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COMPARATIVE FIRST YEAR
COLLEGE MUSIC THEORY

THESIS

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INTRODUCTION

Statement of the Problem

The problem of this study is to set forth some principles of teaching beginning music theory in Texas colleges; to survey and evaluate critically a sampling of standard theory textbooks basing the evaluation on the principles outlined; and to recommend a methodology for teaching beginning college theory.

The Need for Study

This study is especially needed in connection with theory training in Texas colleges. Through survey the investigator has found that the average Texas high school does not adequately prepare students for college music theory, and that in Texas there are no college entrance requirements for theory. The investigator has observed that many students, upon completing freshman music theory in Texas colleges, are unable to make practical use of its skills or to succeed in advanced theory courses. Because of this existing situation, a suitable textbook method for beginning college theory will have to be based on sound educational principles and deal with such theory fundamentals as ear-training, sight-singing, rhythm, melodic writing, part-writing, keyboard harmony, and harmonic analysis. Therefore, it is necessary to survey a sampling of textbooks popular in this locale and determine if their methods are adequate for beginning theory at the college level.

Another need for a study of this type is to find a more practical method of presenting theory material without violating certain basic

principles of teaching which are commonly observed in most fields of learning, but often violated in the textbook methods under consideration.

Sources and Validity of Data

The sources of data are a sampling of standard college theory textbooks, current music periodicals, observation and practice teaching of the theory classes at North Texas State College, Denton, Texas. The textbooks under survey are considered by the investigator to be standard because of their wide acceptance and use by college music theory departments in the United States. Through inquiry, the investigator has found that these texts form the most representative group of teaching methods. The music periodicals are among those approved by music educators. The theory classes at North Texas State College have afforded the investigator an opportunity to experiment with standard textbook methods and reach a conclusion as to their validity.

The Plan of the Thesis

The work is presented in four chapters. The first chapter, "Principles of Evaluation," outlines principles for evaluating the textbooks under consideration. These principles are congruent with the sound educational policies accepted by modern educators. The second chapter, "Methods Used in a Sampling of Standard Textbooks," is a synopsis of subject matter. The third chapter, "A Critical Evaluation of Methods Used in a Sampling of Standard Textbooks," treats each book separately. Each text is valued according to its adherence to the principles adopted by the investigator, and to its appropriateness to the subject matter. The fourth chapter, "A Recommended Method of Teaching Beginning College

Theory," sets up a system for presenting freshman theory based upon the positive textbook evaluations and some successful teaching techniques used by the investigator.

Explanations of figured harmonies are given in the Appendix.

CHAPTER I

PRINCIPLES OF EVALUATION

It is necessary to set forth principles of evaluation if any basis is to be agreed upon for criticism of the theory textbooks. These principles may be arrived at after the aims of teaching music theory are clearly defined. The methods leading to the establishment of the principles must be soundly educational. Sound education principles apply to any field of learning; however, they will be influenced by the special subject matter under discussion.

The aims of theory teaching in the music curriculum are concerned with all fields of music activity. The nucleus of the composer's 'instrument' is theory training, which gives the composer a method of handling the tools of composition. With such a method the composer is able to mold his creative ideas into concrete reality. The composer, upon hearing his music performed, must be able to determine if the performance adheres strictly to the written page. This requires a trained ear. The performer, when sight-reading, must read by chords and chord outlines. Such a skill as chord recognition is best obtained through the study of theory. Theory training is necessary for the music educator who must prepare the composer and performer in theory techniques.

Due to the economic status, no distinction can be made between any of these aims as far as classroom grouping is concerned. The composition student, the performing student, and the education student are placed in the same beginning theory class and are given the same instruction. The

aims listed are of equal importance. Therefore, the principles must be democratic if by them we are to evaluate adequately the textbooks on this basis.

Through observation and testing, the investigator has found that many beginning textbook methods, though correct and scholarly as concerns material, part company with sound pedagogical practices. These methods begin by presenting numerous signs, symbols, definitions, exercises, and even antics; and from there on the books unfold their material in a foreign language. Such practices are inadequate for developing successfully the aims of theory training because they are neither stimulating nor significant to the students.

The principles selected support the aims of theory training and uphold sound educational procedure. These principles are based on an article written by Frank M. Rich who lists and discusses five reversals of custom which he considers sound educational policies.

Reversal No. 1: From the old to the new; from the familiar to the unfamiliar. Start with the customer, his prejudices and his preferences. The customer is always right. . . . If mental catharsis calls for cowboy songs, mountain melodies, latest song hits, croon, jazz, let us start the adolescents from where they are, and not from where idealism says they ought to be.

Reversal No. 2: From the whole to the parts. Notice that the gang is interested in singing, dancing, playing, in acting whole songs, whole programs, not little, skimpy fragments of scales and exercises. No doubt they do it all very badly, judged by elite standards, but they are doing. That is the important thing--doing, reaching the hormones, if not the harmonies.

Reversal No. 3: From the concrete reality to the abstract symbol. But, says the critic, is not the big aim of music instruction learning to interpret symbols, symbols that represent the works of the great masters? We agree absolutely; and before long, you shall see young beginners patronizing the music shops and the music libraries, and making good use of a quantity and quality of musical merchandise that will amaze you; I have spent many hours in the three largest music libraries of New York City and, as yet, I have never seen a teen-age youngster enter one.

Music literacy is important, but that is the second step. The first is to put some clams in the chowder--not shells and other formal abstractions. The time to handle the shells is when they are needed, functionally, along with the meaty realities they package.

Reversal No. 4: From the simple to the complex. But how can a beginner produce anything resembling music unless he begins, as learners have always begun, in orderly fashion, a little at a time, with scales and simple melodies? The answer is, do not start with melody which is complex; start with harmony, which is simple. . . . which furnish an acceptable accompaniment for a jolly musical number in five minutes by the clock.

Reversal No. 5: From the motive to the activity. Put the teacher's own musical preferences in the background, the ideals of the great masters in the middle distance, and the individual learner's own sense of accomplishment and satisfaction in the foreground; and we shall be in a position to motivate a delightful, soul-filling recreation, not only for a few exceptional connoisseurs, who have it in their nature to toil and struggle for stark perfection, but for the mass of average and subaverage talent "whom the Lord must have loved because he made so many of them."¹

These five reversals have been selected as the principles of evaluation. Each principle will be discussed as to its meaning and usefulness in the pedagogy of theory; and the investigator will endeavor to show why these principles are valid criteria for the purpose of evaluation in this field.

Progressing from the Old to the New

Most educators thoroughly agree that effective learning is arrived at by a process of linking, through a series of comprehensive steps, the background or what is known, to the new material or the unknown. A building engineer does not construct a building from the top floor to the ground, but starts with the ground as a foundation, then builds a foundation of concrete and steel, and adds story to story, each serving as a foundation

¹Frank M. Rich, "'Go Contrary,' Said Rousseau," Music Educators Journal, Vol. XXXI (November-December, 1944), p. 26.

for the remaining structure. In the same manner the student's vocabulary of experience must be a tangible support for the new material if effective learning is to follow. The trombone student who enters the freshman theory course and is confronted early with musical notation in all clefs, is apt to be retarded in sight-singing. If, however, the text includes sight-singing material in the bass clef, the trombone player will find sight-singing easier in this familiar clef than if he has to go through the double process of transposing to a strange clef and then sight-singing.

A less effective method of presenting pitch notation is found in Book I of Fundamentals of Musicianship.² The student is called upon to think in seven different clefs before he can sight-sing in one clef. It is believed that such a practice will result in more confusion than learning.

The students in this locale upon entering freshman theory are usually able to read with their instrument in one clef, count simple rhythmic patterns, and sing by rote. Few students can sight-sing. The skills already acquired are far from perfection and need to be reviewed. Instruction in new material cannot proceed until these skills go beyond the mediocre stage and are firmly implanted in the students' minds. These acquired skills must be linked to the new material.

The order of material presented throughout the textbooks under

²Melville Smith and Max T. Krone, Fundamentals of Musicianship, Book I, pp. 25-35.

consideration must adhere to the principle of going from the old to the new if the evaluation is to be positive.

Whole Preceding the Parts

The second principle, stating that the whole should precede the parts, embraces the idea that the total picture must be previewed before the parts can be studied. This principle discourages the separation of theory fundamentals before the student has acquired a total view of music. Freshman theory must be devoted to portraying the integration of the fundamentals and to make these fundamentals accessible to the student.

Textbook methods which treat one fundamental as an isolated study are inclined to throw the total music picture out of focus. Such a method is exemplified in the textbook, Lessons in Harmony,³ in which little emphasis is placed on any fundamental other than part-writing. The first edition preface makes the following statement: "The object of this book is to furnish a suitable text for the study of harmony, with illustrative examples, and a definite assignment of lessons."⁴ The rules as outlined in this book are quite acceptable; but as harmony is isolated from the other music fundamentals, little practical value can be seen from such a method for beginning theory. However, it should be emphasized here that the preceding discussion does not mean to condemn harmony textbooks or any other books concerned with special subject matter. In

³Arthur E. Heacox and Friedrich J. Lehmann, Lessons in Harmony.

⁴Ibid., p. v.

advanced work it is essential that textbooks deal with a specific subject. For beginning theory, however, textbooks must necessarily treat all fundamentals of theory in order to establish the foundation for advanced courses.

The investigator has observed college theory departments which followed textbook methods of presenting ear-training, sight-singing, and part-writing as separate courses in beginning theory. Each course was concerned only with its own area and ignored the other branches of music theory. With such a method of presenting theory, it was not surprising to find that the students in these classes, when tested by practical application, showed scant knowledge of the relation that exists between the fundamentals of music. There was almost a complete absence of integration of the parts.

A more successful method of study would include all fundamentals. These would be studied in relation to the total music picture. Harmony, rhythm, ear-training, sight-singing, melodic writing, analysis, and the other aspects of theory would function as parts of the whole.

Theory training should aim to give a general skill in musicianship and to reinforce understanding in one particular field. This does not imply a fragmentary knowledge or a smattering of erudition. The general view or skill may be developed to the apogee of serious composition. To insure this general view, it is imperative that the textbook be based on the "Gestalt" approach. Too many students write their harmony exercises without ever investigating how these exercises sound. Such practice is only obeying rules on paper and ignores sound, which is the medium of music.

The "Gestalt" approach is adequate for freshman theory as its over-all aims are the foundation for advanced work. For example, the composition student has completed his training in ear-training, sight-singing, part-writing, and the other fundamentals of music. If his previous training in these fundamentals has been influenced by the "Gestalt" approach, his imagination will be affected also. The student will take into consideration the sound of the composition, proper medium, suitable range, use of harmonic and contrapuntal devices, form, and many other elements. The composition then becomes music and not merely notes on paper.

For the performing student and composition student, the printed page must rise up in sound. Harmonic analysis will succor the performer in memorizing. The education student must be able to improvise simple tunes and accompaniments.

The investigator is of the opinion that the "Gestalt" approach must precede the analytic approach; otherwise, the student 'can't see the forest for the trees.' The evaluations will necessarily be influenced by this principle.

Concrete Reality Preceding the Abstract Symbol

The freshman theory student finds the following example in Book I of Fundamentals of Musicianship,⁵ in connection with the study of rhythms:

⁵Melville Smith and Max T. Krone, Fundamentals of Musicianship, Book I, p. 42.

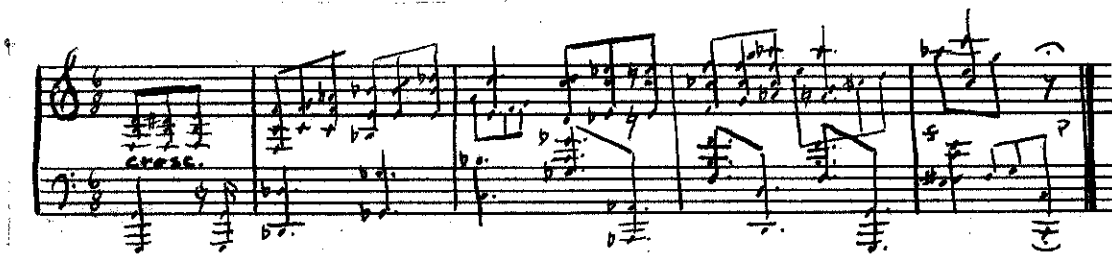


Fig. 1--Excerpt from "Scherzo," Opus 4, by Scriabine

This example is used to illustrate the dotted quarter note unit and the division of the time units into two and four parts. It is almost impossible for the student to perform this excerpt because of its difficulty. Therefore, it will be necessary for the instructor to play this example on the piano. The student has been robbed of direct participation. With such a difficult example, the learner does not get a very clear idea of the dotted quarter note unit.

Psychologists and educators have reached the conclusion that the organism can understand and comprehend only those experiences which have been preceded by similar incidents. It follows that an experience must be visioned in its concrete and material form before any abstraction can be made. Abstraction, which is a method of symbolizing reality into idealistic terms, must be preceded by reality if an abstract form is to have significance. Reality is the source of reference for an abstraction, the abstraction being applicable only when it refers back to reality. Such a concept is exemplified by studying the small child who learns to talk before he learns to read and write. After the reading process is established, the child is able to recite what he has read or to follow printed instructions.

In Figure 1 there is no tactile support for the rhythmic problem. The texture is thick, the structure is complex, and the tonality is subtle. These qualities are remote to the student. Therefore, no foundation prevails from which to study the rhythmic problem. Such bizarre examples, though quite exotic in color, cannot be utilized successfully in beginning theory.

In approaching music theory, it is necessary to use material drawn from everyday life experiences. In teaching rhythm, for example, the teacher will get better results if he uses folk-songs that are familiar to the student. The structure of the folk-song, being simple, is more feasible and perspicuous than are works using complex idioms.

The major scale, being the basis of the diatonic system, should be introduced early in the freshman theory course; and it must become a part of the student's common knowledge or reality before the more abstract intervals and harmony can be presented. The scale, which illustrates the smallest intervals, half-steps and whole-steps, will not be too removed from 'reality' and will constitute an adequate foundation for the more complex devices.

The Simple Preceding the Complex

The freshman theory student entering class for the first time usually has only a vague idea of what theory consists. Prior to this time, theory as a concentrated course has been outside the student's sphere of study. Therefore, it is a common occurrence for the student to be perplexed when he finishes reading the opening paragraph of the text, which begins by stating the following: "Tonality implies the

presence of a tonal center, toward which other tones are felt to converge."⁶ The next paragraph begins: "In musical practice, this tonic stands in a certain relationship to the notes used with it, a relationship which has acoustical justification."⁷ The remaining assignment is written in the same manner as the opening paragraphs and causes the student to regret having entered such a course. The student readily adopts the idea that such a complex mass of words bound into a book will not improve his piano technique. In this instance, the textbook goes directly into an intricate discussion of tonality or key-feeling, which is far above the student's vocabulary and music level. Such words as 'tonic' and 'acoustical justification' are foreign to the student as musical concepts and, therefore, their use should be withheld until there is an obvious degree of readiness.

The investigator believes that tonality should not be approached until an aural and written concept of musical sounds has been established. The aural concept must be retroactive to the written concept, or vice-versa. The simpler units of musical distance, the half-steps and whole-steps, must be distinguished by the learner before any functional sense of tonality can occur. From these steps the student may first build tetrachords and then scales. The presentation of more complex material, such as intervals and chords, must be postponed until the learner has become sufficiently cognizant of half-steps, whole-steps, and scale

⁶ Donald Tweedy, Manual of Harmonic Technic, p. 1.

⁷ Ibid.

patterns. Scales, intervals, and chords set the tonality and must be incorporated in both the auditory and written medium before tonality can be understood.

Donald Tweedy in the text, Manual of Harmonic Technic, presents analysis of Bach Chorales involving modulations before an adequate treatment of diatonic chord progressions is evident. The following illustration shows the chord numerals of one chorale found on page 28 of the text.

Eb: I-I ₁ -I--IV c:VI-V ₁ -I--	Eb: VI-II ₁ -II ⁷ -I ₂ -V-I-I-I---VI Bb:II-V ₁ -V ⁷ -	
Bb:I	Eb:V ₃ ⁷ I Bb:IV ₁ ¹ -I ₂ -II ⁷ -V-7-I	Eb:V ₁ -I-Ab ₃ ⁷ -I ₁ -f:VII ⁷ -e-I c:IV
c; I	Ab:V ₃ ⁷ (Bb; V ₁ ⁷ ----I) Eb:IV--I---II ₁ ⁷ ---V ⁷ ---I	

Fig. 2--Harmonic analysis of "Valet Will Ich Dir Geben," Chorale No. 108 by J. S. Bach.

In Figure 2 are modulations, altered chords, and seventh chords. Such advanced material can have little meaning to the student until he has experimented successfully with simpler harmonic material.

It is the opinion of the investigator that many textbook methods for freshman theory impede the student's progress by either presenting

complex material before the learner is sufficiently prepared or by presenting simple material in a complex manner. For example, Goetschius defines the whole-step in the following manner:

The whole step, as seen, is the difference in pitch between tones of the key which lie two harmonic degrees (perf. fifths) apart,-- reduced by the octave to closer proximity.⁸

A more effective explanation might be made by pointing out whole-steps on the piano as two keys separated by only one other key.

In the evaluations, practices which seemingly disturb the principle of the simple preceding the complex will be questioned, as they are contrary to sound educational procedure.

Motive Preceding the Activity

The principle of the motive preceding the activity may be described, in looser terms, as the ability of the method employed to 'sell' the subject matter. The material in the textbooks must be displayed in such a manner that the learner can see its value in other music fields. This principle requires that the methods can be adopted to the workshop or laboratory plan. The theory recitation must be carried on as an activity, stimulated by the motive, rather than as a dry approach to the activity. The investigator believes that the students would strive to write more musical harmony exercises if they knew that their works were to be performed by the class. If the vocal students are aware of the value of sight-singing in their field, they will exert more effort toward improvement.

It must be emphasized that the individuality and intelligence of the

⁸Percy Goetschius, The Material Used in Musical Composition, p. 5.

instructor will determine the ultimate success of the class; but adequate textbook methods are definitely an advantage. The textbooks should comply with the principle of the motive preceding the activity in the sense that the material is adaptable to the activity plan.

CHAPTER II

METHODS USED IN A SAMPLING OF STANDARD TEXTBOOKS

The investigator does not assume that the selection of textbooks used in this study includes all books worthy of evaluation. It was necessary to limit the study to a sampling of standard texts because time and space do not permit a more exhaustive treatment of material in this field. The discussion of each text will include its methods of presenting the tools for learning such fundamentals as ear-training, sight-singing, rhythm, melodic writing, part-writing, keyboard harmony, and harmonic analysis. The methods of integrating the fundamentals will be discussed. The texts treating the most fundamentals are presented first.

Fundamentals of Musicianship, Book I
by Melville Smith and Max T. Krone

Book I of Fundamentals of Musicianship treats ear-training, sight-singing, part-writing, keyboard harmony, harmonic analysis, and rhythm. Ear-training and sight-singing are approached by the presentation of the major triad for chord feeling. By chord feeling is meant the aural image of the chord. Major triads are presented before scales or intervals. The intervals are derived from the major chord feeling. The following illustrations show how the intervals are derived from the major chord:

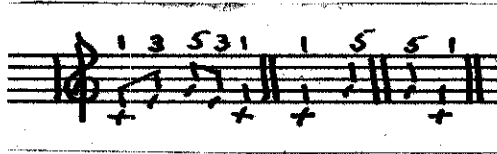


Fig. 3--Derivation of the perfect fifth from the fundamental feeling of the major chord.¹

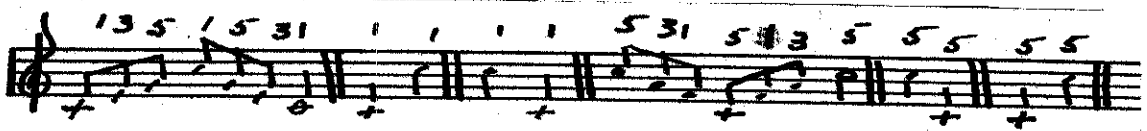


Fig. 4--Derivation of the perfect octave from the fundamental feeling of the major chord.²

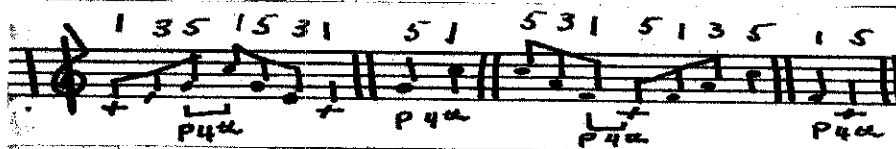


Fig. 5--Derivation of the perfect fourth from the fundamental feeling of the major chord.³

¹Melville Smith and Max T. Krone, Fundamentals of Musicianship, Book I, p. 107.

²Ibid.

³Ibid., p. 108.

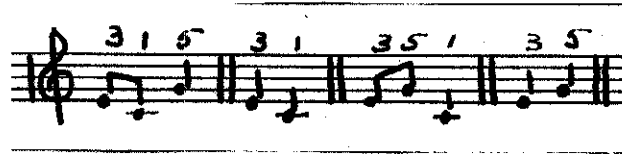


Fig. 6--Derivation of the major third and minor third from the fundamental feeling of the major chord.⁴



Fig. 7--Derivation of the major sixth by inverting the minor third.⁵

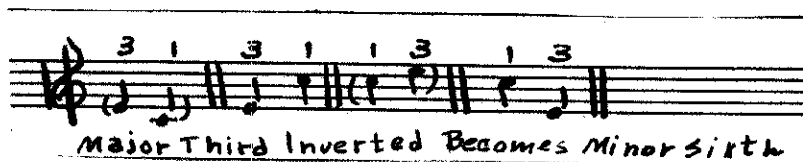


Fig. 8--Derivation of the minor sixth by inverting the major third.⁶

⁴Ibid., p. 111.

⁵Ibid., p. 113.

⁶Ibid.

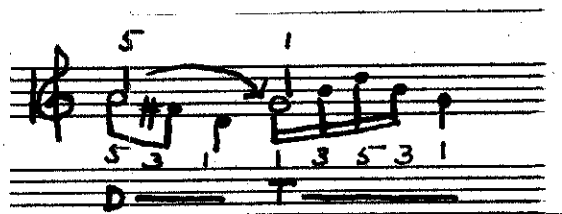


Fig. 9--Derivation of the descending major second feeling by establishing an authentic cadence, using the given tone as supertonic.⁷

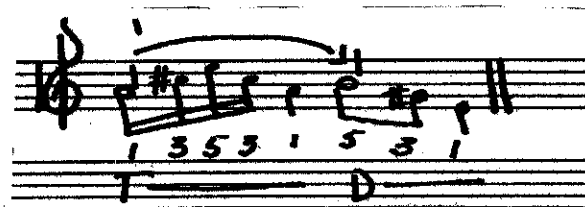


Fig. 10--Derivation of the ascending major second feeling by establishing a semi-cadence, using the given tone as the tonic.⁸



Fig. 11--Derivation of the ascending minor second feeling by establishing an authentic cadence, using the given tone as the leading tone.⁹

⁷Ibid., p. 137.

⁸Ibid.

⁹Ibid.

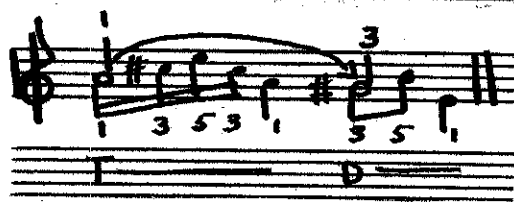


Fig. 12--Derivation of the descending minor second feeling by establishing a semi-cadence, using the given note as the tonic.¹⁰

All sevenths, and augmented and diminished intervals are formed by altering the derived intervals.

The major scale is not presented until chords and intervals have been covered. Scales are to be sung. The minor scales are not presented in Book I. Harmonic dictation is quite extensive. No single melodies are given for dictation although soprano and bass melodies are to be written from chordal dictation exercises.

Part-writing is not extensive. Only the primary triads are introduced. Keyboard work includes scale playing and keyboard harmony. The latter is correlated with the dictation exercises.

Excerpts from the works of the major composers are presented for rhythmic, harmonic, or melodic analysis. The following illustration is to be analyzed for keys requiring double alterations:

¹⁰ Ibid.

Allegro Bach

Fig. 13--Excerpt from Fugue III, from "The Well Tempered Clavichord," by J. S. Bach, to be analyzed for keys requiring double alterations.¹¹

The text presents melody as derived from harmony. Inharmonic tones are discussed.

The rhythmic material is presented in a very revolutionary manner. Rhythmic syllables and symbols were devised by the authors for the purpose of rhythmic reading and dictation. The following illustration shows the

¹¹Ibid., p. 159.

method of rhythmic treatment as found in Fundamentals of Musicianship,

Book I:

Notation	Syllable	Symbol
	one	/
	one-two	//
	one-two-ta	///
	one-ta-two-ta	////
	wä---än	∟
	wü-ä-än	∟∟
	wü-ü-ü-än	∟∟∟

Fig. 14--Rhythmic syllables and symbols as presented in Fundamentals of Musicianship, Book I, pp. 19-21.

The following illustration shows the syllables and symbols for the irregular groups within a time unit:

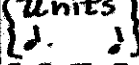




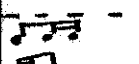
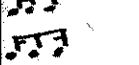

Irregular Groups of Two With Background of Three		
{Units}	Syllable	Symbol
		
	1-(un)-ta	U1
	1-2-(oo)	1U
Irregular Groups of Two With Background of Four		
{Unit}	Syllable	Symbol
	1-(u-un)-ta	U1
	1-ta-(a-a)	1U
Irregular Groups of Three With Background of Four		
{Unit}	Syllable	Symbol
	1-(un)-2-ta	U11
	1-ta-2-(oo)	11U
	1-ta-a-ta	1U1

Fig. 15--Rhythmic syllables and symbols used for patterns within the time unit as presented in the text, Fundamentals of Musicianship, Book I, pp. 97-99.

In dictation, the student writes the rhythmic symbols above the staff; then the notes are added. Each exercise upon completion is sung with rhythmic syllables.

Ear-Training and Sight-Singing by George A. Wedge

George A. Wedge makes the following statement in the preface:

Sight-singing precedes dictation and is approached through the major triad. However, the theoretical names of the triad are withheld until the study of intervals and chords is presented. The Arabic numerals, one through eight, are applied to the scale tones. The sight-singing material is limited to the keys of C, F, and G until quite late in the text.

There are two types of exercises for sight-singing. Series of numbers, which correspond to the scale degrees, are to be sung using the correct pitches. Then exercises in music notation are to be sung with the corresponding number or letter name. In the latter type, new sight-singing problems are presented first in exercises using isolated pitches, and then in rhythmic patterns. The exercises progress from chordal leaps and scale progressions to more difficult leaps. The study of the major mode precedes the minor mode. Both are presented in the same manner. Scale singing is introduced but not emphasized. Sight-singing and dictation exercises are in unison.

The major and perfect intervals are derived from the major scale. The minor, diminished, and augmented intervals are derived by altering the major and perfect intervals. Inversions of intervals are treated in the usual manner. The study of rhythm accompanies the ear-training and sight-singing material. The rhythmic problem is presented as an isolated study and then integrated with the sight-singing and dictation work. For rhythmic reading, Wedge instructs the student to tap the meter and intone the rhythmic patterns.

Rest and active tones, and melodic writing are presented. Chords are introduced from a melodic standpoint. No part-writing is introduced.

Applied Harmony, Book I, by George A. Wedge

This text is concerned primarily with part-writing. The book approaches harmony by a brief discussion of keys and scales. These are explained as arising from a certain arrangement of the overtone series. The major scales and the minor scales are presented simultaneously.

Sight-singing is presented though not emphasized. The book advocates that the student sing the given melodies so that he can make a better selection of chords for the part-writing exercises. All triads and their inversions are to be sung in arpeggio form.

Wedge advises that the exercises should be used for harmonic dictation as well as for part-writing. The book includes the following suggestions for the process of dictation:

No pedal should be used.

Play at a tempo ranging from *MM.* 50 to 52.

Play with a firm even touch, giving a little prominence to the outer voices.

Give the tonality and the meter.

First playing, the student listens to the sound without analyzing.

Second playing, the student concentrates upon and visualizes the bass. Writes the bass.

Third playing, the student concentrates upon and visualizes the soprano.

Fourth playing, the student concentrates upon the quality and writes the letter-name and quality under each chord. Next he writes the symbols.¹⁵

Rhythmic dictation and reading, and melodic writing are omitted. Four part harmony is the principal issue of this text. Harmonic progressions are based upon chord roots progressing a fifth below, and chord roots progressing a third below. Other rules are given. Each progression is treated separately. Then a summation of normal progressions is made and

¹⁵George A. Wedge, Applied Harmony, Book I, p. 22.

illustrated by a chart. The following figure shows such a chart:

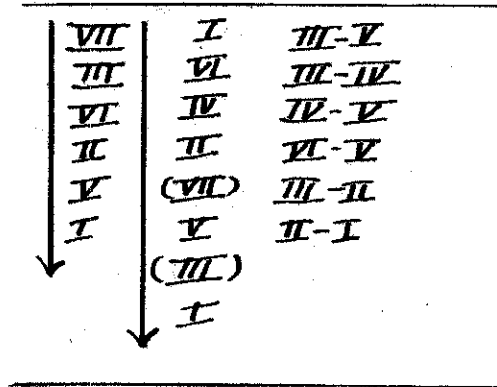


Fig. 17--Chart showing chord progressions¹⁶

Primary and secondary triads are presented simultaneously. Their inversions follow. All seventh and ninth chord precede modulation. The V^7 and VII^{070} modulations are presented first. Common chord modulation follows. All examples are to be used for keyboard harmony. Folk-songs, Czerny excerpts, and Mozart excerpts are included in the material for harmonic analysis. Melodies are given to be harmonized in freer styles.

Keyboard Harmony by George A. Wedge

The text under discussion here is as its title implies, concerned with keyboard harmony only. In approaching keyboard harmony, the methods employed here seem to be based upon the realization that some students have no previous instruction in piano. The first exercises deal primarily with scale building, resolution of active tones, and intervals. These are to be studied and played on the keyboard. Meter and rhythm are discussed. All diatonic triads are to be played in their harmonic

¹⁶Ibid., p. 17.

and arpeggio forms. Chord position and inversion are discussed. The V^7 chord is treated in the same manner.

The first progressions to be executed are the I and V, and the V to I. Given basses and sopranos are to be harmonized at the keyboard. The IV chord is presented. The II, VI, and III chords follow. The first inversions of I, V, IV, II, and VII^0 are introduced. Repetition and sequences are treated. The second inversions of all diatonic triads are introduced. The V^7 and its inversions, the V^9 , and the VII^{070} follow. The II^7 and its inversions are treated.

Modulations to the dominant, sub-dominant, relative minor, and to relative minor keys of IV and V are treated. Strict keyboard harmonization exercises accompany each new chord; then freer harmonizations may be made. Given phrases are to be transposed.

Traditional Harmony by Paul Hindemith

A 1943 publication, Traditional Harmony, treats only harmony. Hindemith presumes that the student has a thorough knowledge of scales, keys, accidentals, note and rest values, measure signatures, treble and bass clef, and all forms of intervals. The author immediately presents the construction of triads in major and minor scales, and discusses spacing and doubling.

The I, IV, and V chords are used in the first exercises. Their inversions follow. The dominant seventh chord is added to the above list of chords. Hindemith simplifies the explanation of the V^7 resolution by illustrating how the diminished fifth or augmented fourth resolves according to the tendencies of the active tones. The following

illustration shows the correct resolution of the dissonance:

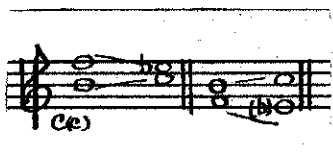


Fig. 18--Illustration of how to resolve the dissonance in the V^7 chord, according to Paul Hindemith in the text, Traditional Harmony, page 18.

The inversions of the V^7 are treated.

The V^9 and its inversions, the V^7_5 and V^7_{10} , are called derivations of the V^7 . This is true also of the V^7 with the added sixth.

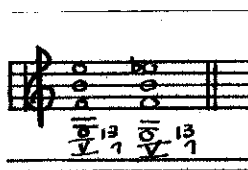


Fig. 19--Dominant seventh chord with sixth¹⁷

The symbol for the first inversion of the V^7 chord with the added sixth is V^7_5 , and for the second inversion is V^7_2 .

The treatment of non-chord tones differs somewhat from the traditional manner, especially in terminology. Hindemith states: "Changing tones occur between a chord tone and its repetition, in weaker metric position than either, at the distance of a second above or below."¹⁸

¹⁷Paul Hindemith, Traditional Harmony, p. 35.

¹⁸Ibid., p. 39.



Fig. 20--Treatment of changing tones according to Paul Hindemith in the text Traditional Harmony, page 39.

Of passing tones Hindemith says: "Passing tones form one or more steps of a second between two different chord tones, occurring in weaker metric position than either of the chord tones."¹⁹



Fig. 21--The treatment of passing tones according to Paul Hindemith in the text Traditional Harmony, page 39.

The suspension is presented in the following manner: "The suspension precedes its chord tone at the interval of a second. It is prepared by being included as a chord tone in a previous chord, and resolved by moving stepwise to a chord tone. The suspension occurs in stronger metric position than either its preparation or resolution."²⁰



Fig. 22--The treatment of the suspension according to Paul Hindemith in Traditional Harmony, page 39.

¹⁹ Ibid.

²⁰ Ibid.

Hindemith's treatment of the suspension that resolves upward is shown in the following example:



Fig. 23--The treatment of the suspension resolving upward according to Paul Hindemith in Traditional Harmony, page 39.

Concerning the suspension with an ornamental resolution, Hindemith says:

"Between suspension and resolution other tones can be inserted."²¹



Fig. 24--The suspension with inserted tones between the dissonance and resolution, according to Paul Hindemith in the text, Traditional Harmony, page 40.

Of the anticipation, Hindemith says: "The anticipation is a chord tone belonging to the second of two chords, which occurs in weak metric position at the end of the first."²²

²¹Ibid., p. 40

²²Ibid.



Fig. 25--The treatment of the anticipation according to Paul Hindemith in Traditional Harmony, page 40.

In discussing the neighboring tone, Hindemith says: "The neighboring tone is a suspension without preparation. Everything said about suspensions, except as regards preparation, applies to it also."²³



Fig. 26--Treatment of the neighboring tone according to Paul Hindemith in the text, Traditional Harmony, page 40.

Hindemith also states: "The neighboring tone left by skip follows its chord tone at the interval of a second, proceeding to another chord tone by skip. It occurs in weaker metric position than the chord tones."²⁴



Fig. 27--Treatment of the neighboring tone left by a skip as employed by Paul Hindemith in the text, Traditional Harmony, page 40.

²³Ibid.

²⁴Ibid.

Another non-harmonic tone incorporated in the text is the neighboring tone approached by a skip. Hindemith states: "The neighboring tone approached by skip precedes its chord tone at the interval of a second, being separated from the previous chord tone by a skip."²⁵



Fig. 28--The use of the neighboring tone approached by a skip according to Paul Hindemith in Traditional Harmony, page 41.

Of non-chord tones which are not used in these ways, Hindemith says: "Exceptionally, tones may occur which cannot be considered chord tones, and yet do not fit into any of the foregoing categories. These are to be considered free tones."²⁶



Fig. 29--Example of the free tone according to Paul Hindemith in Traditional Harmony, page 41.

The secondary triads, diatonic seventh chords, primary six-four chords, and Neapolitan Sixth chord are treated. Secondary dominants are presented as a means of emphasizing their chords of resolution.

²⁵Ibid.

²⁶Ibid., p. 41.

Cadences are treated in the chapter dealing with modulation. The methods of modulation presented are the common chord modulation and modulation by making the final chord in the original key an altered chord in the new key. The V^7 chord is not used in modulations.

The exercises consist of given sopranos and figured basses. Some of the soprano melodies are quite unorthodox in structure. These seem to be more suitable for instruments than for vocal use in that they go beyond possible vocal range and include successive wide leaps. Hindemith advises the student to use the exercises for keyboard work.

Frequent violations of chord progressions are advocated if they improve the tonal structure.

This text presents harmony in a concentrated manner with the minimum of rules.

The Material Used in Musical Composition
by Percy Goetschius

The text, The Material Used in Musical Composition, is a system of harmony presented in four parts. Part I discusses rhythm, keys, scales, melodic tendencies of tones, intervals, and the structure of chords. Part II treats all diatonic chords. The following classification of chords

is given:

	Tonic class	Dominant or First class	Second-Dominant (Sub-dominant), or Second class	Third class	Fourth class
Concords	I II and Inversions	V (IV) and inversions	IV II and inversions		
Discords		V ⁷ IV ⁷ II ⁷ and inversions	II ⁷ (IV ⁷) II ⁷ and inversions	III ⁷ VI ⁷ I ⁷	III ⁷ (III ⁷) III in minor

Fig. 30--Classification of chords showing the harmonic system of a key.²⁷

Normal progressions occur when a chord progresses, from right to left toward the tonic, to a chord in an adjacent class. Altered chords are treated.

Part III includes modulation through the V⁷ and leading-tone seventh chord. Modulations by altered chords and pivot tones are made. Part IV treats the inharmonic intervals commonly called non-harmonic tones. Part V discusses vocal and instrumental harmony with an irregular number of parts.

The text discusses at length the use of each chord and lists many rules for each progression.

²⁷Percy Goetschius, The Material Used in Musical Composition, p. 113.

Manual of Harmonic Technic by Donald Tweedy

The text, Manual of Harmonic Technic, emphasizes harmony. The book contains no rules for part-writing or keyboard harmony; but examples are given which show the correct technique of part-writing. These examples are either based upon or drawn directly from the 371 Vierstimmige Choralgesänge["] by J. S. Bach; and Tweedy suggests that the Bach chorales supplement the text as models for harmonizations.

The material is presented in four parts. Part I previews the entire scope of study found in the text. Such necessary rudiments as notation, tonality, scales, intervals, and the structure of triads are discussed. Intervals are determined by the number of half-tones they include. In-harmonic tones, common chord and V^7 modulation, chromatics, color chords, and the church modes are discussed.

Of color chords, Tweedy says: "Occasionally we meet passages in music which defy analysis for tonality or key. The chords involved have no discernible function in relation to a key-centre."²⁸ These chords may be considered as chromatically altered chords having no function in tonality other than adding a certain tone color to the harmonization. Tweedy has set up a system for describing the sound and shape of these chords. The possible triad sounds are major, minor, diminished, and augmented. The triad is symbolized by the number 3 as its form is identified with its name. The major triad is considered the first species. Therefore, the major triad is symbolized by the figure 31. The minor triad is considered the second species and is symbolized by

²⁸ Donald Tweedy, Manual of Harmonic Technic, p. 32.

the figure 32. The third species triad is the diminished triad and its symbol is 33. The augmented triad is called a fourth species triad and is symbolized by the figure 34. The following illustration shows the species of triads and their symbols:

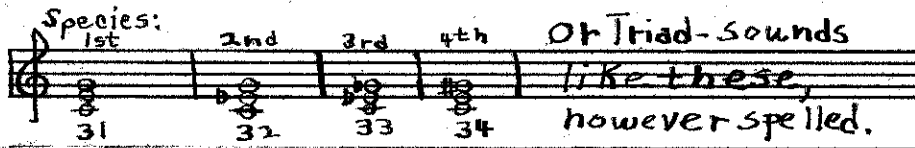


Fig. 31--The species of triads and their symbols²⁹

Since there are nine possible seventh chord sounds, Tweedy lists nine species of seventh chords. Seventh chords are symbolized by the figure 7. The following illustration shows the species of seventh chords and their symbols:

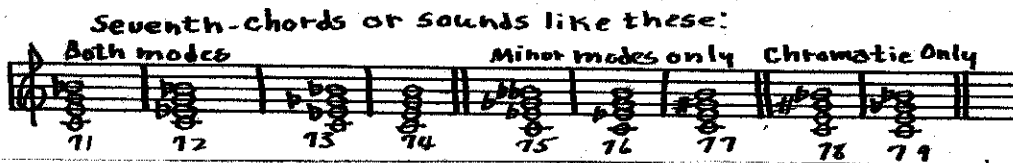


Fig. 32--The species of seventh chords and their symbols³⁰

Ninth chords are treated in the same manner as seventh chords. The following example shows the species of ninth chords and their symbols:

²⁹Ibid., p. 33.

³⁰Ibid.

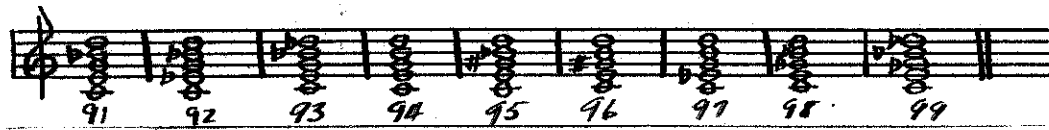


Fig. 33--The species of ninth chords and their symbols³¹

Tweedy emphasizes that color chords spelled enharmonically are symbolized according to their sound.

All harmonic material treated in Part I is for analysis. No part-writing is assigned.

Part II treats in detail all diatonic triads and their inversions. The primary triads are treated first. The plan of study, introduced in Part II, presents each chord from five points of view. First, sight-singing exercises, which contain the chord in its arpeggio form, are introduced. The following example is a sight-singing exercise for the I and V chords:



Fig. 34--Sight-singing exercise treating the I and V chords in arpeggio form.³²

³¹Ibid.

³²Ibid., p. 45.

The sight-singing material is followed by a table of chord progressions showing how the chords are used. These chord progressions are then to be played and transposed at the keyboard. The chord successions are dictated. Harmonization of given melodies follows. This system of study is continued throughout the book.

Part III introduces the study of dissonance. Chords treated are the diatonic seventh chords and inversions, the V^9 and inversions, and the VII^7 and inversions. Inharmonic tones are presented. Common chord modulations are to be made. Pivotal modulations in which one tone of the old key is carried over to the new key, are presented. The V^7 modulation is included.

Part IV introduces chromatic alterations. Tweedy says: "Any note or notes of a diatonic chord may be raised or lowered by accidentals as long as the function of the chord remains unchanged."³³ These chords are symbolized by the traditional Roman numerals accompanied by marks that denote the alterations. The altered chords which have no function in relation to the key-center are called color chords and symbolized by their color symbol such as 31, 32, 75, etc. The altered chords are treated extensively.

Lessons in Harmony by
Arthur E. Heacox and Friedrich J. Lehmann

Lessons in Harmony is a very thorough text concerned with harmony primarily. The approach to harmony is through the presentation

³³Ibid., p. 227.

Harmonic Relations, Book I, by Carl McKinley

Book I of Harmonic Relations treats harmony from a harmonic and melodic standpoint. Part I of the text discusses scales, intervals, chord structure, and chord progressions of the diatonic triads. The system of chord progression is based upon the principles underlying the correct progression of chord roots with reference to the overtone series.

McKinley makes the following statement:

Observe that the first and most prominent overtone other than the octave to be sounded is the third harmonic which is a fifth, and that the fourth harmonic is a fourth above $\frac{1}{3}$; obviously a fifth inverted becomes a fourth and vice versa.³⁵

Therefore, chord progressions with chord roots moving a fourth or fifth in either direction are fundamental and are called class I progressions. Progressions in class I are called progressive if the chord roots ascend in fourths or descend in fifths. In the progressive order the roots move toward the tonic. The following illustration shows the progressive order of class I:

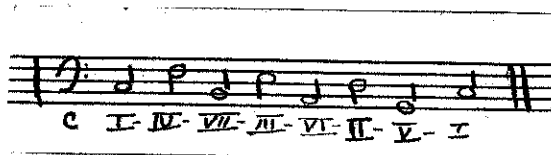


Fig. 36--The progressive order of chord roots in class I progressions as treated by Carl McKinley in Harmonic Relations, Book I.

Class I progressions are called regressive if the chord roots move up

³⁵ Carl McKinley, Harmonic Relations, Book I, p. 6.

in fifths or down in fourths. Regressive progressions move away from the tonic and sound modal. The regressive order may be used in such progressions as II-VI-II or VI-III-VI, in which the second chord functions as an embellishing chord and does not give the effect of progression. In such instances the first and third chord must be the same. The following example shows the use of the regressive order:

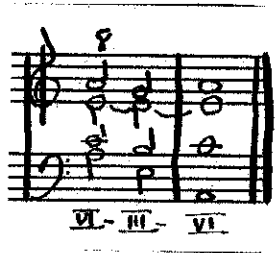


Fig. 37--One use of the regressive order of class I progressions³⁶

Class II progressions are those with chord roots moving in diatonic thirds. The following paragraph explains the basis for class II progressions:

Between the fourth, fifth, sixth and seventh harmonics we find the interval of a major or minor third. Progressions of chord roots which move a third, therefore, are designated as "Class Two" progressions.³⁷

The progressive order of chord-roots is downward. The following example shows the progressive order of class II progressions:

³⁶Ibid., p. 8.

³⁷Ibid., p. 6.

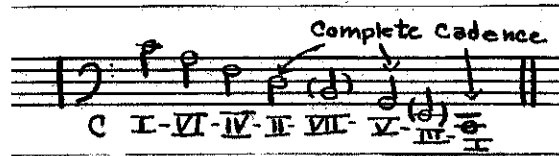


Fig. 38--The progressive order of chord roots in class II progressions.³⁸

The regressive progressions of class II are treated as embellishments with the exception that I may go to III if III is followed by VI.

Of class III progressions McKinley says the following:

From the seventh to the twelfth harmonics the interval is a major or minor second. All stepwise progressions of chord roots therefore belong in "Class Three."³⁹

In class III progressions, the progressive order of chord roots is upward. The following illustration shows the progressive order of class III progressions:

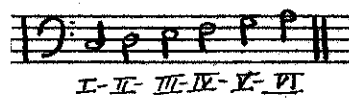


Fig. 39--The progressive order of chord roots in class III progressions.⁴⁰

³⁸Ibid., p. 9.

³⁹Ibid., p. 6.

⁴⁰Ibid., p. 11.

According to the text the regressive order of class III progressions should not be used except in the case of VI-V which is quite common.

In part-writing, all classes may be used. The following example shows the three classes of chord progressions as they could be used in a part-writing exercise:

The musical notation shows a grand staff with two staves. Above the staff, the word "class" is written with brackets indicating three groups of chords. The first group (Class I) consists of two chords, the second (Class II) consists of two chords, and the third (Class III) consists of one chord. Below the staff, the Roman numerals C, I, VI, IV, V, and I are written under the corresponding chords.

Fig. 40--The three classes of chord progressions as they may be used in a part-writing exercise.

Part II treats the melodic aspects of harmony. The basic rules of counterpoint are used in the writing of melodic parts in two, three, and four voices. The V^7 chord is explained and then treated melodically in two-part writing. The following example shows the melodic use of the V^7 chord in two-part writing:

The musical notation shows a grand staff with two staves. The treble staff shows a melodic line with a V^7 chord symbol above it. The bass staff shows a single note below the V^7 chord symbol.

Fig. 41--Melodic use of the V^7 chord in two-part writing⁴¹

⁴¹Ibid., p. 52.

The V^7 chord is treated melodically and harmonically in three and four voice writing. The non-harmonic tones are presented.

CHAPTER III

A CRITICAL EVALUATION OF METHODS USED IN A SAMPLING OF STANDARD TEXTBOOKS

Fundamentals of Musicianship, Book I,
by Melville Smith and Max T. Krone

This text treats all fundamentals in a laboratory manner. Direct activity is emphasized. However, the investigator is of the opinion that some of the book's policies are questionable. Among these is the method of presenting rhythmic reading. This system complicates matters by employing rhythmic syllables which are difficult to articulate. These syllables are so numerous that the student will have a hard time trying to remember what syllables apply to each rhythmic pattern. There is no uniformity in the use of the syllables. For example, the syllable 'two' is used for the second note of two eighth notes, and is used also for the second note of a triplet. Being different in duration, these two rhythmic figures should have different syllables. Otherwise, the student becomes confused.

Another criticism of the rhythmic system is that the syllables contradict the customary procedure of counting time. For example, in four-four time--which ordinarily and quite appropriately uses the syllables 'one-two-three-four' for measure beats--this system uses the syllable 'one' for each new beat regardless of its position within the measure. The investigator believes that this procedure will result in a disregard for the measure unit.

The principle of going from the simple to the complex is violated by the system of ear-training which presents the triad before scales. It is the opinion of the investigator that the basis for hearing music centers around mental awareness of the scale as an arrangement of half-steps and whole-steps. This opinion is based upon the investigator's experiments in the classroom.

Another criticism to be made is the text's use of complicated examples to illustrate simple problems. This is a violation of the principle of the simple preceding the complex. The book contains examples which range from a Bach fugue excerpt to a Scriabine excerpt. With such examples, the student is confronted with many advanced problems and fails to grasp the nature of the problem under discussion. The investigator feels that the use of complicated examples to illustrate simple problems does not adhere to the principle of the concrete reality preceding the abstract symbol.

The part-writing material is not sufficient for beginning theory. The investigator objects to the absence of the common chord and V^7 modulation techniques, as even the simplest folk-songs may contain these modulations. Also, the student is frequently confronted with these types of modulation in applied music. The treatment of non-harmonic tones seems premature as the part-writing material is scant. The investigator believes that the presentation of non-harmonic tones before vertical writing is secure discourages the student to exercise his ability in skillfully writing simple chord progressions. The student depends upon the non-harmonic tones for color rather than first developing creative skill in managing diatonic triads in an artistic manner. The use of

non-harmonic tones without an adequate knowledge of handling the simple triad progressions gives the harmonization an artificial quality lacking in good harmonic form.

Ear-Training and Sight-Singing by George A. Wedge

This text does not treat all fundamentals. However, the investigator shall evaluate the Wedge books (Ear-Training and Sight-Singing, Book I of Applied Harmony, and Keyboard Harmony) from the standpoint that they would be correlated in the freshman theory course.

The text, Ear-Training and Sight-Singing, violates the principle of going from the old to the new. This is seen in the manner in which Wedge introduces keys. The early sight-singing and ear-training material is limited to the keys of C, G, and F. The simpler exercises are written in these keys, the more complex exercises being written in the remaining keys. Consequently the student is confronted with new interval material written in unfamiliar keys. In this practice, the student's attention must be divided between solving the interval problem and thinking in a new key. This double process of learning retards the student's progress. The investigator has found from teaching experience that new interval problems should be written in keys already studied. It is also necessary to introduce all keys in early sight-singing material so that the student becomes equally skilled in all keys.

The principle of going from the simple to the complex is violated in the text. Complex interval material is presented before half-steps and whole-steps are treated thoroughly. Too little emphasis is placed upon scale singing for the half-steps and whole-steps to become well fixed in the student's mind, and for learning the letter names of the scales.

The system of applying Arabic numerals to the scale tones is acceptable as a beginning system for aiding the sight-singing process. This method adheres to the principle of going from the concrete reality to the abstract symbol in that the numbers specify the distance between the tonic note and the other scale tones. However, the student must be able to distinguish half-steps and whole-steps before the number method is meaningful.

Applied Harmony, Book I, by George A. Wedge

This text is inadequate for beginning college theory because it violates the principle of going from the simple to the complex. The scant treatment of keys and scales does not convince the investigator that the student will have the necessary command of the tools for learning part-writing.

The principle of the motive preceding the activity is violated by the text's going beyond the freshman theory course. For example, the text treats secondary seventh chords which belong in the advanced harmony course. To develop an artistic style of part-writing, the student must learn how to write many interesting harmonizations using the minimum of chord material. Therefore, the investigator is of the opinion that the harmonic material in the freshman theory course should not exceed the diatonic triads and the dominant seventh chord. With this limitation, the student has enough time to investigate many uses of a few chords.

Another violation of the principle of going from the simple to the complex is observed in the order of modulatory systems in which the V^7 and VII^{070} modulations are treated before common chord modulations. The common chord modulations should be presented first because they are diatonic in both keys. In these the student is not confronted with

having to alter the modulatory chord or with learning new chord progressions. The V⁷ modulation should follow. It is doubtful that there would be enough time in the freshman theory course for an adequate treatment of the VII⁰⁷⁰ modulations.

Keyboard Harmony by George A. Wedge

The text adheres to the principle of going from the simple to the complex in that scales and intervals, in the form of keyboard exercises, are presented before four-part keyboard harmony. However, the principle of the motive preceding the activity is violated by the text's extending beyond the scope of beginning theory in presenting altered chords.

Traditional Harmony by Paul Hindemith

Hindemith's attitude toward harmony, as found in the text, is skeptical. The sketchy manner in which material is treated seems to be based upon the conviction that harmony is a necessary evil, 'a pill one must swallow for the sake of tradition.' This method violates the principle of the motive preceding the activity because it presents harmony from a negative standpoint.

The absence of fundamentals other than harmony disqualifies the text as an adequate beginning theory method. The presentation of altered chords and non-chord tones before modulation to next-related keys contradicts the principle of going from the simple to the complex. The omission of the study of scales and intervals is objectionable in that no foundation for part-writing can be established.

The treatment of the V⁷ resolution, as a matter of resolving the dissonance, is acceptable.

The Material Used in Musical Composition
by Percy Goetschius

This text violates the principle of going from the whole to the parts in that it only treats harmony. The presentation of altered chords before common chord and V^7 modulation violates the principle of the simple preceding the complex. The system of chord progressions is inferior to McKinley's method in that the former is too detailed. Goetschius does not give a table of chord progressions until after all diatonic chords are studied. This procedure is another violation of the principle of the simple preceding the complex. The countless rules presented in the text do not adhere to the principle of the motive preceding the activity in that laborious effort is required for mastery.

Manual of Harmonic Technic by Donald Tweedy

This book violates the principle of the simple preceding the complex because it begins by presenting advanced material. An example of this is found in the first pages of the book in which Tweedy treats altered chords for the purpose of analysis. Some of the explanations of rudiments are too complex. This applies to the treatment of intervals in which the student is instructed to determine intervals by the number of half-tones they include. This process is too slow to be practical. Another objection to the text is that it does not spend enough time treating scales and intervals. As the average beginning theory student has had no previous theory training, he will need to master the study of scales and intervals before he can begin the study of chords.

Another objection to the text is that sight-singing is not treated as a fundamental. The sight-singing material is given without any

explanation as to the process or method for learning to sight-sing. This violates the principle of going from the concrete reality to the abstract symbol.

The text would be more adequate for an advanced class than for a beginning class as its treatment of fundamentals is not rudimentary.

Lessons in Harmony by
Arthur E. Heacox and Friedrich J. Lehmann

The book under discussion here violates the principle of the whole preceding the parts in that ear-training and sight-singing are not treated. In harmonic material, the text goes far beyond the scope of freshman theory. However, the first part of the text which includes scales, intervals, diatonic triads, and the V^7 chord might be used for the theory class if other texts which deal with the remaining fundamentals, were also used.

Harmonic Relations by Carl McKinley

This text violates the principle of going from the whole to the parts in that it treats harmony isolated from the other fundamentals. However, some of the methods of harmony are excellent. The treatment of chord progressions is by far the most commendable of any found in the texts under survey. The system is short, simple, and easy to remember, adhering to the principle of going from the simple to the complex.

The treatment of counterpoint as found in the book is not too advanced for the freshman theory course. It gives the student a method of writing linear music without burdening him with countless rules.

The absence of modulation is disturbing as the investigator feels that the student will be confronted early with modulations in applied music.

CHAPTER IV

A RECOMMENDED METHOD OF TEACHING BEGINNING COLLEGE THEORY

From the evaluations, the investigator concludes that the texts under discussion are inadequate for beginning college theory. Therefore, the investigator recommends a plan for presenting beginning college theory which adheres to the five principles listed in Chapter I. The sources of the method presented here are policies from the texts under discussion that have complied with the principles of evaluation, and the investigator's classroom experience in teaching beginning college theory.

All beginning theory work should be approached from a thorough study of half-steps and whole-steps. The student first learns to distinguish half-steps and whole-steps by keyboard illustrations. The student sings these. From this material, the major and minor tetrachords are built. The student must be able to sing tetrachords before scales are introduced. Scales should be presented as a certain arrangement of half-steps and whole-steps. The major scales may be presented first. These are to be sung with letter names from any tone, using sharps and flats according to the pattern of half-steps and whole-steps. A good ear-training exercise is to have the student sing a certain scale starting on a scale degree other than the tonic. The student should practice writing scales and playing them at the keyboard. Accidentals are to be used in scale writing until the student is secure in determining half-steps and whole-steps. The minor scale may be built

by lowering the third and sixth degrees of the major scale one-half step. The minor scales should be treated in the same manner as the major scales.

Intervals may be presented melodically from the major scale. The following example shows a method for approaching intervals:

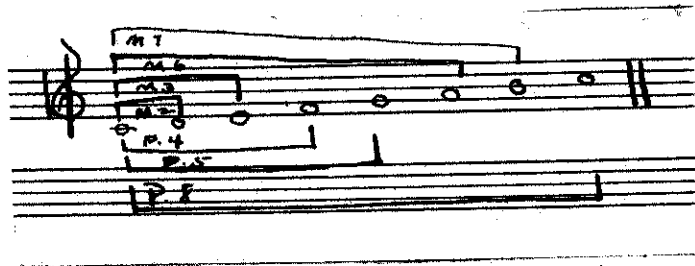


Fig. 42--Derivation of the perfect and major intervals from the major scale.

The minor, augmented, and diminished intervals may be built by altering the major and perfect intervals. Intervals should be written, sung, and played at the keyboard. The investigator believes that intervals should be treated melodically first, because the singer hears and sings an interval by a rapid process of mentally adding the scale tones between the tones comprising the interval. Later, harmonic intervals may be treated. Dictation exercises should accompany the proceedings.

The construction of triads should follow the study of intervals. These are to be written on staff paper and played at the keyboard. Triads should be dictated both melodically and harmonically until the student can distinguish the kinds of triads--major, minor, augmented, and diminished. The student should be required to sing triads melodically in any inversion from a given tone. Sight-singing and ear-training will be greatly improved when the triad sounds become fixed

as an aural image in the student's mind. This being accomplished, the intervals are heard as parts of chords.

When triads have been thoroughly covered, key signatures should be presented. The student, already being able to build all major and minor scales by using accidentals, only has to learn the order of sharps or flats in a scale. Rhythm should be presented by a system of meaningful syllables which are easy to learn, retain, and execute. The following example shows an adequate system of rhythmic reading devised by Irvine A. McHose of the Eastman School of Music faculty:

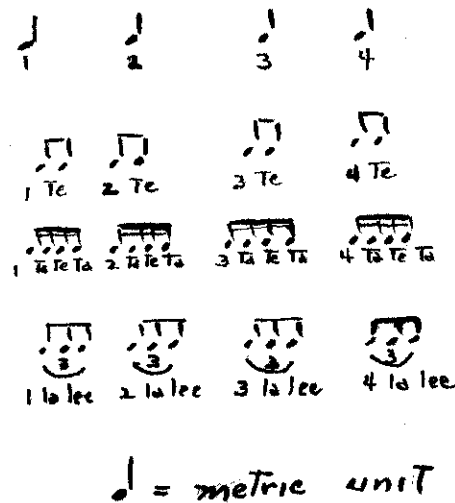


Fig. 43--Rhythmic syllables for rhythmic reading

In this system the syllable for the beat remains the same. The triplet and duplet will not be confused because they use different syllables with the exception of the beat numbers. Melodic sight-singing material should be read with rhythmic syllables and then sung with Italian syllables or Arabic numerals. The investigator

suggests the use of Italian syllables for sight-singing purposes because they seem more able to give the student a feeling for tonality. A successful method of presenting the Italian syllables is through the use of sequences. In these, the student first speaks the syllables in sequence patterns, and then sings them, applying the proper syllable to each note of the sequence.

In part-writing, the investigator suggests the use of the class system of chord progressions as introduced in the text, Harmonic Relations.¹ Spacing, doubling, and voice leading should be emphasized. The primary triads should have special emphasis; otherwise the student writes too many secondary triads in his harmonizations. Cadence formulas should be included in the study of primary triads. The student should be instructed to find the cadences in a given soprano or bass before he harmonizes it. This practice insures a better selection of chords for the remaining tones to be harmonized. The keyboard and dictation work should be correlated with the study of part-writing. Keyboard assignments may include the transposition of corrected harmonizations. As the student plays, the class may take down the chord numbers. This method of dictation is successful if the student sings each chord, finding the root and bass tone, and classifying the chord accordingly. As the student progresses in dictation work, the outside voices may be written on staff paper with the chord numbers below. Later all four parts may be written.

When all diatonic triads and their inversions have been covered,

¹Carl McKinley, Harmonic Relations, pp. 6-12.

the dominant seventh chord may be presented. A good explanation for resolving the dominant seventh chord is given in the text, Traditional Harmony², which instructs the student to resolve the dissonance according to the tendencies of active tones. Modulation to the next-related keys should follow. Common chord modulation should be presented first and then the V^7 modulation. The former being diatonic in both keys rightfully precedes the latter, which is diatonic in only one key. In modulations, the student should be instructed to play over the given bass and soprano in order to find the place of the modulatory chord.

The material for harmonic analysis may be more advanced than the part-writing, as analysis is needed for applied music study. The text, Manual of Harmonic Technic³, suggests that the student study the technique used by Bach in the chorales.

In order to make the fundamentals more meaningful as music, the investigator suggests that all material be treated from the standpoint of interpretation. The student should learn the most common Italian terms for dynamics and tempos. Phrase markings should be observed. In sight-singing, the student should be taught to follow all interpretation markings. Dictation work should be played expressively so that the student can write phrases, tempo, and dynamic markings as well as the notes. Students should learn to set adagio, andante, allegro, and presto tempos by conducting with the metronome. The traditional conductors beat should be followed.

²Paul Hindemith, Traditional Harmony, p. 18.

³Donald Tweedy, Manual of Harmonic Technic, p. 40.

APPENDIX

It is necessary to define some of the figured harmonies listed in this thesis as the textbooks under discussion sometimes differ in their systems of figuring harmonies.

The symbol V^7 refers to the dominant seventh chord. V_5^6 or V_1^7 is the first inversion of V^7 . V_2^4 or V_3^7 is the third inversion of V^7 . VII^0 symbolizes the the diminished triad built on the seventh scale step. The leading-tone seventh chord is figured VII^{070} . 7_0V is the symbol for the dominant seventh chord with root omitted. The dominant ninth chord with root omitted is symbolized by the figure 9_0V .

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