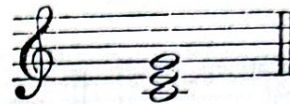


CHAPTER II

PRIMARY TRIADS OF THE MAJOR KEY IN ROOT POSITION

1. If we take I as a bass or lowest note and place above it (a) the third from I, (b) the fifth from I, the resultant combined sound is termed a triad.

Ex. 9.
Key C.



The lowest note (C) is termed the root. A triad formed by placing above a root the major third and perfect fifth from such root is called a Major Common Chord.

There are three such diatonic chords in the major key: Ia, IVa, and Va (*a* signifies root position of chord).

Ex. 10.



They are termed the Primary Triads of the key.

2. Having given the key-note, the master should play these in any order on the pianoforte, the student stating each chord as played. IVa can be distinguished from Va from the fact that Va contains the leading note (VII). They should all be distinguished from one another by listening to the pitch of the root.

The student must have no hesitation in distinguishing between I, IV, and V.

Ex. 11.

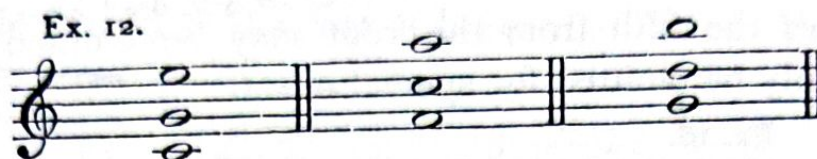
Key C major.



He should also sing the sounds forming the common chords on these notes.

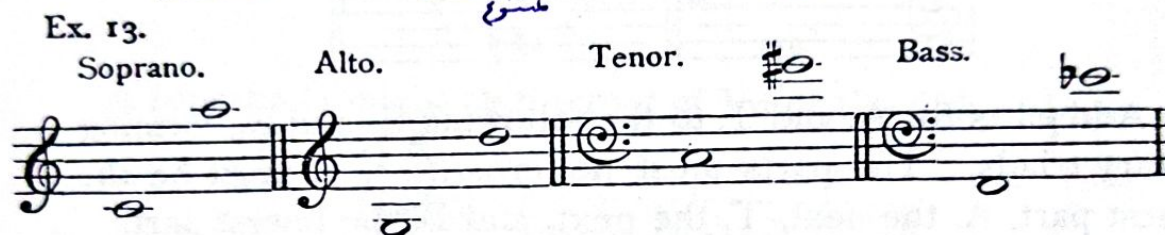
Ia (I + III + V).
IVa (IV + VI + I').
Va (V + VII + II').

3. The upper sounds forming the chords can be inverted in their positions.



4. These chords should now be arranged for voices (Soprano, Alto, Tenor, and Bass).

The compass of the various voices is approximately :



S. and A. are written in the treble stave, T. and B. in the bass stave.



5. As there are four voices and only three sounds in each chord, one factor of the chord must be sounded by two voices at the unison, octave, or fifteenth.

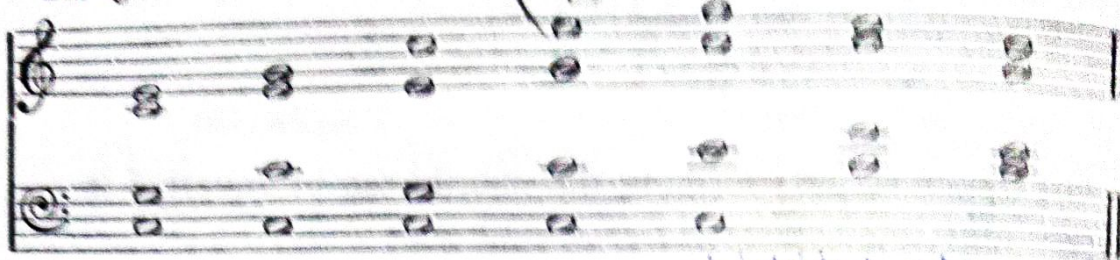
It is generally inadvisable to double the major third from the root; and the leading note should not be doubled. Therefore, double the root or fifth.

Adjacent parts should not be more than an octave apart, except the two lowest.

PRIMARY TRIADS

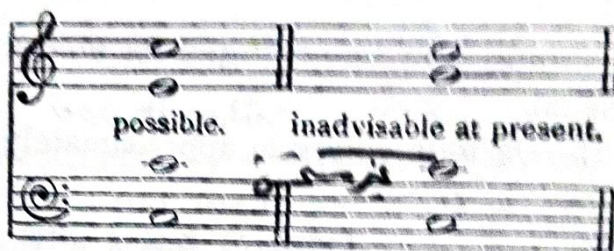
The following are good arrangements of Ia:

Ex. 15.



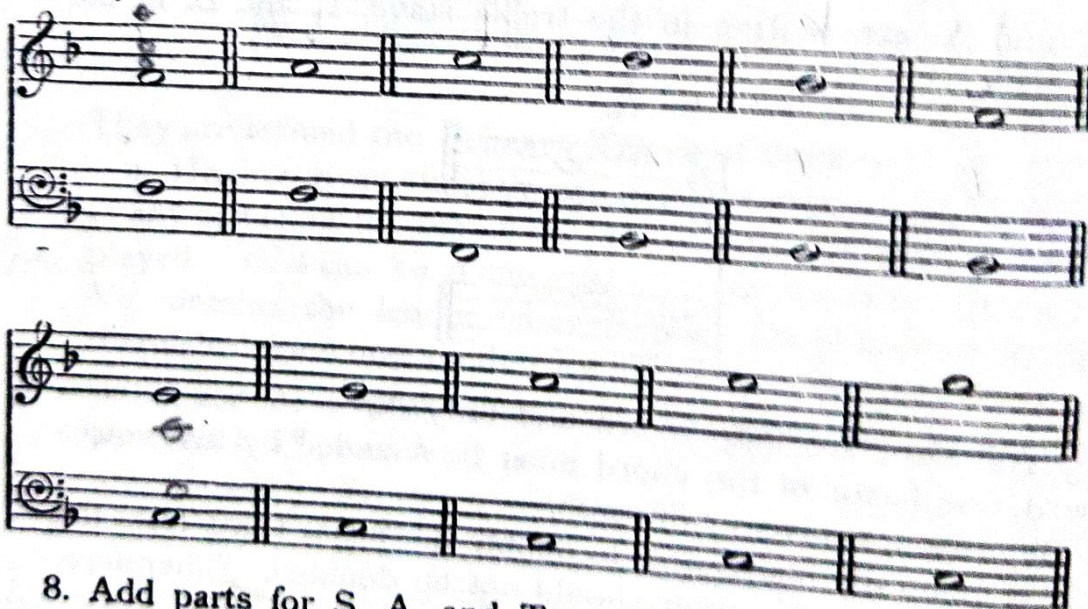
6. Sometimes the fifth from the root may be omitted; the third should only be omitted for special effect.

Ex. 16.



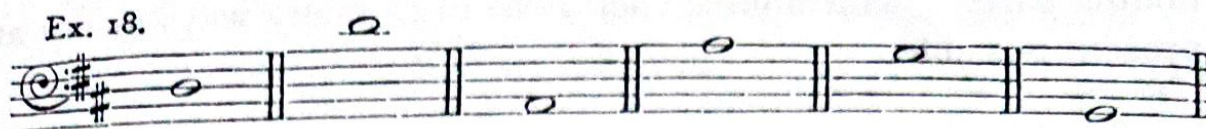
7. Add parts for A. and T. to the following S. and B., forming primary triads. The parts must not cross, i. e. S. must be the highest part, A. the next, T. the next, and B. the lowest part.

Ex. 17.



8. Add parts for S. A. and T. to the following bass notes, forming primary triads. Give at least two arrangements of each.

Ex. 18.



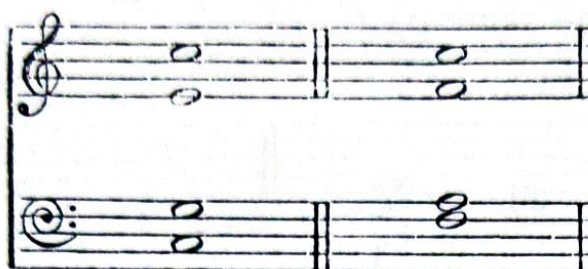
9. When a soprano part is given, to which parts for A. T. B.

have to be added, there is scope for variety of choice. سَوْر شَكِيلَة سَوْر

At present the bass note can only be the root of the chord, but any higher part can be the root third or fifth of the chord.

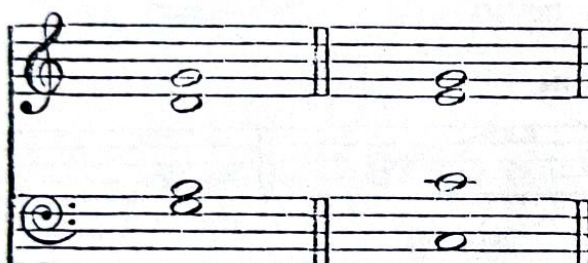
Limiting ourselves to *Ia*, *IVa*, and *Va*, a soprano C (in C major) could be the root of *Ia*, or the fifth of *IVa*.

Ex. 19.


Ia
IVa

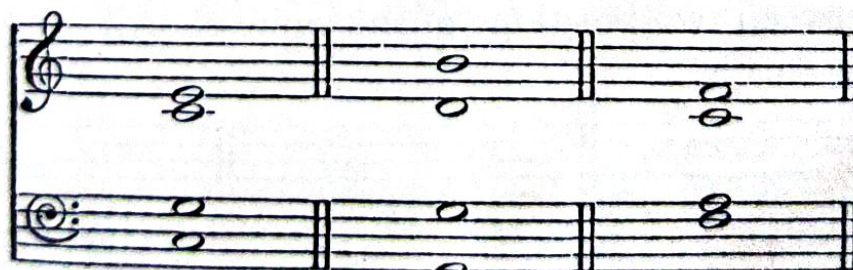
A soprano G might be the root of *Va* or the fifth of *Ia*.

Ex. 20.


Va
Ia

But under the present limitations, a soprano E could only be the third of *Ia*, and a soprano B only the third of *Va*, and a soprano F only the root of *IVa*, &c.

Ex. 21.



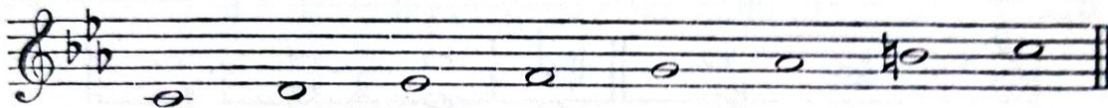
10. Add parts for A. T. B. to the following soprano notes forming Primary Triads (add the bass first, and then fill in the

CHAPTER III

PRIMARY TRIADS OF THE MINOR KEY IN ROOT POSITION

1. For the present the harmony of the minor key will be derived exclusively from the harmonic minor scale.

Ex. 40.
C minor.

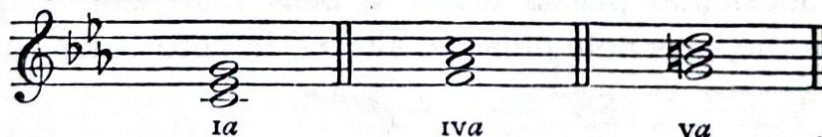


2. Ia will consist of a bass note with the *minor* third and perfect fifth above it. This is called a Minor Common Chord, from the fact that the third above the root is minor.

Similarly, IVa is a Minor Common Chord.

But Va is the same chord as Va in the key of the Tonic major. The third will require an accidental sharpening it.

Ex. 41.
C minor.



Ia

IVa

Va

It will be observed that a harmonic minor scale differs from its Tonic major in the fact that III and VI are flattened.

3. The melodic interval of an augmented second is forbidden.

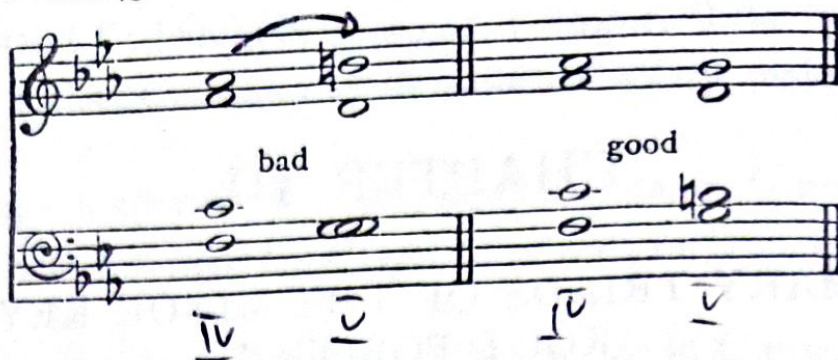
Ex. 42.



Thus the sixth and seventh degrees of the scale cannot occur as consecutive notes in the same part.

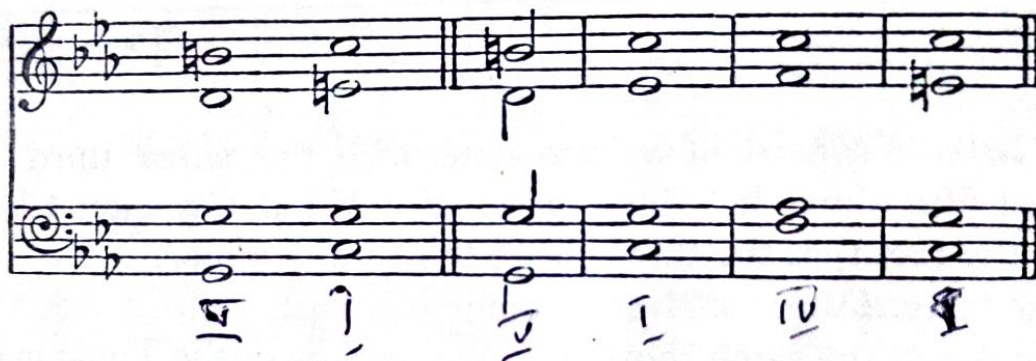
PRIMARY TRIADS

Ex. 43.



4. Sometimes the final Ia of a piece in the minor key has the third sharpened so as to form a major common chord. This is called the Tierce de Picardie.

Ex. 44.



Writers of the sixteenth century never ended with a minor chord. They either sharpened the third, or left it out.

5. An accidental placed under a bass note means that the third from the bass note must be altered in accordance with the indication.

Ex. 45.



6. The following may be used as ear-tests, and as examples of the use of primary triads in the minor key.

CHAPTER V

FIRST INVERSIONS OF TRIADS IN THE MAJOR KEY

1. IF the bass of each of the triads of the scale be transferred to a higher part, and the original third of the chord be left as the bass, we produce what are termed first inversions of the triads.

Ex. 69.

Key C major.

1^b 2^b (3^b) 4^b 5^b 6^b 7^b

2. The principle of doubling is the same as in the case of chords in root position.

3. For the present we omit 3^b. 7^b is included as its use is very common.

4. The ear must be at once trained to detect whether a bass note of a chord is a root or third, in other words, whether the chord is in the root position or first inversion. The following tests should prove sufficient :

Ex. 70.

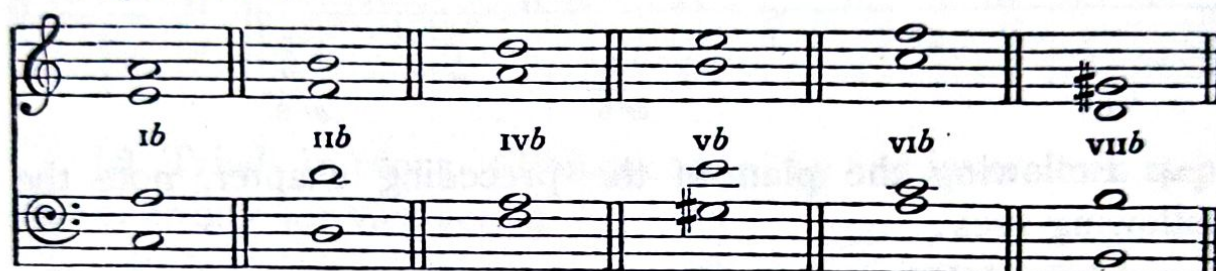
1^b 2^b (3^b) 4^b 5^b 6^b 7^b

CHAPTER VI

SOME FIRST INVERSIONS IN THE MINOR KEY

1. THE following first inversions are at present available:
Ib, IIb, IVb, Vb, VIb, VIIb (harmonic minor scale).

Ex. 89.
 Key A minor.



2. If we compare these with the same chords in the tonic major key, we find the following differences:

<i>Major Key.</i>	<i>Tonic Minor.</i>
<i>Ib</i> , major.	<i>Ib</i> , minor.
<i>IIb</i> , minor.	<i>IIb</i> , diminished.
<i>IVb</i> , major.	<i>IVb</i> , minor.
<i>VIb</i> , minor.	<i>VIb</i> , major.

Note the following points:

Ex. 90.

