

Part I

Chapter 1.0
Some Definitions

MAIN POINTS AND OBJECTIVES

The elements of music include rhythm, melody, timbre, texture, and harmony. Although some of these elements are virtually universal and have been exploited in music of all ages and cultures, in Western music, from about 1600 on, harmony became a central concern in its music. Most of the music heard today tends to be based on the harmonic principles developed during the eighteenth and nineteenth centuries. This chapter sets the groundwork for the study of harmony. This is essential for those who wish to be knowledgeable listeners or competent performers. The concepts of tonal music, terms related to tonality, and chords are explained, and some basic analytical symbols are introduced.

Main points covered:

1. Music based upon major and minor scales is called *tonal* music in which a single tone is caused to predominate that is called either the *tonal center* or *keynote*.
2. This *tonality* may be established by using notes of a particular scale or *key*, beginning or ending on the keynote or iteration of the keynote.
3. Harmony associated with tonal music is called *tonal harmony*.
4. Distinctions are made between *intervals*, *chords*, and *triads*.
 - a. Intervals are vertical structures consisting of two tones, either sounded together (harmonic) or one after the other (melodic).
 - b. Chords are vertical structures consisting of several tones, usually three or more.
 - c. A chord of three tones is called a triad.
5. Within the system of tonal harmony triads are constructed of superimposed thirds.
 - a. Four types of triads: major, minor, diminished, and augmented.
 - b. These four types of triads provide the basic harmonic material of tonal music.
 - c. *Diatonic triads* are constructed only of notes contained in the scale being used.
6. For analysis purposes triads are identified by chord symbols consisting of Roman numerals, and these correspond to the scale degrees on which the triads are built.
7. Chord symbols used to show the quality of each triad are as follows:

TRIAD QUALITY	SYMBOLS	
Major	I, IV, V	(capital letters)
Minor	ii, iii, vi	(lower case letters)
Diminished	ii°, vii°	(circle added to lower case letters)
Augmented	III+	(plus sign added to capital letters)

8. Terms explained in the chapter in chronological order:

tonal	tonal center	harmonic interval
tonic (keynote)	tonal harmony	root
key	intervals	diatonic (triads)
iteration	chords	chord symbols
tonality	triads	roman numerals

ALTERNATIVE APPROACHES AND SUPPLEMENTARY ACTIVITIES

Since the text presumes a prior study of triads, the instructor may wish to conduct a more thorough review in class, keeping the following points in mind:

1. There are seven basic triads, one on each of the seven basic notes.
2. Within the major-minor scale system, there are four types of triads: major, minor, diminished, and augmented.
3. The intervallic structure of triads is shown below:

<i>Major</i>	<i>Minor</i>	<i>Diminished</i>	<i>Augmented</i>
m3	M3	m3	M3
M3	m3	m3	M3
4. Three of the basic triads are major: CEG, FAC, and GBD.
5. Three of the basic triads are minor: DFA, EGB, and ACE.
6. One basic triad is diminished: BDF.
7. Major triads correspond to the 1st, 3rd, and 5th degrees of a major scale.
8. Minor triads correspond to the 1st, 3rd, and 5th degrees of a minor scale.
9. A diminished triad is the same as a minor triad with the fifth lowered a half step.
10. An augmented triad is the same as a major triad with the fifth raised a half-step.

Triads could be presented in three ways:

1. Basic triads are used as a point of departure.
2. Major and minor triads are related to the 1st, 3rd, and 5th degrees of a major or minor scale respectively. The augmented triad is produced by raising the 5th of a major triad a half-step, or by lowering the root and 3rd a half-step; the diminished triad is produced by lowering the fifth of a minor triad a half-step, or by raising the root and 3rd a half-step.
3. Triads can be produced by pure interval construction, using knowledge of the intervals that constitute each of the triad types.

At the discretion of the instructor, any of these approaches may be stressed more than the others. Individual students tend to select for themselves the approach that best suits their needs. In any event, a thorough grounding in triads is especially important. The ability to write triads is not sufficient. Skill in singing and recognizing the various triads should be cultivated by correlated exercises in ear training. The piano is especially valuable for assisting students to master triads. This is because of the visual and tactile references to sound that the keyboard provides. A keyboard setup with synthesizer and/or computer could also accomplish the same end.

Utilizing examples or questions out of the Supplementary Assignments from the main text may also provide additional opportunities to discuss alternate approaches or strategies the instructor or other students in class have found useful and helpful. (As mentioned in the Introduction, attention is called to the in the text, *Supplementary Activities*, that suggest other activities to undertake to strengthen skills presented within the given chapter. For this chapter please see page 32 for those activities.)

CLASSROOM AIDS

Transparency masters 1.1A–1.3C are for supplementary classroom presentations, drills, and quizzes related to the material contained in Chapter 1.0. Transparency masters for this, and all following chapters, may be removed in order to produce acetate masters for use with the overhead projector. For easy identification, each transparency master is coded to indicate the chapter and sequence. The code (1.1A, 1.1B, etc.), for example, is interpreted as Chapter 1.0, first master set, consisting of several pages.

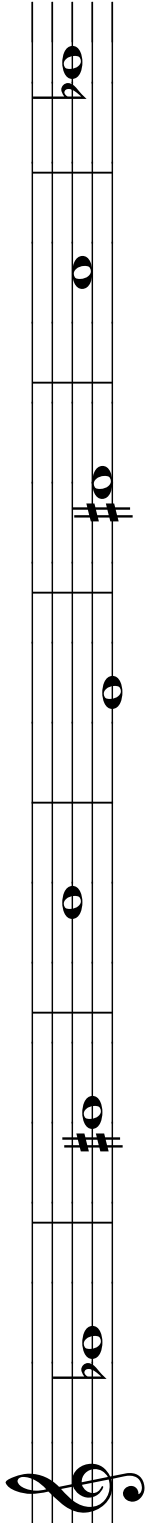



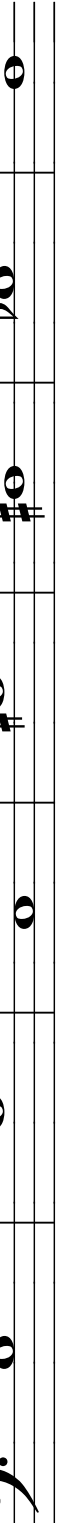


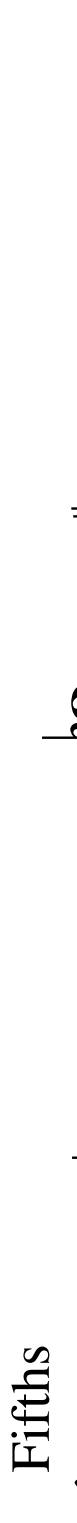
NOTE: Starting with this chapter and beyond, it would be possible to also make transparencies of the Supplementary Assignments to use as reviews, for an in-class drill or as quiz material. In the appendix are masters for quiz answer sheets which may be utilized with the given transparencies or for quizzes created by the instructor via transparencies or paper handouts. These answer sheets greatly facilitate giving short quizzes that are quickly and easily corrected/graded for a short turnaround time to the student. The blank staves may be used for a work area for the student or to facilitate short ear training exercises/quizzes the instructor wishes to tie in with the written materials.

TRANSPARENCY MASTER 1.1A

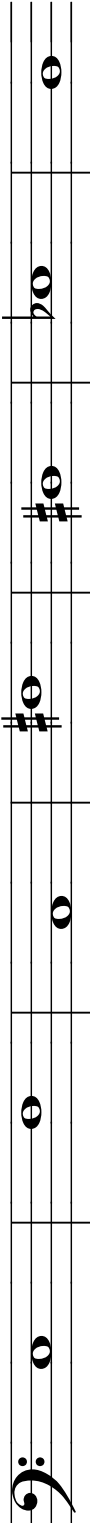
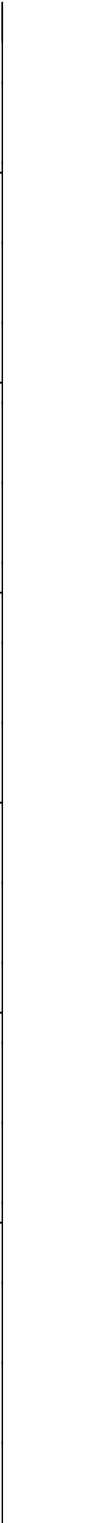


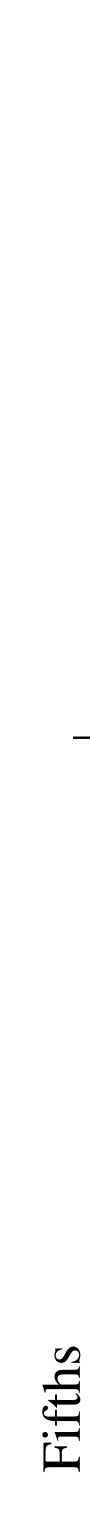
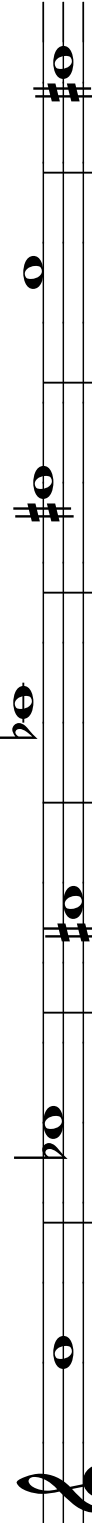
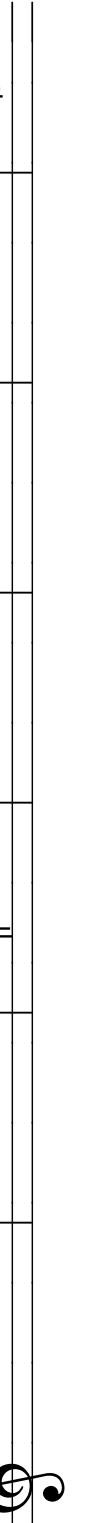

Indicate the quality (M, m, d, A)

TRANSPARENCY MASTER 1.1B

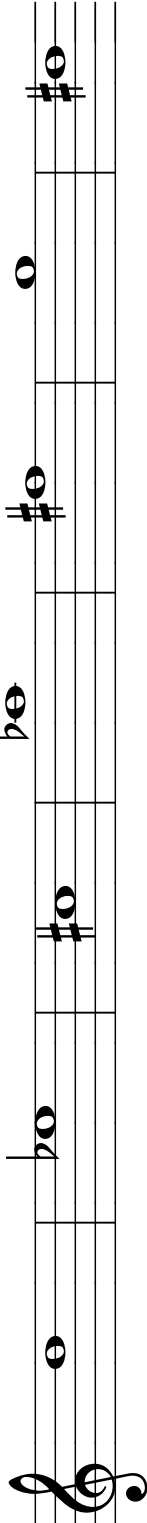




Write triads as indicated.
Roots

							
M	m	M	d	m	A	M	M

Thirds

							
m	M	d	M	A	M	m	m

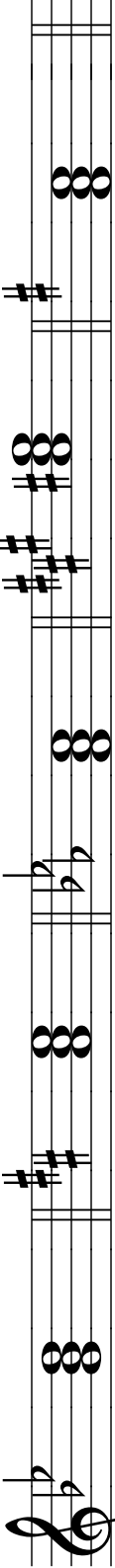
Fifths

							
d	M	m	M	A	m	M	M

Answer as indicated:

A:

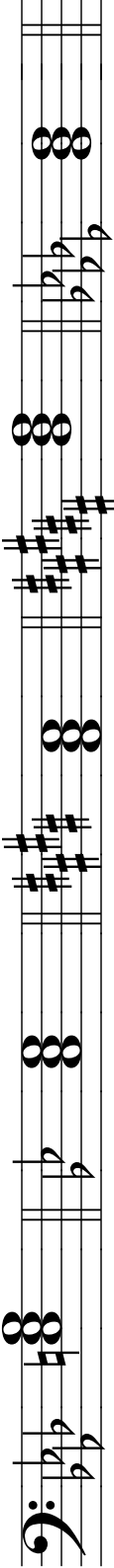
1. 2. 3. 4. 5.



Bb: — D: — c: — f#: — G: —

B:

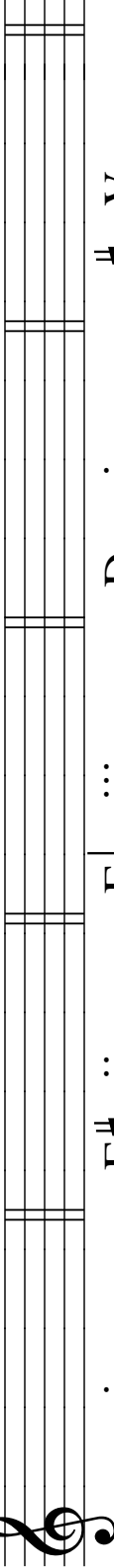
1. 2. 3. 4. 5.



f: — g: — c#: — B: — Db: —

C:


1. 2. 3. 4. 5.



e: iv F#: ii Eb: iii D: vi c#: V

D:

1. 2. 3. 4. 5.



g: III⁺ D: vi a: ii° c#: vii° d: iv

! " # \$ % & # " ' \$ () * # % ' " *, -. #

TRANSPARENCY MASTER 1.3A

QUIZ

1 A: ii

(1) (2) (3) (4)

2 g: vii°

(1) (2) (3) (4)

3 B^b: IV

(1) (2) (3) (4)

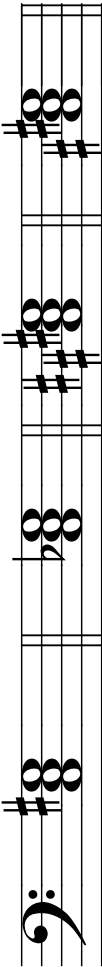
4 e: iv

(1) (2) (3) (4)

TRANSPARENCY MASTER 1.3B

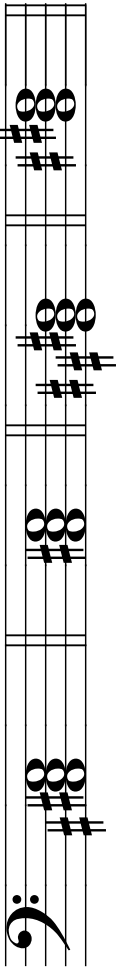
5 F#: V

(1) (2) (3) (4)



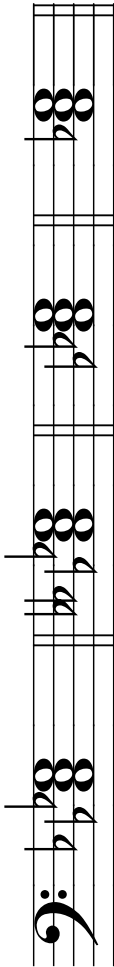
6 c#: VI

(1) (2) (3) (4)



7 Ab: iii

(1) (2) (3) (4)



TRANSPARENCY MASTER 1.3C

f: V

(1)

(2)

(3)

(4)

||

||

||

||

D: vi

(1)

(2)

(3)

(4)

||

||

||

||

d : ii°

(1)

(2)

(3)

(4)

||

||

||

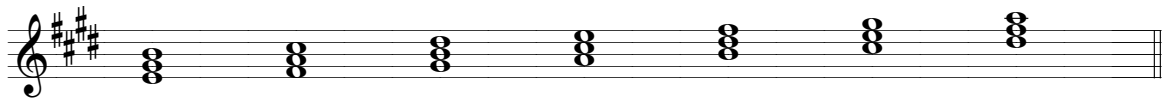
||

ANSWERS TO SUPPLEMENTARY ASSIGNMENTS

ASSIGNMENT 1-1

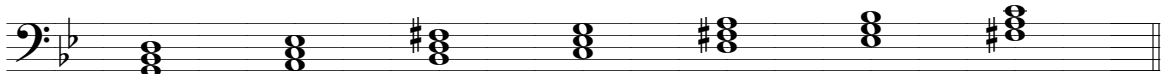
1. a. Tonic—first note of a scale (major, minor, etc.); note which predominates over others in a scale; a tone receiving stress through iteration.
 b. Tonality—same thing as key; identifies the scale, or key, serving as basis for the music.
 c. Tonal harmony—harmony associated with tonal music, generally based on major and minor scales.
2. A
3. Prominence of keynote A; use of notes of A minor scale; use of G-sharp; begins and ends on A.
4. Left to instructor's discretion; look for elements (keynote placement, rhythm, prominent scale notes, *etc.*) that would firmly establish the specified key.
5. Check to see if answers explain the melody created by the student. Be sure to give explicit feedback if students do not clearly explain their melodies.
6. In tonal music at least three tones are needed to produce a chord; for an interval, two.
7. A chord of three tones; in tonal harmony consisting of superimposed thirds.
8. Triads constructed only of tones contained within the scale being used.
9.

(1) Interval	(2) Chord
(3) Interval	(4) Chord
(5) Chord	(6) Chord
10. 2, 6
11. The third
- 12.



(or could be spelled individually without key signature)

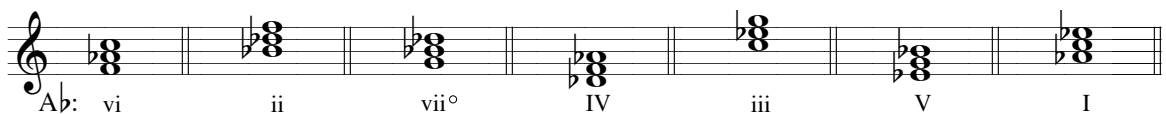
13.



(or could be spelled individually without key signature)

ASSIGNMENT 1-2

1.
 - (1) Major
 - (2) minor
 - (3) minor
 - (4) Major
 - (5) Major
 - (6) minor
 - (7) diminished
2.
 - (1) minor
 - (2) diminished
 - (3) Augmented
 - (4) minor
 - (5) Major
 - (6) Major
 - (7) diminished
- 3.



4. b: i VI V ii° III+ vii° iv

5. D: I ii iii IV V vi vii

6.

f#: i ii° III+ iv V VI vii°

7. 3
8. 3
9. 1
10. 2
11. 4
12. d: III+ G: III Eb: IV a: viP f#: V Bb: I
13. 3
14. 3
15. V, VI
16. No
17. Yes

ANSWERS TO TRANSPARENCY QUIZ MASTERS

TRANSPARENCY MASTER 1.3AC

1. 4
2. 3
3. 4
4. 1
5. 3
6. 2
7. 4
8. 1
9. 3
10. 4