic Figuration.

1a. Melody harmonized.



1b. Figuration of Melody, harmonized with same bass.



1c. Same with four notes to each beat.



1d. Same with three notes to each beat.



2a. Melody harmonized.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody consists of eighth notes, and harmonic support is provided by sixteenth-note patterns in the bass.

2b. First Figuration.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody is embellished with grace notes and sixteenth-note figures, while the bass provides harmonic support.

2c. Second Figuration.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody is more complex, featuring sixteenth-note patterns and grace notes, with harmonic support from the bass.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody is highly embellished with sixteenth-note figures and grace notes, with harmonic support from the bass.

2d. Third Figuration.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody is composed of sustained notes with short sixteenth-note figures above them, supported by harmonic bass notes.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The melody consists of sustained notes with short sixteenth-note figures above them, supported by harmonic bass notes.

Note: The above serve merely as models for the pupil in the working out of the remaining exercises in this lesson.

EXERCISES TO LESSON LXVI, PAGE 211.
Harmonizing of Florid Melodies.

1a ORIGINAL. Melody given.

1b simplified.

2a Melody given.

72
2^b simplified.

Musical score for exercise 72, part 2b, simplified. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Both staves use common time. The music consists of eighth and sixteenth note patterns.

3^a Melody given.

Musical score for exercise 3a, melody given. The score consists of two staves. The top staff is in A major (two sharps) and the bottom staff is in C major. Both staves use common time. The melody is played on the top staff, and harmonic support is provided by the bottom staff.

Musical score for exercise 3a, melody given. The score consists of two staves. The top staff is in A major (two sharps) and the bottom staff is in C major. Both staves use common time. The melody continues on the top staff, and harmonic support is provided by the bottom staff.

Musical score for exercise 3a, melody given. The score consists of two staves. The top staff is in A major (two sharps) and the bottom staff is in C major. Both staves use common time. The melody continues on the top staff, and harmonic support is provided by the bottom staff.

3^b simplified.

Musical score for exercise 3b, simplified. The score consists of two staves. The top staff is in A major (two sharps) and the bottom staff is in C major. Both staves use common time. The music consists of quarter note patterns.

Musical score for exercise 3b, simplified. The score consists of two staves. The top staff is in A major (two sharps) and the bottom staff is in C major. Both staves use common time. The music consists of quarter note patterns.

4a.

or

4b. Simplified.

5a.

74

5b. Simplified.

6a. Bass given.

6b. Simplified.

7a.

7b. Simplified.

8a.

Musical score for exercise 8a, two staves in common time, key signature one sharp. The top staff consists of eighth-note chords: G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A), E major (E-G#-B). The bottom staff consists of eighth-note chords: F major (F-A-C), G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A).

Musical score for exercise 8b, simplified version, two staves in common time, key signature one sharp. The top staff consists of eighth-note chords: G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A). The bottom staff consists of eighth-note chords: F major (F-A-C), G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A).

8b. Simplified.

Musical score for exercise 8b, simplified version, two staves in common time, key signature one sharp. The top staff consists of eighth-note chords: G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A). The bottom staff consists of eighth-note chords: F major (F-A-C), G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A).

LESSON LXVII, PAGE 213.

Accompaniments.

EXERCISES TO LESSON LXVIII, PAGE 218.

The Chromatic Scale Harmonized.

1. Ascending.

Musical score for exercise 1, ascending chromatic scale harmonized, two staves in common time, key signature one sharp. The top staff consists of eighth-note chords: G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A). The bottom staff consists of eighth-note chords: F major (F-A-C), G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A).

2.

Musical score for exercise 2, ascending chromatic scale harmonized, two staves in common time, key signature one sharp. The top staff consists of eighth-note chords: G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A). The bottom staff consists of eighth-note chords: F major (F-A-C), G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A).

3.

Musical score for exercise 3, ascending chromatic scale harmonized, two staves in common time, key signature one sharp. The top staff consists of eighth-note chords: G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A). The bottom staff consists of eighth-note chords: F major (F-A-C), G major (G-B-D), A major (A-C#-E), B major (B-D#-F#), C# major (C#-E-G#), D major (D-F#-A).

4.

Musical score for section 4, measures 1-3. The score consists of two staves. The top staff starts in F major (one sharp), moves to B♭ major (two flats), and then to E♭ major (three flats). The bottom staff starts in A♭ major (three flats), moves to D♭ major (two flats), and then to G♭ major (one flat). The key signature changes are indicated by Roman numerals above the staff.

F:

B^b:E^b:A^b:D^b:G^b: F[#]:

Enhar.

Musical score for section 4, measures 4-6. The top staff starts in B major (no sharps or flats), moves to E major (one sharp), and then to A major (no sharps or flats). The bottom staff starts in D major (one sharp), moves to G major (no sharps or flats), and then to C major (no sharps or flats).

B:

E:

A:

D:

G:

C:

F:

5.

Musical score for section 5, measures 1-3. The score consists of two staves. The top staff starts in F major (one sharp), moves to B♭ major (two flats), and then to E♭ major (three flats). The bottom staff starts in A♭ major (three flats), moves to D♭ major (two flats), and then to G♭ major (one flat).

1. Descending.

Musical score for section 5, measures 4-6. The score consists of two staves. The top staff starts in B major (no sharps or flats), moves to E major (one sharp), and then to A major (no sharps or flats). The bottom staff starts in D major (one sharp), moves to G major (no sharps or flats), and then to C major (no sharps or flats).

2.

Measures 1 and 2 of a musical score for two voices. The top voice starts with a half note in E minor, followed by eighth notes in G major. The bottom voice starts with a half note in E minor, followed by eighth notes in G major. The music consists of two measures of 2/2 time.

3.

Measures 3 and 4 of a musical score for two voices. The top voice starts with a half note in E minor, followed by eighth notes in G major. The bottom voice starts with a half note in E minor, followed by eighth notes in G major. The music consists of two measures of 2/2 time.

4.

Measures 5 and 6 of a musical score for two voices. The top voice starts with a half note in E minor, followed by eighth notes in G major. The bottom voice starts with a half note in E minor, followed by eighth notes in G major. The music consists of two measures of 2/2 time. Below the staff, labels F:, C:, G:, and D: are placed under the corresponding measures.

Measures 7 and 8 of a musical score for two voices. The top voice starts with a half note in E minor, followed by eighth notes in G major. The bottom voice starts with a half note in E minor, followed by eighth notes in G major. The music consists of two measures of 2/2 time. Below the staff, labels A:, E:, B:, and F:G: are placed under the corresponding measures. An annotation "Enhar." is placed above the B: measure.

Measures 9 and 10 of a musical score for two voices. The top voice starts with a half note in E minor, followed by eighth notes in G major. The bottom voice starts with a half note in E minor, followed by eighth notes in G major. The music consists of two measures of 2/2 time. Below the staff, labels D: and A: are placed under the corresponding measures.

5.

Measures 11 and 12 of a musical score for two voices. The top voice starts with a half note in E minor, followed by eighth notes in G major. The bottom voice starts with a half note in E minor, followed by eighth notes in G major. The music consists of two measures of 2/2 time.

EXERCISES TO LESSON LXIX, PAGE 221.

The Figured Chorale.

1. Melody in the Soprano.

Musical score for Exercise 1, featuring two staves of music. The top staff is in soprano range (G clef) and the bottom staff is in bass range (F clef). The key signature is one sharp. The music consists of eight measures, each starting with a quarter note. Measure 1: G, A, B, C. Measure 2: D, E, F, G. Measure 3: A, B, C, D. Measure 4: E, F, G, A. Measure 5: B, C, D, E. Measure 6: F, G, A, B. Measure 7: C, D, E, F. Measure 8: G, A, B, C.

2.

Musical score for Exercise 2, featuring two staves of music. The top staff is in soprano range (G clef) and the bottom staff is in bass range (F clef). The key signature is one sharp. The music consists of eight measures, each starting with a quarter note. Measure 1: G, A, B, C. Measure 2: D, E, F, G. Measure 3: A, B, C, D. Measure 4: E, F, G, A. Measure 5: B, C, D, E. Measure 6: F, G, A, B. Measure 7: C, D, E, F. Measure 8: G, A, B, C.

Musical score for Exercise 3, featuring two staves of music. The top staff is in soprano range (G clef) and the bottom staff is in bass range (F clef). The key signature is one sharp. The music consists of eight measures, each starting with a quarter note. Measure 1: G, A, B, C. Measure 2: D, E, F, G. Measure 3: A, B, C, D. Measure 4: E, F, G, A. Measure 5: B, C, D, E. Measure 6: F, G, A, B. Measure 7: C, D, E, F. Measure 8: G, A, B, C.

3.

Musical score for Exercise 4, featuring two staves of music. The top staff is in soprano range (G clef) and the bottom staff is in bass range (F clef). The key signature is one sharp. The music consists of eight measures, each starting with a quarter note. Measure 1: G, A, B, C. Measure 2: D, E, F, G. Measure 3: A, B, C, D. Measure 4: E, F, G, A. Measure 5: B, C, D, E. Measure 6: F, G, A, B. Measure 7: C, D, E, F. Measure 8: G, A, B, C.

4.

Musical score for Exercise 5, featuring two staves of music. The top staff is in soprano range (G clef) and the bottom staff is in bass range (F clef). The key signature is one sharp. The music consists of eight measures, each starting with a quarter note. Measure 1: G, A, B, C. Measure 2: D, E, F, G. Measure 3: A, B, C, D. Measure 4: E, F, G, A. Measure 5: B, C, D, E. Measure 6: F, G, A, B. Measure 7: C, D, E, F. Measure 8: G, A, B, C.

5. In triple rhythm.

Three staves of musical notation in G major, 3/4 time. The top staff shows a soprano line with various note heads and stems. The middle staff shows a basso continuo line with bass notes and harmonic indications. The bottom staff shows a basso continuo line with bass notes and harmonic indications. The notation uses a mix of common and irregular note heads.

EXERCISES TO LESSON LXX, PAGE 224.

The Figured Chorale. (Continued.)

1a. Melody in the Bass.

Three staves of musical notation in F major, 4/4 time. The top staff shows a basso continuo line with bass notes and harmonic indications. The middle staff shows a basso continuo line with bass notes and harmonic indications. The bottom staff shows a basso continuo line with bass notes and harmonic indications. The notation includes figured bass notation below the bass line.

1b. With passing tones, etc.

A musical score for piano, page 13, ending 1. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 2/4 time. The bottom staff is in bass clef, A-flat key signature, and 2/4 time. Both staves contain measures 1 through 5 of a piece. The music includes various note heads, stems, and rests.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 begins with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a quarter note in the bass, followed by eighth-note pairs in the treble.

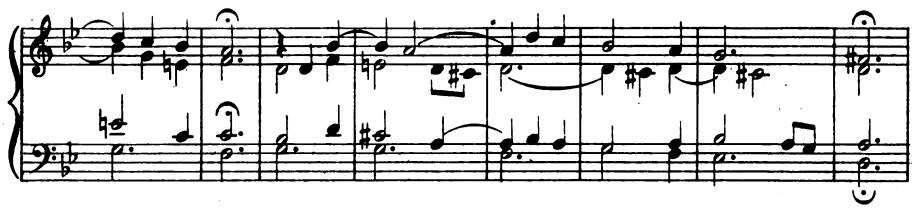
A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 begins with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a quarter note in the bass, followed by eighth-note pairs in the treble.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 begins with a half note in the bass, followed by a eighth-note pattern in the treble. Measure 12 begins with a half note in the bass, followed by a eighth-note pattern in the treble.

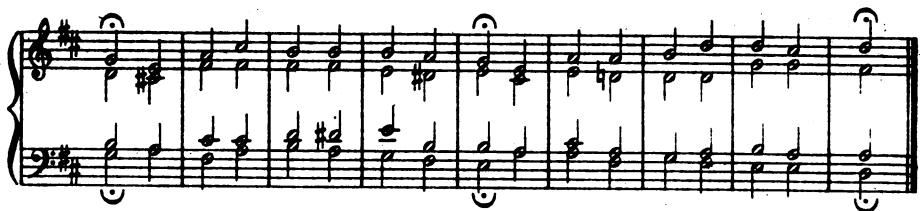
A musical score for piano and voice. The top staff shows the vocal line with lyrics in German. The bottom staff shows the piano accompaniment. The music is in common time, with a key signature of one sharp (F#). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic.

1c. In triple rhythm.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). Measure 10 starts with a forte dynamic (F) and ends with a half note. Measure 11 begins with a forte dynamic (F) and ends with a half note.



2a.



2 b. With passing tones, etc.



In triple rhythm.

The image shows four staves of musical notation. The top two staves represent a two-part vocal or instrumental composition in G major, indicated by a treble clef and a key signature of one sharp. The bottom two staves represent the basso continuo, with a bass clef and a key signature of one sharp. The music is written in 3/4 time, as indicated by the time signature. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure lines divide the music into measures, and a repeat sign with a brace is present in the third staff.

EXERCISES TO LESSON LXXI, PAGE 225.

The Figured Chorale (Continued.)

1^a Melody in the Alto.

The image shows a single staff of musical notation in G major, 3/4 time. The melody is written for the alto voice, indicated by a C-clef. The notation consists of quarter and eighth notes, with rests and measure lines. The basso continuo part from the previous page is also present at the bottom of the staff.



b. With nonharmonic tones, etc:



1c. And in triple rhythm:

Musical score for two voices (Soprano and Bass) in G major, 9/8 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note chords. The vocal parts are separated by a brace.

Musical score for two voices (Soprano and Bass) in G major, 9/8 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note chords. The vocal parts are separated by a brace.

Musical score for two voices (Soprano and Bass) in G major, 9/8 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note chords. The vocal parts are separated by a brace.

Musical score for two voices (Soprano and Bass) in G major, 9/8 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note chords. The vocal parts are separated by a brace.

2a. Melody in the Tenor.

Musical score for two voices (Tenor and Bass) in G major, 6/8 time. The Tenor part consists of eighth-note chords. The Bass part consists of eighth-note chords. The vocal parts are separated by a brace.



2b. With nonharmonic tones, etc:



2c And with triple rhythm.

The image displays five staves of musical notation for a piano, arranged vertically. Each staff uses common time and has a key signature of one sharp. The notation consists of two melodic lines: an upper line in treble clef and a lower line in bass clef. The music is marked with a tempo of 'And with triple rhythm.' The first staff begins with a forte dynamic. The second staff features a sustained note with a grace note. The third staff includes a melodic line with eighth-note pairs. The fourth staff shows a sustained note with a grace note. The fifth staff concludes with a melodic line ending on a half note.

EXERCISES TO LESSON LXXII, PAGE 227.

Analysis.

SIGNS USED IN ANALYSIS.

O.	Accented Passing Tone.	S.	Suspension.
+	Unaccented Passing Tone.	F. T.	Free Tone.
App.	Appogggiatura.	E.	Embellishment.
D. App.	Double Appogggiatura.	O. P.	Organ Point.
Ant.	Anticipation.	T. O. P.	Tonic Organ Point.
F. Ant.	Free Anticipation.	D. O. P.	Dominant Organ Point.
R.	Retardation.		

Note: It will be seen by the following analysis that even dominant and diminished seventh chords are not considered as producing modulation unless followed by a more or less emphatic cadence in the same key. See Note 2, Lesson 72.

1

BACH.

F: I + I₆ I V V₂ I₆ IV + VII₆^o I VI
 Ant. Ant. o s + s
 VII₆^o IV V₆ VI₇ II VII₇^o I IV₆ V I C:I C:IV VI IV V₇
 s o e
 I₄ V I F: I IV VII₆^o I₆ C:V₅^o I a: IV₂ V₇ I F: III
 S Ant. S s s
 F: IV₆ V₅^o I IV VI₇⁽⁺⁾ II I₆ V V g: V₅^o c:V₄₂ I₆ V₅^o I V C:I

2. Andante cantabile.

MOZART.

The musical score consists of four staves of music. The top staff shows a progression from F major (I) to I₆, then V₇. The second staff begins with IV₆, followed by I, V, II, and then a section ending with II₆, I₆, V, and I. The third staff ends with I₆, V₄, I, and V₆. The fourth staff concludes with I, V₆, I, IV, I₆, V, V₇, and I. Various harmonic markings are present, including 'App.' (Appoggiatura), 'o' (open), 'e' (eighth note), 's' (sixteenth note), and 'tr' (trill). Performance instructions like '+' and '-' are also included.

*) These four counts may also be interpreted: C : V₆ $\frac{5}{4}$ I g : VII⁹₇ o I; which is the old-fashioned interpretation, in contradistinction to the more modern idea of regarding such passages as intensifications of scale chords other than the tonic by associating them with their apparent dominant or diminished sevenths, these apparent tonics being subordinate to the tonic chord which fixes the key at the end of the phrase. In the above case the impression of a change of key is very fleeting; hence the use of altered chords.

3. Adagio.

Musical score for Haydn's Adagio, 3 parts. The score consists of three staves of music. The top staff shows a melodic line with various markings like 'o', 'E', and '0'. The middle staff has markings 'S', 'APP.', 'E', 'E', 'App.', 'V', 'I', 'IV'. The bottom staff has markings 'V7', 'I6/4', 'V7', 'I6/4', '16/4', 'V', 'I', 'IV'. The score is in 2/4 time with a key signature of one sharp.

4. Adagio.

BEETHOVEN.

Musical score for Beethoven's Adagio, 2 parts. The score consists of two staves of music. The top staff shows a melodic line with markings 'S', 'E', 'E', 'E'. The bottom staff has markings 'C:', 'I', 'V4/3', 'I', 'I6/4', 'V', 'V7'. The score is in 3/4 time with a key signature of one sharp.

5. Adagio non troppo.

MENDELSSOHN.

Musical score for Mendelssohn's Adagio non troppo, section 5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature is common time. The score includes various markings such as 'App.', 'o', 'E', 'R', 'O.P.', and 'App. App.'. The harmonic analysis below the staves indicates the progression: E: I - IV₆ - IV₆ [E] - I - V - V₆ - II - V₇.

Continuation of the musical score for Mendelssohn's Adagio non troppo. The staves continue from the previous section. The key signature changes to A major (three sharps). The time signature remains common time. The score includes markings like 'o', '+ o', 'R', 'O.P.', and 'App. App.'. The harmonic analysis below the staves indicates the progression: I - VI - V₆ [E] - I - IV₆ - VII₆^o - I - E:V₇ - I.

Musical score for Schumann's Andante. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (one flat). The time signature is common time. The score includes markings like 'D.App.', 'T.O.P.', 'o', 'D.App.', 'D.App.', 'D.App.', 'App.', 'D.App.', 'D.App.', 'D.App.', 'D.App.', and 'D.App.'. The harmonic analysis below the staves indicates the progression: B^b: V - V₉ - V₇ - I₆ - F:V₇ - I - B^b:V₇ - I -

Continuation of the musical score for Schumann's Andante. The staves continue from the previous section. The key signature is B-flat major (one flat). The time signature remains common time. The score includes markings like 'D.App.', 'T.O.P.', 'E', 'D.App.', 'D.App.', 'S', 'IV', 'II₆⁵, and 'V₇'. The harmonic analysis below the staves indicates the progression: V₉ - V₇ - I₆ - I₆ [E] - IV - II₆⁵ [E] - V₇ - I.

WAGNER.

7.

D: V_4
3 — I — VI III VI V I — V_7 b: VII^o
[§3] 70 I I^o : IV_7
[§1]

8.

V IV_6 IV_6
[§3] 5 A: VII^o I_7
[§1] 7 II V_7 VI II_6 II_6
[§1] 5 I_6 V_7

8.

VI IV_6 f#: V_4
3 I_6 II_6
[§3] 0 V_7 E: I c#: N₆ V IV_6 A: II_7
[§1]

I_6 IV I_6 C: VII^o V V_7 I A: II_6 I_6
[§3] 5 V_7 I

CHORAL MELODIES TO BE HARMONIZED, PAGE 231.

The following are taken from the 871 Choralgesänge by John Sebastian Bach. It is not expected that the pupil will succeed in harmonizing these chorales with the masterly daring and freedom of that great master, but he will gain much benefit from comparing his work with the originals.

1. Christ lag in Todesbanden.

A musical score for two voices (Soprano and Bass) and piano. The key signature is one sharp (F# major). The time signature is common time (indicated by 'c'). The vocal parts enter sequentially, with the piano providing harmonic support. The vocal entries begin with quarter notes followed by eighth-note patterns.

A continuation of the musical score. The vocal parts continue their entries, and the piano maintains harmonic continuity. The vocal entries are primarily eighth-note patterns.

A continuation of the musical score. The vocal parts continue their entries, and the piano maintains harmonic continuity. The vocal entries are primarily eighth-note patterns.

A continuation of the musical score. The vocal parts continue their entries, and the piano maintains harmonic continuity. The vocal entries are primarily eighth-note patterns.

2. Jesu, der du meine Seele.

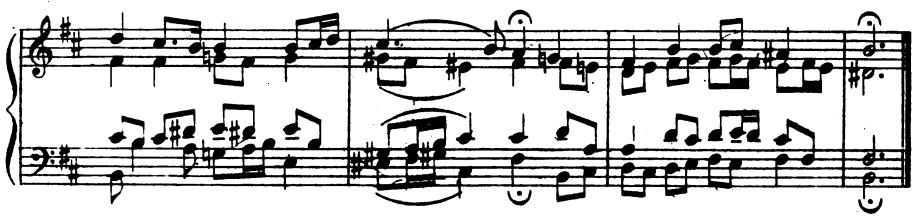


3. Hilf, Herr Jesu, lass gelingen.

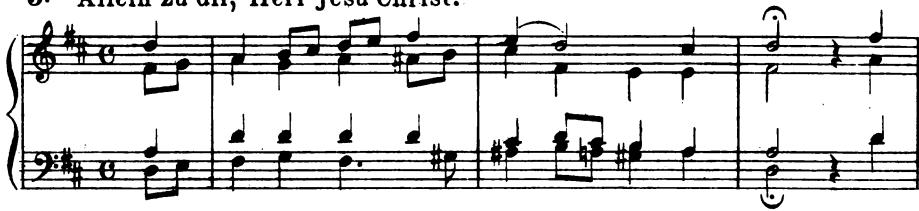




4. Von Gott will ich nicht lassen.



5. Allein zu dir, Herr Jesu Christ.



6. Meine Seel' erhebt den Herren.



7. Wenn mein Stündlein vorhanden ist.

A musical score for piano, consisting of four staves of music. The music is in common time and major key (indicated by a G major symbol). The top two staves represent the treble clef (G-clef) voice, and the bottom two staves represent the bass clef (F-clef) voice. The score is divided into measures by vertical bar lines. The music features various note values including eighth and sixteenth notes, and rests. The right hand of the piano part is primarily responsible for the melodic line, while the left hand provides harmonic support and bass. The score concludes with a final measure ending on a half note in the bass clef staff.

8. Lobt Gott, ihr Christen allzugleich.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time and key signature of two sharps. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like a fermata over a note. The first two staves begin with a forte dynamic (F) and proceed with a series of eighth-note chords. The third staff begins with a half note followed by a quarter note, then continues with eighth-note chords.

9. Jesus, meine Zuversicht.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time and key signature of two sharps. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like a fermata over a note. The first two staves begin with a forte dynamic (F) and proceed with a series of eighth-note chords. The third staff begins with a half note followed by a quarter note, then continues with eighth-note chords.

10. Für deinen Thron tret' ich hiermit.



11. Liebster Jesu, wir sind hier.



100

12. Mit Fried' und Freud' ich fahr' dahin.

13. Wie schön leuchtet der Morgenstern.

14. Hilf, Gott, dass mir's gelinge.

A musical score for piano and voice, page 101, system 14. The score consists of five systems of music, each with two staves: treble and bass. The key signature changes from G major (one sharp) to F major (no sharps or flats) and back to G major. The time signature is common time throughout. The vocal line (upper staff) features eighth-note patterns and some sixteenth-note figures. The piano accompaniment (lower staff) provides harmonic support with sustained notes and eighth-note chords. The vocal part begins with a melodic line that includes a melodic minor-like inflection in the first measure of the second system.

15. Eins ist noth! ach Herr, dies Eine.



16. Herzlich lieb hab' ich dich, o Herr.



17. Vater unser im Himmelreich.

Musical score for the first system of exercise 17. It consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time. The music features eighth-note patterns and some sixteenth-note figures.

Musical score for the second system of exercise 17. It consists of two staves: treble and bass. The key signature changes to no sharps or flats, and the time signature remains common time. The music continues with eighth-note patterns and sixteenth-note figures.

Musical score for the third system of exercise 17. It consists of two staves: treble and bass. The key signature changes back to one flat, and the time signature remains common time. The music continues with eighth-note patterns and sixteenth-note figures.

Musical score for the fourth system of exercise 17. It consists of two staves: treble and bass. The key signature changes to no sharps or flats, and the time signature remains common time. The music concludes with eighth-note patterns and sixteenth-note figures.

The exercises in this book may be reviewed with advantage by reharmonizing all the given melodies with modulations and suspensions. It is also recommended that the voice parts be written in the vocal clefs, viz: Soprano Alto Tenor and Bass also for the string quartet: 1st Violin 2d Violin Viola and 'Cello .

Appendix.

EXERCISES FOR LESSON L, PAGE 242.

- 1.** The irregular resolutions are indicated.

$V_7 \quad VI$ $V_7 \quad IV\frac{6}{4}$ $V_7 \quad VII$ $V_7 \quad III$ $V_7 \quad II$ $II \quad VII \quad I$ II_7

- 2.**

$V_7 \quad VI$ $V_9 \quad V_7$ $III+ \quad V_7$ IV $V_7 \quad II$ $I\frac{6}{4}$

- 3.**

$V_7 \quad VI_7$ $V_7 \quad II_7$ $V_7 \quad IV_7 \quad VII \quad VI$ $III_7 \quad VI \quad II_7 \quad V$

- 4.** Chorale.

VI VII IV IV II III^+

C: $vii\frac{9}{7} \quad 0$ a: $II\frac{7}{6\sharp}$

5. Enharmonic resolutions.

C:I Ab:I Bb:I A:I Db:V V₇ Bb:VII

V₆/5 VII₅^b V₇ II₇

6.

D: ₄⁶ Bb:I Eb:V₇ A:V₄/₃ Bb:V₄/₃ Ab:V₇

7.

106

8.

Handwritten musical score for piano, page 106, measure 8. The score consists of two staves. The top staff is in common time, major key, with a dynamic of ff. It shows a complex sequence of chords and notes. The bottom staff is in common time, major key, with a dynamic of f. It shows a simpler harmonic progression.

ff

Handwritten musical score for piano, page 106, measure 8 continuation. This section starts with a forte dynamic (f) and shows a harmonic progression involving chords with various accidentals.

Diminished and Augmented Thirds.

1. (Page 252.)

Handwritten musical score for piano, page 106, measure 1. The score is in common time, minor key, with a dynamic of f. It features diminished and augmented thirds in the upper staff, while the lower staff provides harmonic support.

Handwritten musical score for piano, page 106, measure 1 continuation. The dynamic changes to ff. The upper staff shows a diminished third chord, followed by an augmented third chord. The lower staff continues to provide harmonic support.

Handwritten musical score for piano, page 106, measure 2. The score is in common time, minor key, with a dynamic of ff. It shows a continuation of the harmonic progression from the previous measures.

Handwritten musical score for piano, page 106, measure 2 continuation. The dynamic remains ff. The upper staff shows a series of chords, including a diminished third and an augmented third. The lower staff continues to provide harmonic support.

3.

4. Here the student must find the altered chords for himself.

5.