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Vol. 2

AN INVESTIGATION OF THE EFFECTIVENESS OF PROGRAMED LEARNING IN THE TEACHING  
OF HARMONIC DICTATION IN A BEGINNING COLLEGE MUSIC THEORY COURSE

DISSERTATION

Presented to the Graduate Council of the  
North Texas State University in Partial  
Fulfillment of the Requirements

For the Degree of

DOCTOR OF EDUCATION

By

<sup>Lucas</sup>  
Melvin L. Daniels, M. Ed.

Denton, Texas

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VOLUME II

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## VOLUME II

HARMONIC DICTATION, A PROGRAMED TEXT

## HARMONIC DICTATION PROGRAMED BOOK

Student's Name \_\_\_\_\_

Congratulations!

You are part of a programed learning experiment. In programed learning you will find that (1) the learning steps are small, (2) you will be told the correct answer immediately after your response, and (3) you may proceed at your own rate of speed.

Tape recordings have been made to accompany this book, and are available in the listening room at the check-out desk. The following suggestions should be strictly observed:

- (1) You should attempt to listen to the recordings only at the time you have been assigned to do so.
- (2) Each step should be followed exactly as instructed in order for the book to be of value. (It is expected, however, that some of you will work much faster than others.)
- (3) You should hum (or sing) when asked to do so, even though no check is made on your accuracy. While you may sing in any octave, your singing should be in the same key as that of the recording.
- (4) Do not look at the correct answer until you have made your response.
- (5) Try to be certain that your response is correct, but if it is not, make the necessary correction and then listen again before proceeding to the next frame. You will not be graded on your performance in this book.
- (6) While you may listen to each frame as many times as you wish, try to cut down on your listening time as you proceed through the book. When you are tested at the end of the semester you will hear a limited number of playings of each exercise.

## How to Use this Book

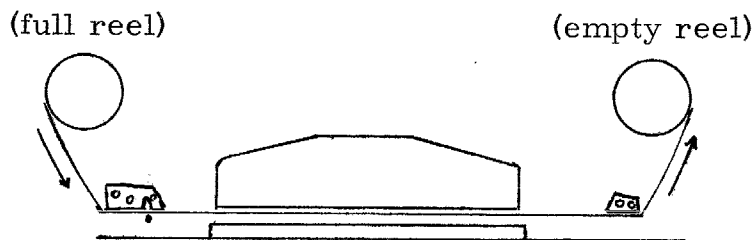
As you turn to the first page of the book you will notice that a half-page is on the left, and that instructions for each frame are written on the half-page. If a frame requires an answer, it is to be written on the right side of the page in the space provided. Do not lift a half-page section until you are ready to check your answer. When you have completed frame number 1, turn the page to find frame number 2, etc. When you have completed frame number 76, turn back to the first page once again to find frame number 77. When the tape is threaded on the machine, instructions for starting and stopping it will be found in the book. The symbol (X) will be to stop the recorder before the tape rewinds, and will be found at the end of some of the musical phrases. If you wish the frame to be repeated over and over, it will do so automatically, and you may stop the machine when you are prepared to write. When you are ready to hear the next frame, follow the override procedure as found in How to Operate the Recorder. The symbol for override will be (O). Begin tape I when you begin Chapter 7 in your Elementary Harmony Text. You should finish tape I by the time your class finishes Chapter 7. Begin tape II as you begin Chapter 10 in your text, and tape III as you begin Chapter 11.

## How to Operate the Recorder

Do NOT attempt to operate the recorder until you have received instructions and have seen a demonstration. The following operational steps are listed so that you may check the procedure.

- (1) Press stop button. Turn on recorder (tone control knob turns to the right.)
- (2) Place full reel on left spindle. Notice that one side of the reel is marked "this side up."

- (4) When your earphones are in place and you have read the first frame's instructions, press the "PLAY" button and adjust the volume. (For a start, try the volume level at "3  ".)
- (5) When you have finished listening to a particular frame you may follow the override procedure (O). Press the fast forward button ( **▶** ) and allow two numbers to go by on the footage counter, then press the stop button. You will have by-passed the old frame and will hear a new frame played by pressing "PLAY". In case the tape has gone too far merely allow it to continue. It will rewind itself and begin again on the new frame.
- (6) When you are ready to rewind the complete tape, press the rewind button ( **◀** ).
- (7) On the provided spaces below, enter the hour and minute that you begin and end each session. It is very important that you be exact.

[illegible]

NO ANSWER REQUIRED

cadence

(X)

I I I I V V I

77

IV I

I V I V I

30

I I IV I V V I

I I IV I V V I



LESSON I (for use with tape I)

Listen to the musical phrase shown at right.

As soon as it has finished playing (before it rewinds) stop the recorder. The symbol for stopping the recorder will be (X).

PRESS PLAY

NO ANSWER REQUIRED

cadence

I I I I V V I

IV I

I V I I

V I IV I V I

I V I I

Listen again, and upon completion of the playing, hum (or sing) the tonic of the key. (The tonic is in the soprano as well as the bass.)

PRESS PLAY

---

78

---

31

The exercise may begin on a chord other than the tonic. Listen carefully.

(O)

NO ANSWER REQUIRED

Handwritten musical notation for a 4-measure phrase in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, and C4. Roman numerals below the bass line are: I, I, I, I, V, V, I. An (X) is written next to the final B4 note in the melody.

79

Handwritten musical notation for a 2-measure phrase in C major, 2/4 time. The melody consists of half notes: C4 and E4. The bass line consists of half notes: C3 and E3. Roman numerals below the bass line are: iv, i.

Handwritten musical notation for a 3-measure phrase in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, and F4. The bass line consists of quarter notes: C3, D3, and E3. Roman numerals below the bass line are: i, V, i.

32

Handwritten musical notation for a 4-measure phrase in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, and C4. Roman numerals below the bass line are: I, V, I, I, V, V, I.

Handwritten musical notation for a 4-measure phrase in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, and C4.

As you listen this time, hum the bass notes (which for this lesson will be the roots of the chords), and notice that the last two bass notes sound like 5 down to 1, or SOL down to DO.

PRESS PLAY

---

79

---

32

Watch for a melodic skip in the V chord.

(O)

NO ANSWER REQUIRED

Handwritten musical notation for a two-staff system in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. Roman numerals are written below the bass line: I, I, I, I, V, V, I. An (X) is written above the final note of the melody.

80

Handwritten musical notation for a two-staff system in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4. The bass line consists of quarter notes: C3, D3, E3, F3. Roman numerals are written below the bass line: IV, I.

Handwritten musical notation for a two-staff system in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4. The bass line consists of quarter notes: C3, D3, E3, F3. Roman numerals are written below the bass line: I, V, I, I.

33

Handwritten musical notation for a two-staff system in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. Roman numerals are written below the bass line: i, iv, iv, i, V, i.

Handwritten musical notation for a two-staff system in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4. The bass line consists of quarter notes: C3, D3, E3, F3.

A cadence of this sound (roots of chords 5 to 1) is identified as authentic. If you aren't sure of the sound, listen again.

PRESS PLAY

---

80

---

33

Watch for a melodic skip in the iv chord.

(O)

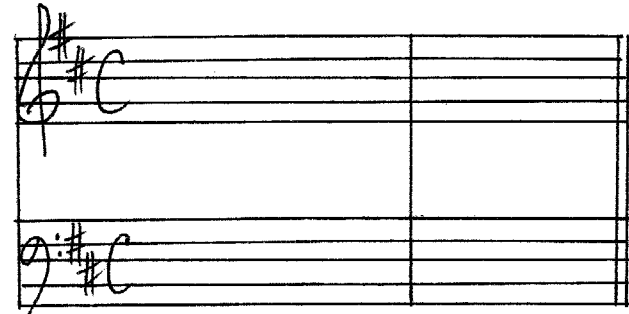
5 to 1

An authentic cadence is one in which the  
roots of the chords are        to       .  
(numbers)

81



34





Fill in the blanks.

---

81

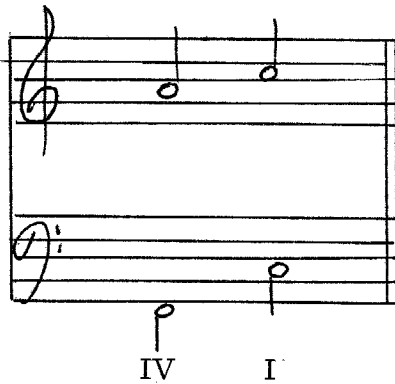
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34

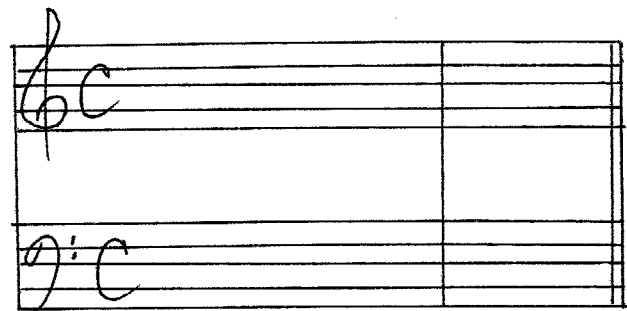
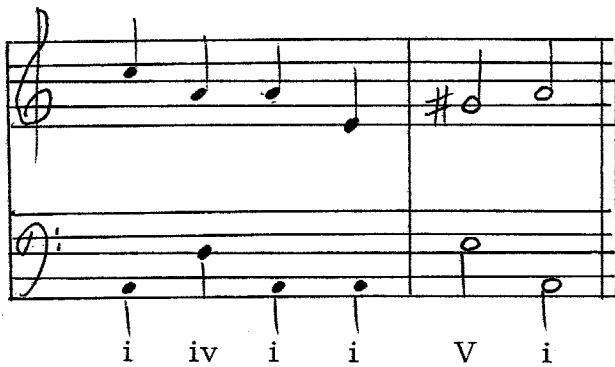
authentic

A cadence which ends with the roots of the  
chords 5 to 1 (SOL to DO) is said to be an  
a \_\_\_\_\_ cadence.

82



35



Fill in the blank.

---

82

This is the last of the plagal cadence practice frames. If you missed several of them you may want to listen to them again while you view the correct notation on your sheet.

(O)

---

35

NO ANSWER REQUIRED

Handwritten musical notation for exercise 7. The notation is in C major, 4/4 time. The melody in the treble clef starts on G4, moves to A4, B4, C5, then back down to B4, A4, G4. The bass line starts on G2, moves to A2, B2, C3, then back up to B2, A2, G2. The final measure of the melody is marked with an (X). Below the staves are Roman numerals: I, I, I, I, V, V, I.

NO ANSWER REQUIRED

Handwritten musical notation for exercise 83. The notation is in C major, 4/4 time. The melody in the treble clef starts on G4, moves to A4, B4, C5, then back down to B4, A4, G4. The bass line starts on G2, moves to A2, B2, C3, then back up to B2, A2, G2. The final measure of the melody is marked with an (X). Below the staves are Roman numerals: I, V, I, V, I, IV.

Handwritten musical notation for exercise 36. The notation is in D major, 4/4 time. The melody in the treble clef starts on D4, moves to E4, F#4, G4, then back down to F#4, E4, D4. The bass line starts on D2, moves to E2, F#2, G2, then back up to F#2, E2, D2. Below the staves are Roman numerals: I, I, IV, I, V, I, V, I, IV, I.

Handwritten musical notation for exercise 36. The notation is in D major, 4/4 time. The staves are empty, with only the key signature and time signature written in the first measure.

This time hum the soprano line as you listen. Notice that it ends on the tonic of the key. When this happens the cadence is called perfect. This cadence is thus identified as perfect authentic. (Remember that you may listen as many times as you need to.)

### PRESS PLAY

You will recall that the authentic half cadence was the chord progression i-V or I-V. The plagal half cadence is the progression i-iv or I-IV, and is not as common as the authentic half cadence. Listen to this plagal half cadence, humming the bass notes as you listen.

(O)

This is the last of this series of practice frames. It is longer than the others, and may take an extra hearing. The last note is a whole note.

(O)

tonic

With the roots of the chords in the bass  
in an authentic cadence, the cadence is  
called perfect authentic when the  
soprano note ends on the t  
of the key.

84

NO ANSWER REQUIRED

Exercise 84 is in B-flat major (two flats). The notation shows a four-measure phrase. The first two measures contain chords with roots in the bass (I and V), and the last two measures contain chords with roots in the bass (I and IV). The soprano line ends on the tonic note (B-flat). The bass line ends on the tonic note (B-flat). The final chord is marked with an (X).

I V I V I IV

37

NO ANSWER REQUIRED

Exercise 37 is in D major (two sharps). The notation shows a four-measure phrase. The first two measures contain chords with roots in the bass (I and V), and the last two measures contain chords with roots in the bass (I and IV). The soprano line ends on the tonic note (D). The bass line ends on the tonic note (D). The final chord is marked with an (X).

I I I IV V I

Fill in the blank.

84

As you listen this time, notice that the plagal half cadence also does not sound final. On the second hearing hum the tonic of the key (Bb) for the last two chords, and notice that it fits both chords.

PRESS PLAY

37

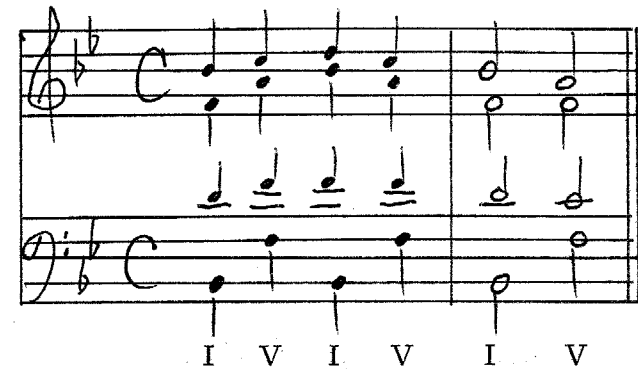
One other progression remains to be learned in this lesson. It is the progression IV-V, or iv-V. It is easily identified because it is the only progression learned thus far which uses step-wise motion in the bass. Listen to this

perfect authentic

Such a cadence just described (and  
heard) is known as a \_\_\_\_\_  
\_\_\_\_\_ cadence.

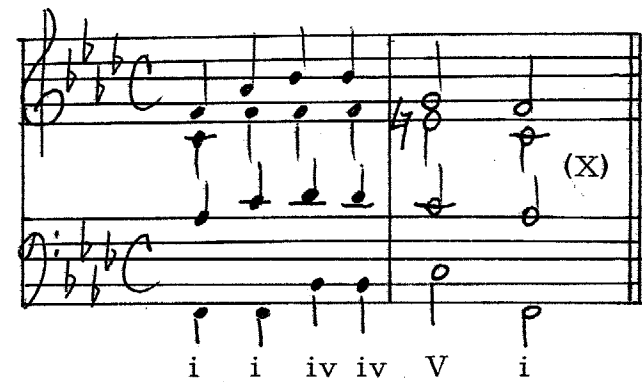
85

NO ANSWER REQUIRED



38

NO ANSWER REQUIRED





Fill in the blanks.

---

85

Now listen again to an authentic half cadence.

On the second hearing try to hum the tonic of the key (Bb) for the last two chords and notice that it does not fit the V chord. (O)

---

38

In this minor key the iv chord is minor, but the V chord is major. Listen to the iv-V progression in a minor key.

(O)

10

yes

I I I I V V I

yes \_\_\_\_ no \_\_\_\_

86

IV PH

I I I V I

PH \_\_\_\_ AH \_\_\_\_

39

IV V

I V I I I

Listen to the authentic cadence shown.

In this cadence the soprano ended on Bb.

Is it perfect? (check the appropriate  
blank)

Override (O)

86

With this principle in mind, see if you can  
identify the following cadence as plagal  
half (PH) or authentic half (AH). When  
you have made your choice, check the cor-  
rect answer and fill in the last chord. (O)

39

Fill in the omitted chord numbers and bass  
notes in the following exercise. The progres-  
sion you have just learned will be used.

(O)

NO ANSWER REQUIRED

I I I I V V I

V AH

I I I V I

PH AH

iv V

i i V i

Listen to this phrase, noticing that it sounds the same except for the change in the last two soprano notes.

(O)

Same as before. Check the correct answer and fill in the last chord.

(O)

This time the soprano will also be omitted for two chords. When you fill in the soprano notes be sure that they are members of the chords involved.

(O)

NO ANSWER REQUIRED

Handwritten musical notation for a short piece in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece ends with a double bar line and a circled 'X'.

I I I I V V I

Handwritten musical notation for a short piece in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece ends with a double bar line and a circled 'X'.

IV PH

Handwritten musical notation for a short piece in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece ends with a double bar line and a circled 'X'.

I V V V I

PH AH

Handwritten musical notation for a short piece in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece ends with a double bar line and a circled 'X'.

I I IV V V I

Handwritten musical notation for a short piece in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece ends with a double bar line and a circled 'X'.

As you listen this time, hum the soprano line.

When you finish the phrase hum the tonic of the key (bass note). Notice that the final soprano note is not the tonic of the key. While the cadence is still authentic, it is now imperfect.

PRESS PLAY

---

Same as before.

(O)

---

No helps will be given this time. Listen for the IV-V progression. Write in all the chord numbers, bass notes, and soprano notes.

(O)

imperfect

If the soprano ends on a note other than  
the tonic the cadence is im

89

NO ANSWER REQUIRED

Plagal half      Authentic

i iv V i (X)

42

i i iv V i



Fill in the blank.

---

89

In a minor key a further check is available.

The plagal (or plagal half) cadence will usually consist of two minor chords; the authentic (or authentic half) cadence will usually consist of a major (V) and minor (i) chord.

This example demonstrates this. (O)

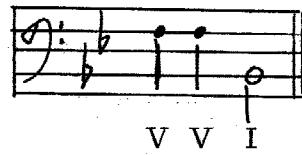
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42

Same as before.

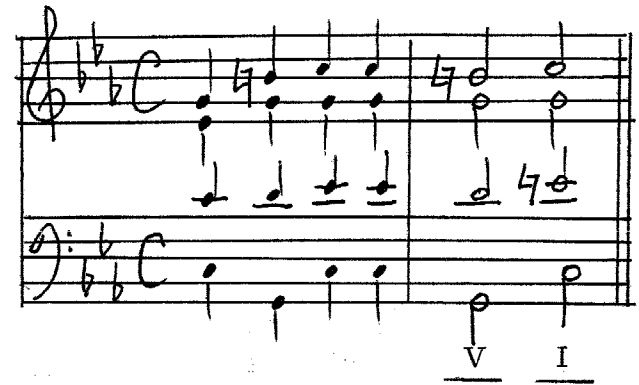
(O)

14

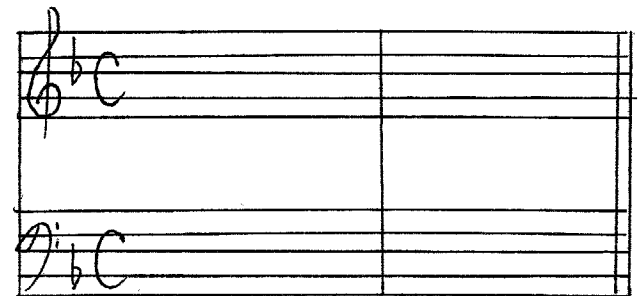
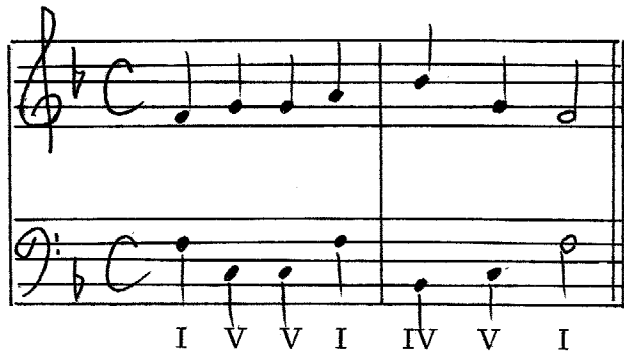


90

NO ANSWER REQUIRED



43



Listen to this authentic cadence, humming the bass line (roots of the chords) as you listen. Fill in the bass notes and chord numbers in the last measure.

(O)

Sometimes (in a minor key) a picardy third is used in the final chord. It is usually found in an authentic cadence, which would therefore consist of two major chords.

This example demonstrates this.

(O)

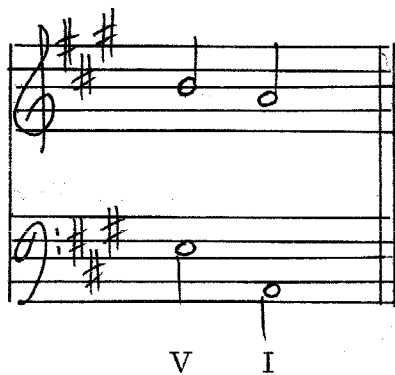
## PRACTICE FRAMES

These last frames in this lesson are for practice. They will now include the progression IV-V or iv-V. Write the chord numbers, bass notes, and soprano notes. Only quarter notes, half notes, and whole notes will be used. The first measure of each exercise will always be a complete one. When you have finished one frame, override to the next.

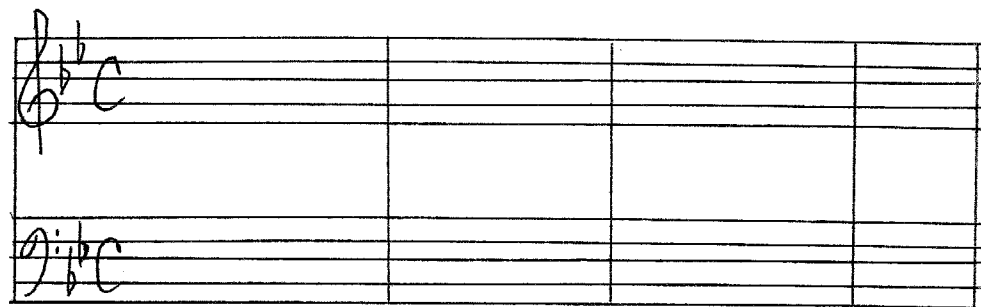
15



91



44



Same as before.

Fill in the bass notes and chord numbers  
in the last measure.

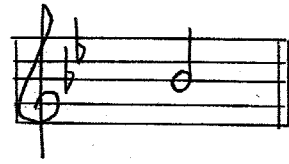
(O)

### PRACTICE FRAMES

The next series of frames are for practice. They will involve plagal and authentic half cadences as well as perfect and imperfect plagal and authentic cadences. Listen as many times as you wish, but try to cut down on the number of hearings as you progress. When you have completed one frame, override to the next.

(O)

16

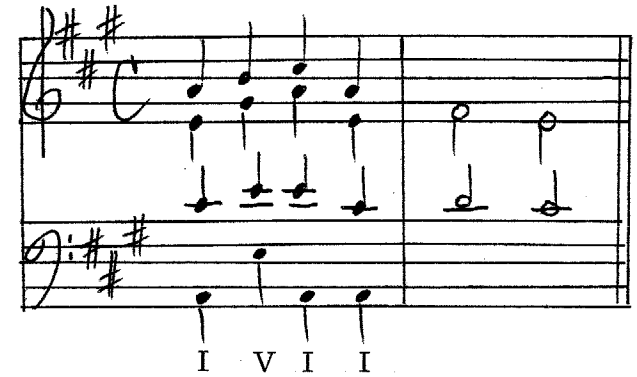
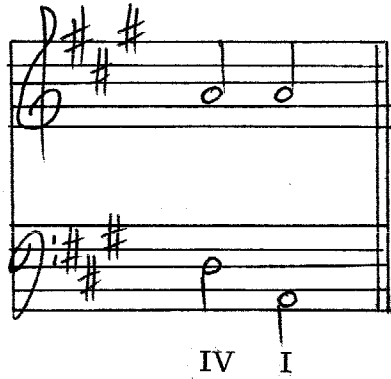


perfect

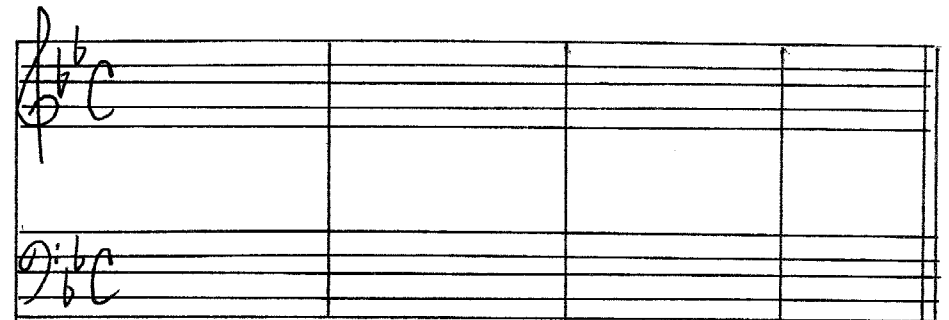
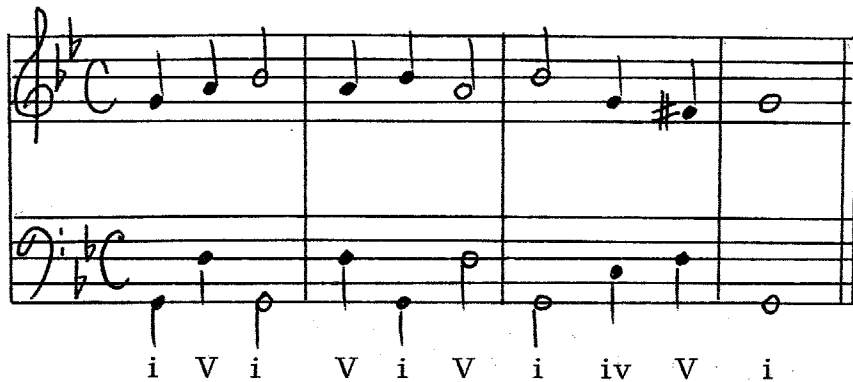


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

92



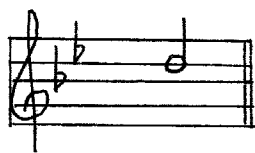
45



In this authentic cadence hum the tonic (key center) after the first playing. During the second playing hum the soprano line and fill in the final soprano note. Check whether perfect or imperfect.

(O)

17

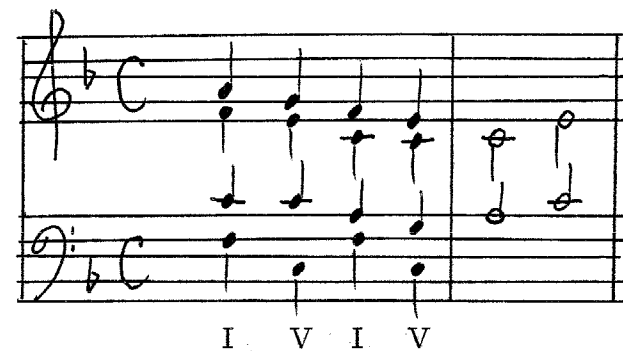
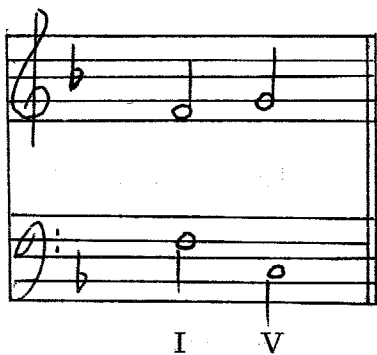


imperfect

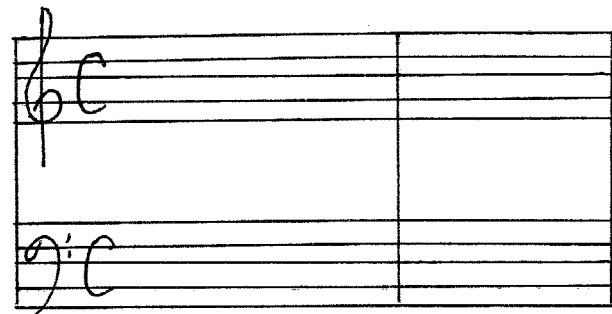
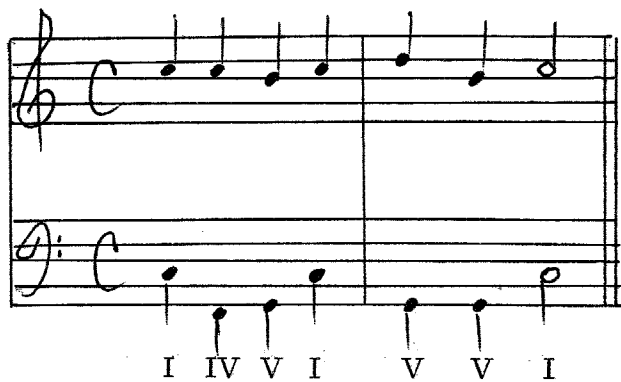


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

93



46

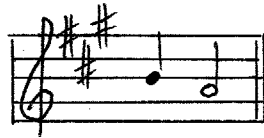




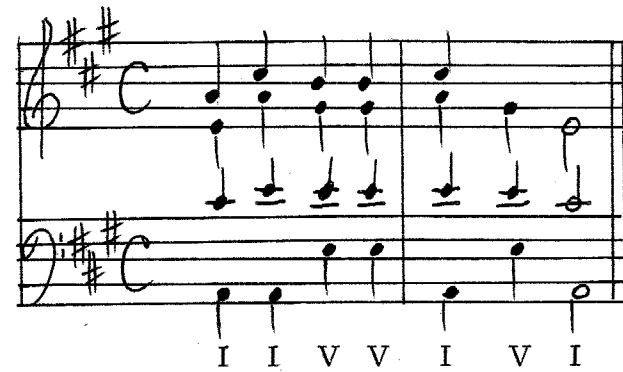
Same as before.

Fill in the final soprano note and check  
whether the cadence is perfect or imperfect.

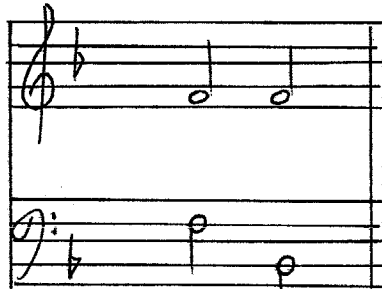
(O)



perfect



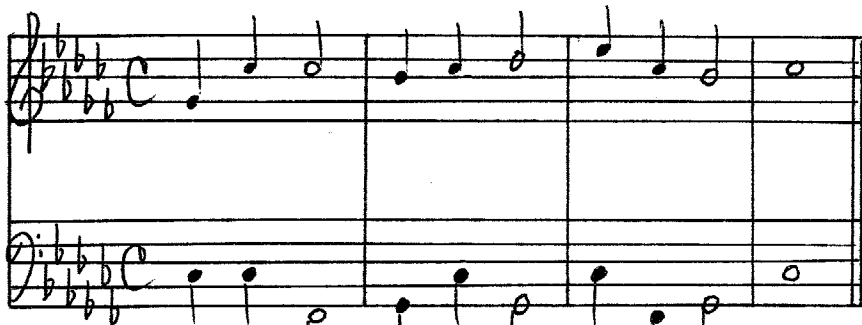
perfect \_\_\_\_\_ imperfect \_\_\_\_\_



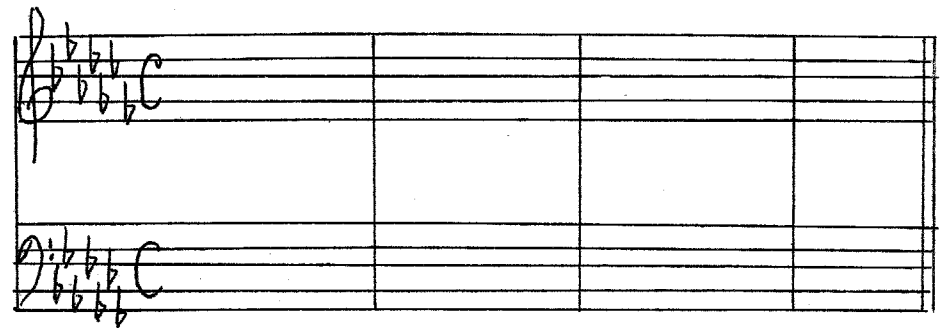
I IV



I V I V



I I IV V I V I IV V I



Now see if you can fill in the last two  
soprano notes. Remember that you may  
listen as many times as you need to.

(O)

19

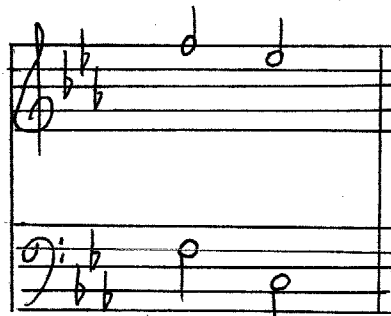


V I  
perfect



perfect \_\_\_\_\_ imperfect \_\_\_\_\_

95

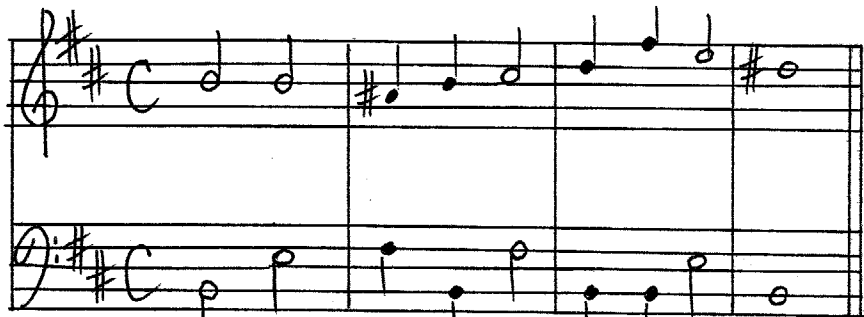


iv i

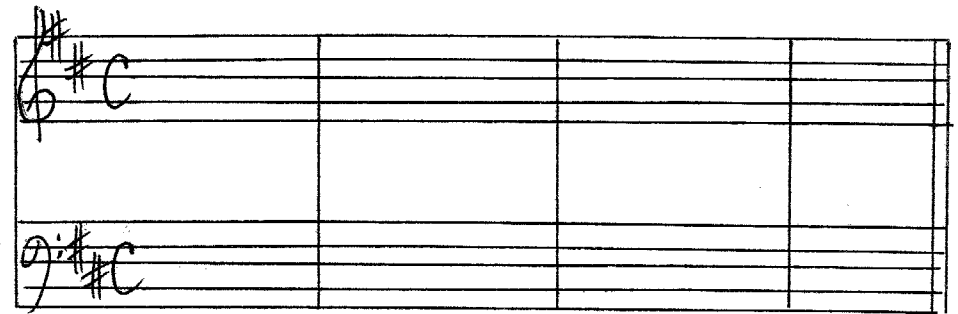


i V i i

48



i iv V i V i i iv I

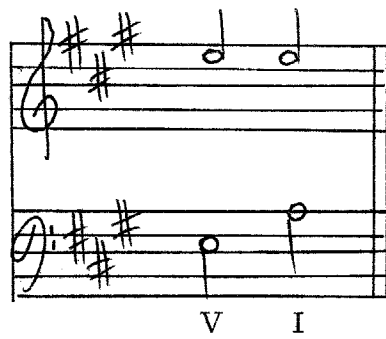


## PRACTICE FRAMES

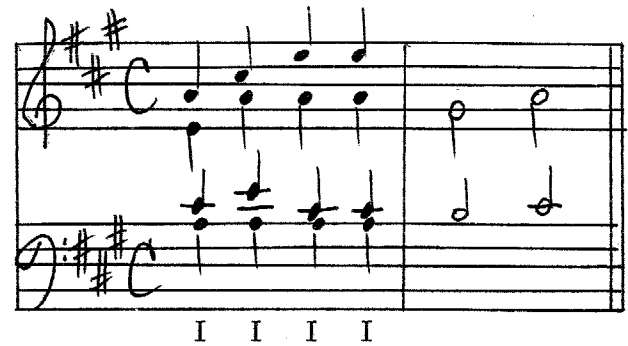
The next few frames are for practice. Fill in the last two bass notes after the first hearing. See if you can fill in the last two soprano notes after only one or two more hearings. Check whether the cadence is perfect or imperfect. When you have completed one frame, override to the next.

(O)

20

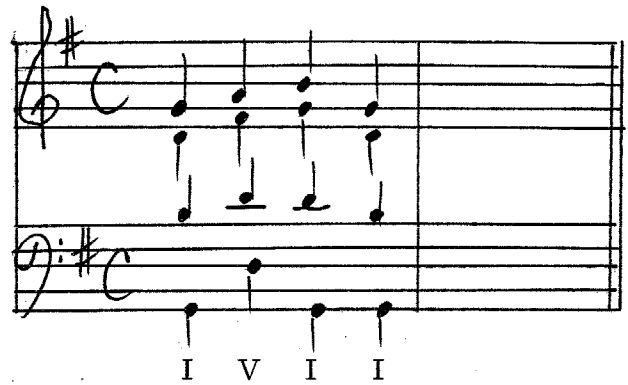
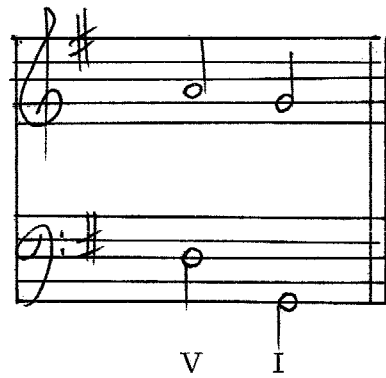


imperfect

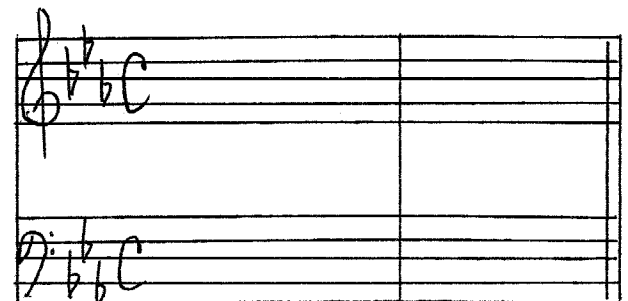


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

96



49

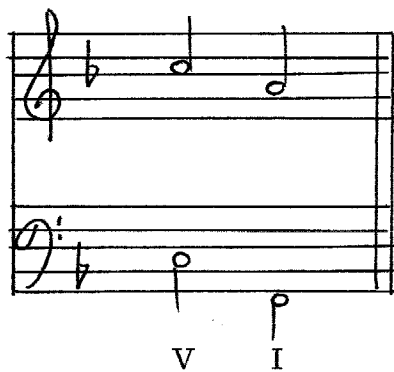


Now write in the last two soprano and  
bass notes when no alto or tenor is  
given.

(O)

---

21

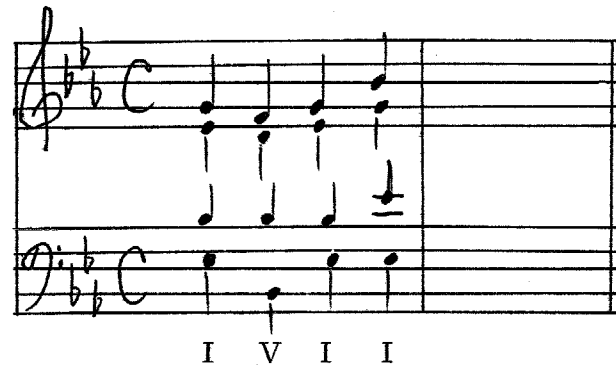
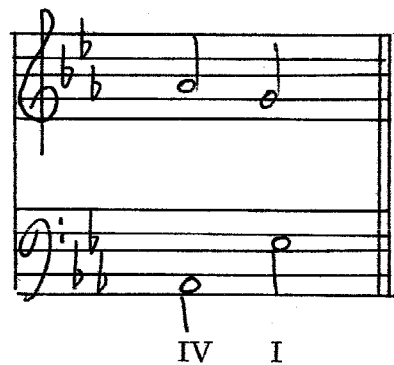


imperfect

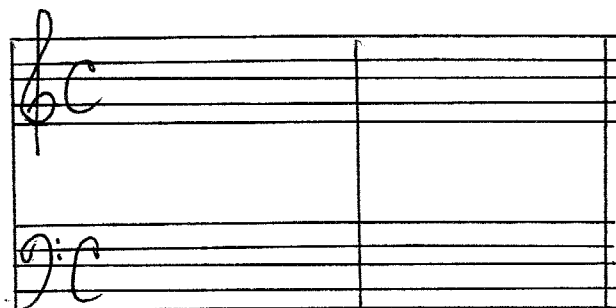


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

97



50



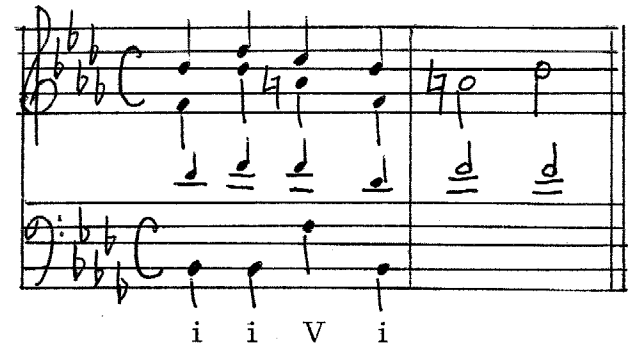




22

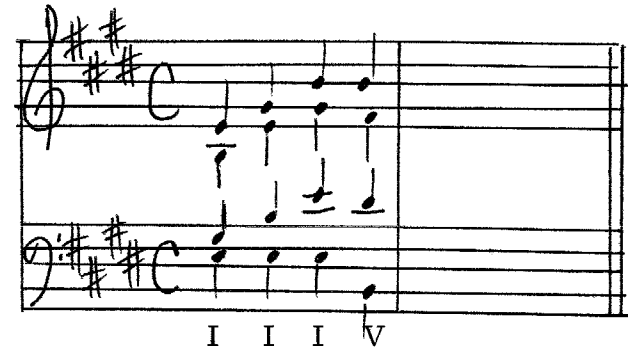


imperfect

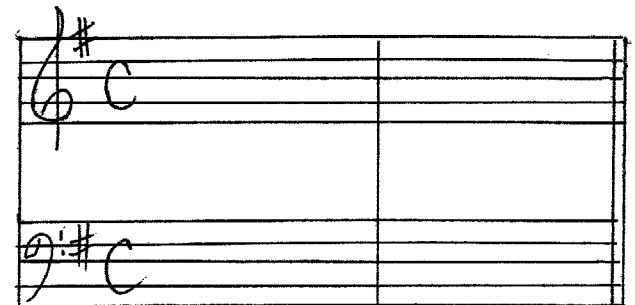


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

98

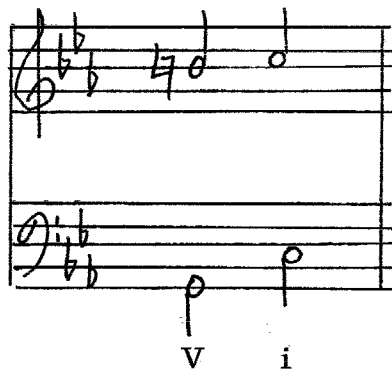


51

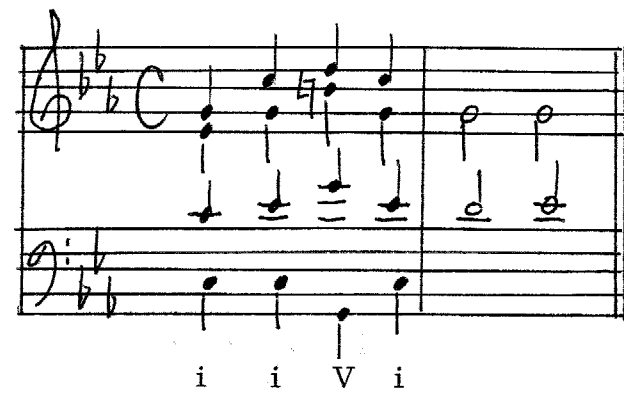


A bass note may hold while the upper voices move. Listen for this feature in this frame.

23

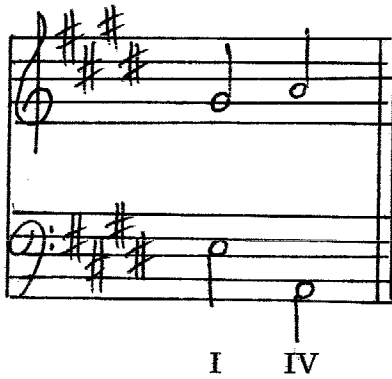


perfect



perfect \_\_\_\_\_ imperfect \_\_\_\_\_

99

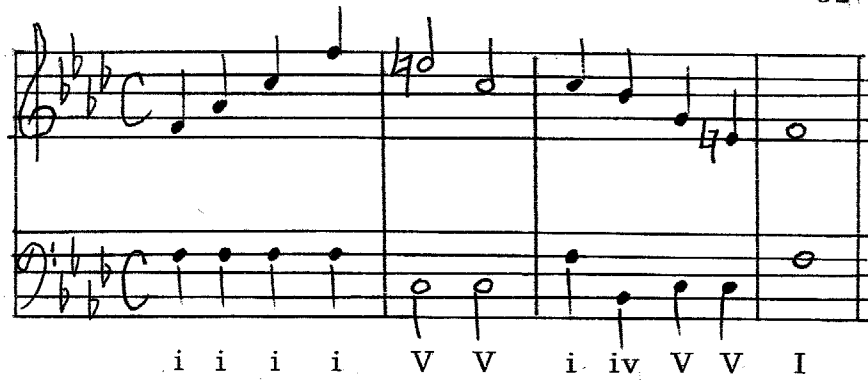


I IV

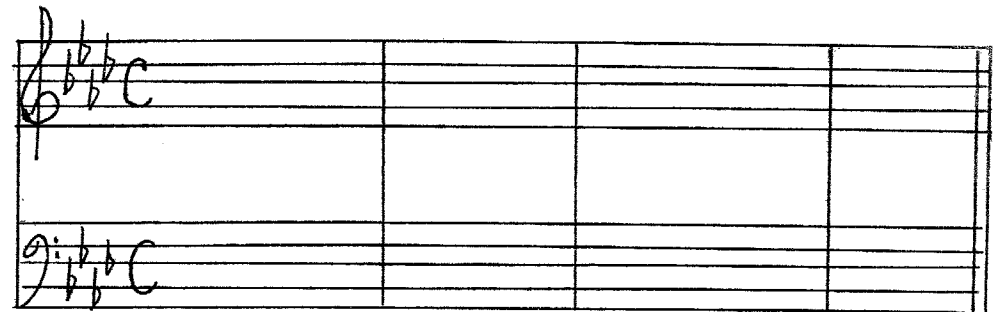


I I I V

52



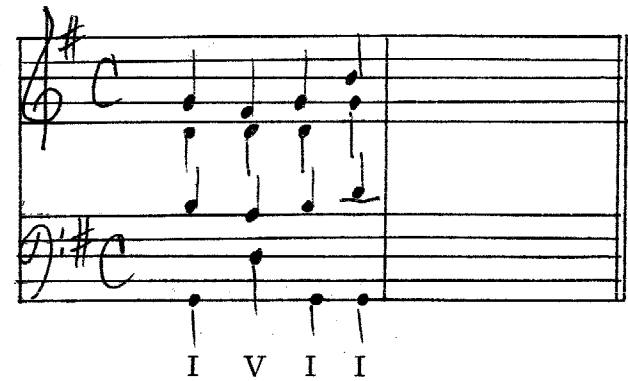
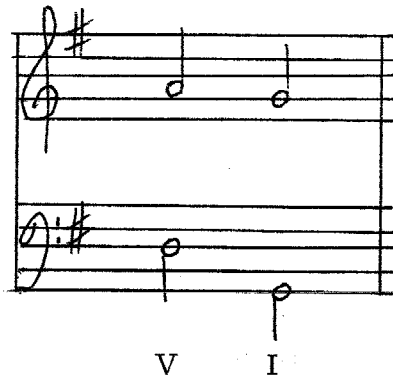
i i i i V V i iv V V I



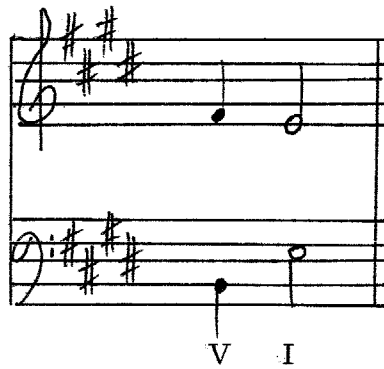
Don't forget to make the V chord major.

(O)

24

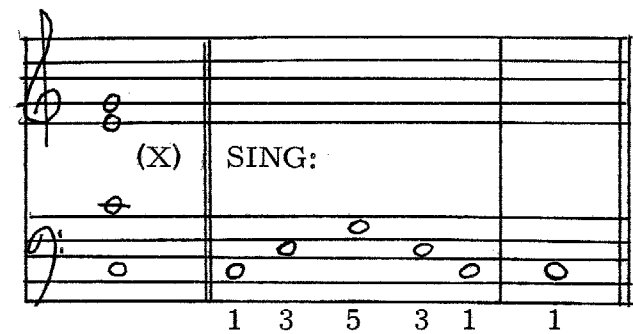


100



1

NO ANSWER REQUIRED



Now see if you can get the final bass and soprano notes without a given alto and tenor. Do not take time to fill in the inner voices. You do not need to answer "perfect" or "imperfect".

(O)

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100

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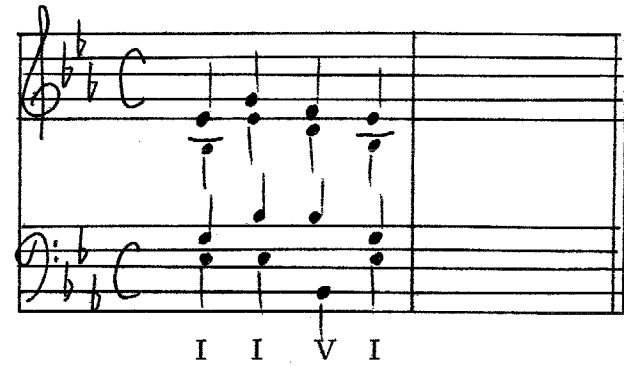
1

Lesson III (for use with tape III)

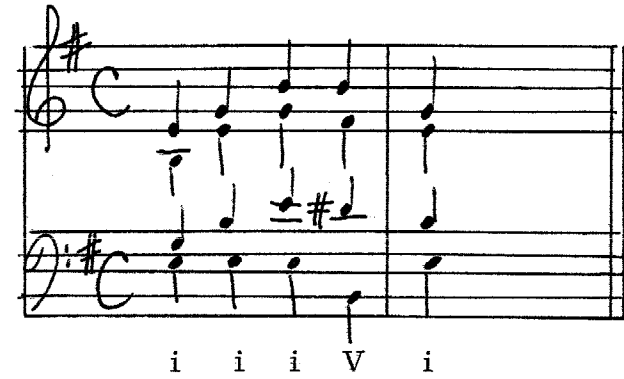
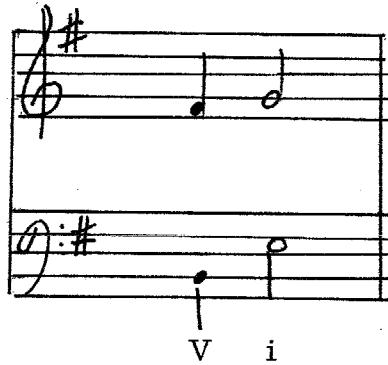
A chord in root position may be sung with the numbers 1-3-5-3-1, and the bass note is the "1" (root) of that chord. When the chord is sounded, sing 1-3-5-3-1, and then sing the bass note with the number "1". (You may do this more than once if you need to).

PRESS PLAY

25

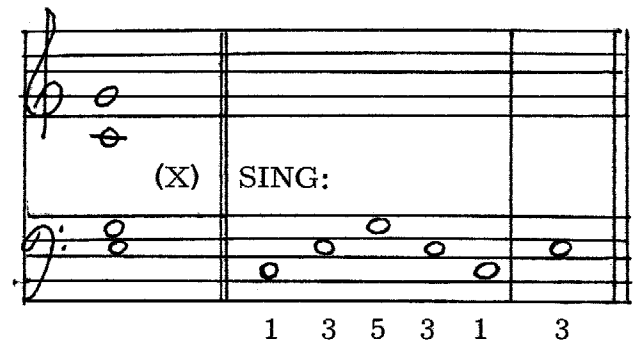


101



2

NO ANSWER REQUIRED

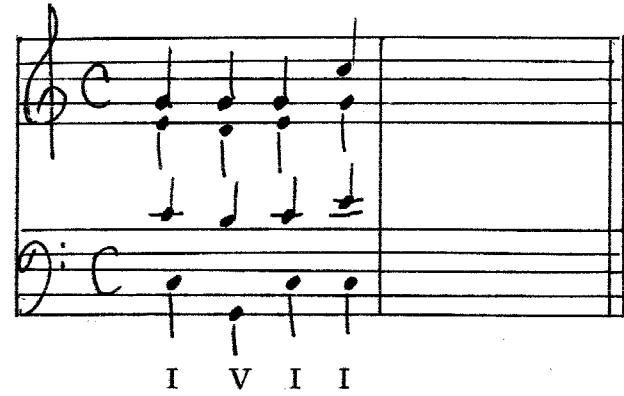
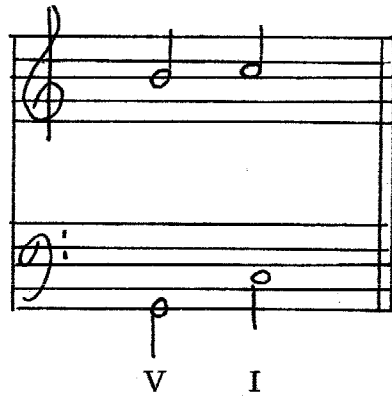




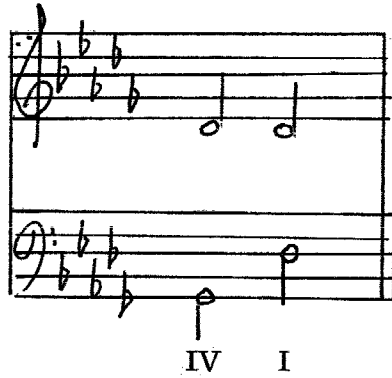
The same chord may be played in first inversion (the 3rd of the chord in the bass), and the same 1-3-5-3-1 may again be used to sing the chord. This time, however, the bass note should be sung with the number "3" immediately after singing the chord.

Do this now when you hear the chord played.

26

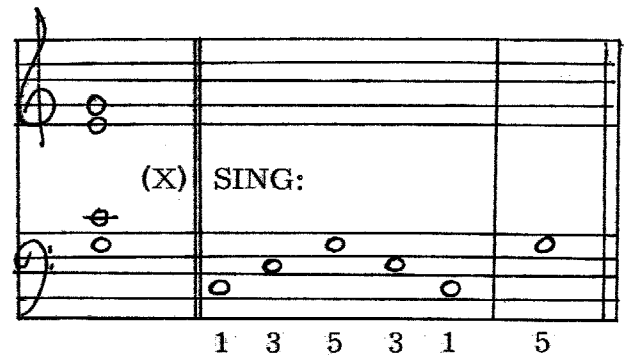


102



3

NO ANSWER REQUIRED



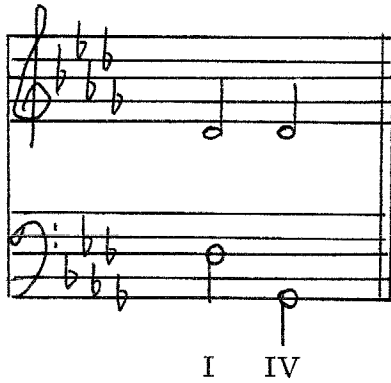
If the same chord is found in second inversion (the 5th of the chord in the bass), the same 1-3-5-3-1 may be sung to identify the chord, but the bass note should be sung with the number "5".

Do this now when you hear the chord played.

27

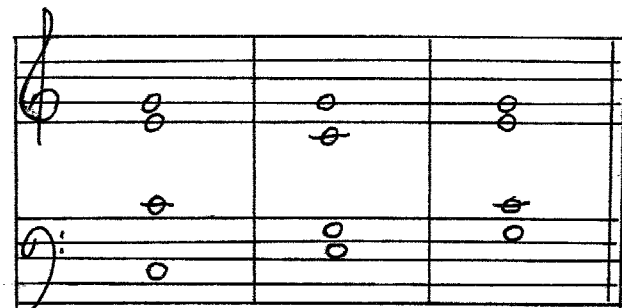


103



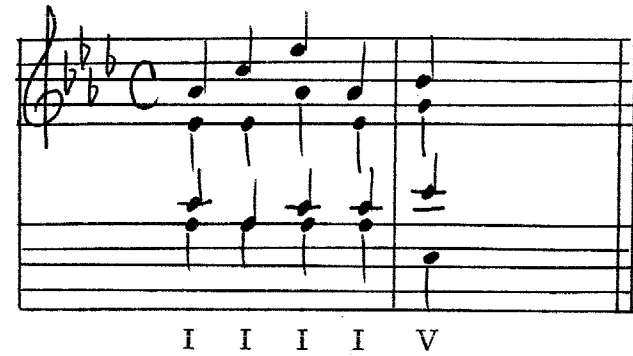
4

NO ANSWER REQUIRED

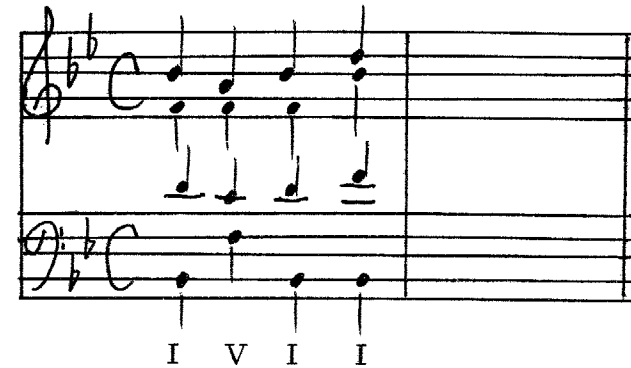
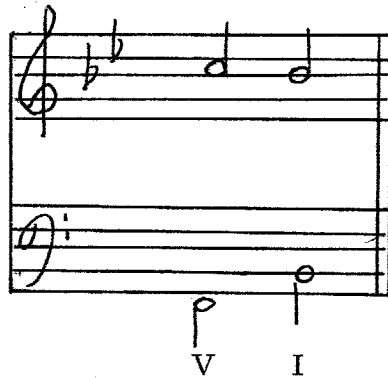


Now listen to the same chord played three times in succession. The first time in root position, the second time in first inversion, and the third time in second inversion. Let the frame repeat itself several times so that you may "learn" the sound of the inversions

28

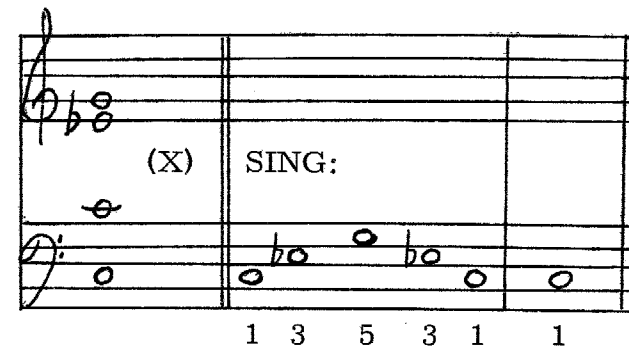


104



5

NO ANSWER REQUIRED



Listen carefully to determine which octave  
is used in the next-to-last bass note.

(O)

Now the chord will be played in minor.  
Sing the root position chord and then the  
bass note as before.

(O)

29

V i

i V i i

105

iv i

i V i i

6

NO ANSWER REQUIRED

(X) SING:

1 3 5 3 1 3



Sing the minor chord and bass note in  
first inversion.

(O)

30

V i

i i V i

106

V I

I

7

NO ANSWER REQUIRED

(X) SING:

1 3 5 3 1 5

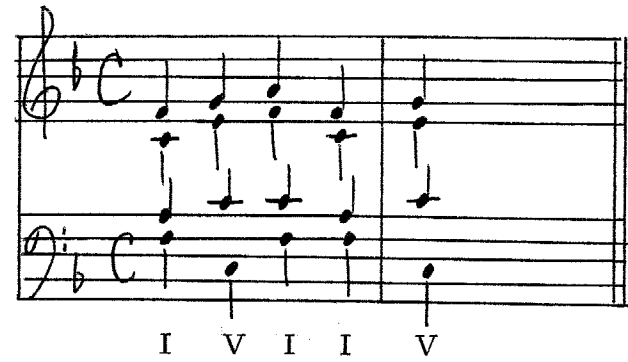
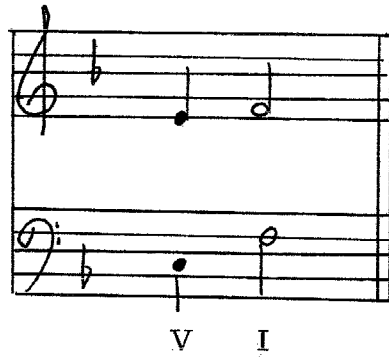
The next few frames will have only the beginning chord given. While your job is to fill in only the last two soprano and bass notes (with chord numbers), you should hum the bass and soprano line all the way through. If you are not certain of the last two soprano and bass notes, relate them to the tonic of the key by singing up (or down) the scale.

(O)

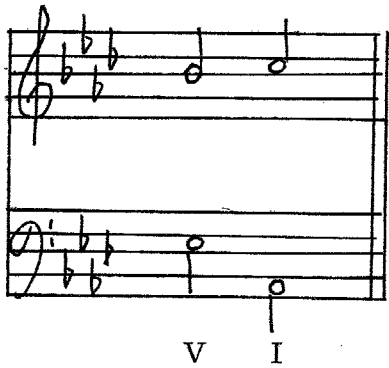
Sing the minor chord and bass note in second inversion.

(O)

31

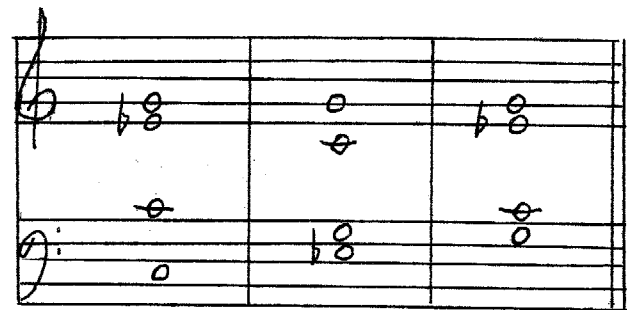


107



8

NO ANSWER REQUIRED



Now the minor chord will be played in root position, first inversion, and second inversion. Listen several times so that you may "learn" the sound of the minor chord in its inversions.

32

V I

I V I I

108

I V

I

9

NO ANSWER REQUIRED

I<sub>6</sub>  
4

While any of the three principal triads may be found in first inversion, only one of them (the tonic triad) will be found in second inversion in this semester's work. We will consider the  $I_6$  (the tonic triad in second inversion) at this time. Listen to this exercise which makes use

33

V i

i i V i i

109

V i

i

10

NO ANSWER REQUIRED

I<sub>6</sub><sub>4</sub> V



This is the last of the authentic cadence practice frames. If you have had some trouble you may want to listen to them again.

(O)

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109

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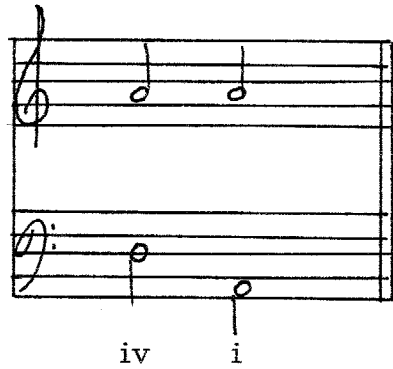
10

In this lesson the  $I\overset{4}{6}$  will always be used in the cadence, and is thus called the cadential  $I\overset{4}{6}$ .

As you listen this time, notice that it is followed immediately by the V chord in root position.

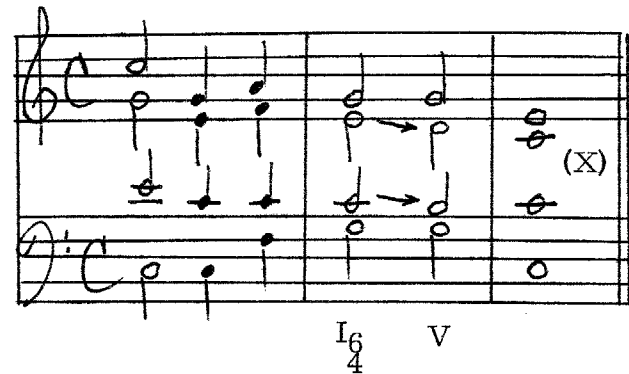
NO ANSWER REQUIRED

110



11

NO ANSWER REQUIRED



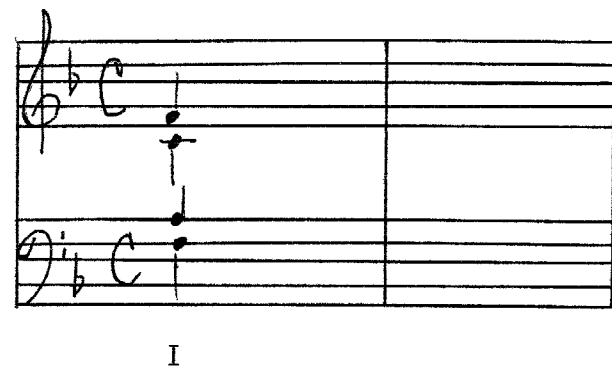
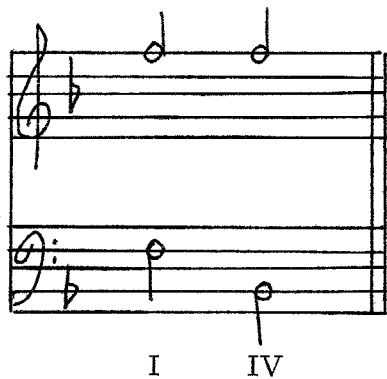
A cadence which ends I-V is called an authentic half cadence. The authentic half cadence does not sound final, but rather leaves the listener expecting to hear more.

Since the bass note of the  $I_6^4$  is the dominant tone of the key, you may have felt that the  $I_6^4$  actually sounded like a V chord with "wrong" notes in the upper voices. These "wrong" notes seem to drop into place at the V chord which follows. Listen again to confirm this

I - V

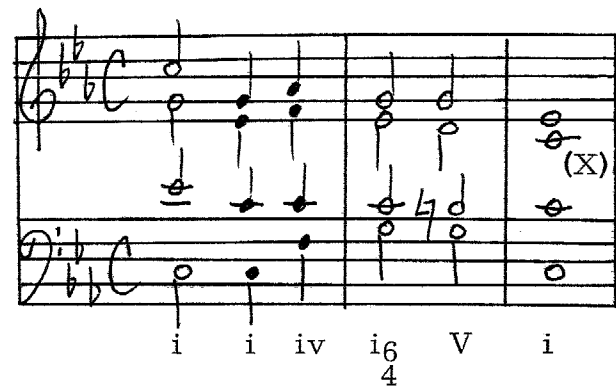
An authentic half cadence is one which ends  
with the triads          -         .  
(chord numbers)

111



12

NO ANSWER REQUIRED



Fill in the blanks.

---

 111

---

 12

Just as in your part-writing, the  $I_6^4$   
 will usually appear on a strong beat, and  
 will be followed by a V chord and the final  
 tonic chord. Listen to this example of the  
 cadential  $i_6^4$  in a minor key.

NO ANSWER REQUIRED

I I V V I V

112

IV I

I

13

$I^6_4$  V

V I IV I

Listen to the following authentic half cadence, humming the bass notes (roots of the chords) as it plays.

(O)

In this exercise, supply the missing bass notes and chord numbers. Listen for the bass notes to remain the same while two of the upper voices move down stepwise.

(O)

NO ANSWER REQUIRED

Handwritten musical notation for exercise 37. It consists of two staves in C major, 2/4 time. The melody in the treble clef has notes G4, A4, B4, C5, B4, A4, G4. The bass line in the bass clef has notes G3, A3, B3, C4, B3, A3, G3. Roman numerals I, I, V, V, I, V are written below the bass line notes.

Handwritten musical notation for exercise 113. It consists of two staves in D major, 2/4 time. The melody in the treble clef has notes D4, E4, F#4. The bass line in the bass clef has notes D3, E3. Roman numerals V, I are written below the bass line notes.

Handwritten musical notation for exercise 113. It consists of two staves in D major, 2/4 time. The melody in the treble clef has notes D4, E4. The bass line in the bass clef has notes D3, E3. Roman numeral I is written below the bass line notes.

Handwritten musical notation for exercise 14. It consists of two staves in B-flat major, 2/4 time. The melody in the treble clef has notes Bb4, C5, D5. The bass line in the bass clef has notes Bb3, C4, D4. Roman numerals I<sub>6/4</sub>, V, I are written below the bass line notes.

Handwritten musical notation for exercise 14. It consists of two staves in B-flat major, 3/4 time. The melody in the treble clef has notes Bb4, C5, D5, E5, D5, C5, Bb4. The bass line in the bass clef has notes Bb3, C4, D4, E4, D4, C4, Bb3. Roman numerals I, V, I, I, IV are written below the bass line notes.



You may have felt a desire to have a I triad played after the half cadence, and this would be a normal reaction. Listen to the half cadence again, and hum the tonic of the key when it has finished playing.

PRESS PLAY

---

In triple time, the cadential  $I_6^4$  may often appear on the second beat. Supply the missing bass notes and chord numbers of this cadence.

NO ANSWER REQUIRED

38

auth. half      perf. auth.

I I V V I V I I V V I

114

V I

V I

15

V I

I IV V I I IV I<sub>6</sub><sub>4</sub> V I

This time you will hear the half cadence in its usual role. It will be followed by another phrase which gives a feeling of finality.

(O)

114

The last few frames of this lesson will not have anything given but the key signature. After the first playing hum the key center and determine whether the exercise is in a major or minor key. On the second playing hum the bass line and write in the final two bass notes and chord numbers. On the third playing hum the soprano line and fill in the final two notes.

You may want a fourth hearing for a final check.

(O)

15

Many times the bass notes for the  $I_6$  and  $V_4$

chords will not appear separately, but will

be joined as in this example. Listen carefully

for this as you supply the notes for the upper

three voices. Only two of the upper voices

will be half notes

39

NO ANSWER REQUIRED

i V i V i V

115

V I

V I

16

I V V I I IV

I V V I I IV

Listen to the authentic half cadence  
in a minor key. Notice that the V chord  
is made major.

(O)

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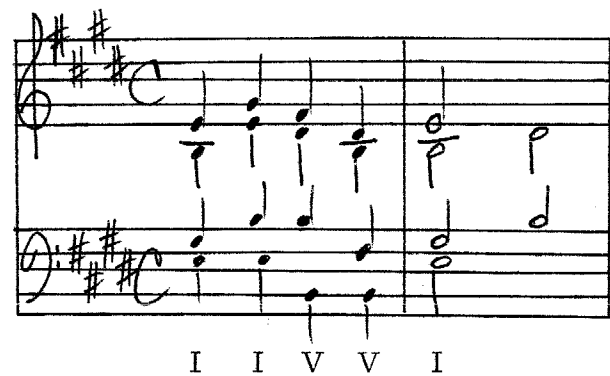
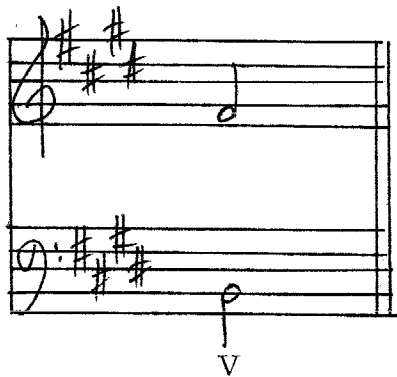
115

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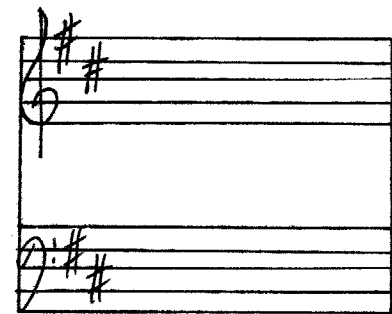
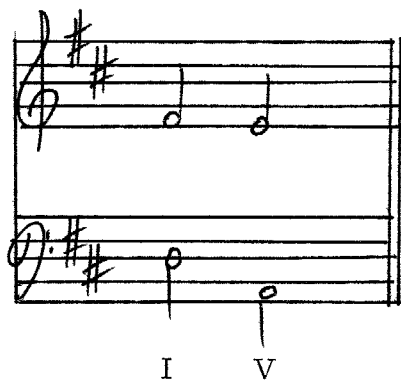
16

Fill in the soprano and bass voices in the  
missing measure. Listen carefully to  
ascertain whether the bass note is repeated  
or held.

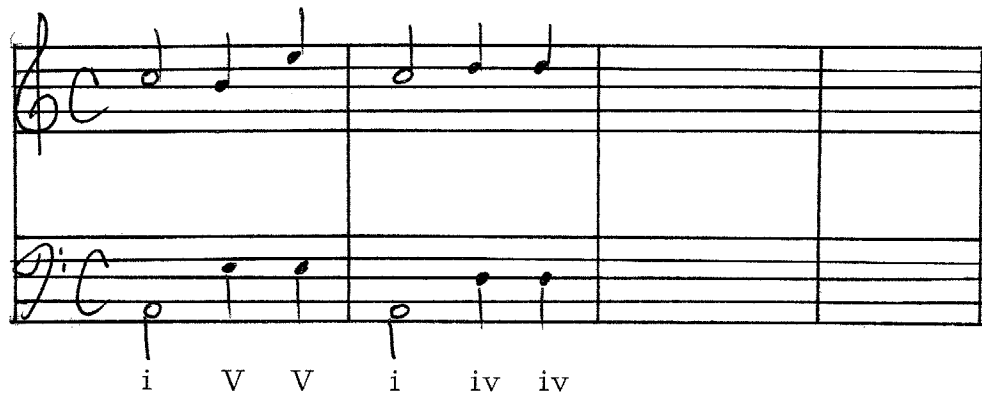
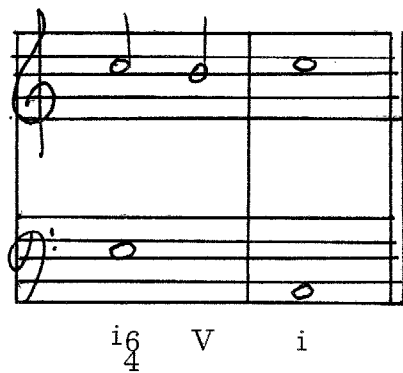
40



116



17



In this authentic half cadence, fill in the final soprano and bass notes. Remember that the final soprano and bass notes must be members of the V chord.

Hum each line before you write.

(O)

---

Fill in the soprano and bass voices and chord numbers in the last two measures.

(O)

41

Handwritten musical notation for the first system of 'The Swan'. The system consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It contains a half note G4, a quarter note F#4, and a quarter note E4. The bottom staff is in bass clef with the same key signature and time signature. It contains a half note G2, a quarter note F#2, and a quarter note E2. A 'V' is written below the bottom staff.

Handwritten musical notation for the first system of 'The Rose Tree'. The music is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody in the top staff consists of quarter notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. The bass line in the bottom staff consists of quarter notes: D3, E3, F3, G3, A3, B-flat3, A3, G3. The system ends with a double bar line.

117

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains two half notes: G4 and A4. The lower staff is in bass clef and contains two half notes: D3 and F2. Below the bass staff, the Roman numerals 'IV' and 'I' are written under the notes D3 and F2 respectively.

A blank musical staff consisting of two staves. The top staff has a treble clef (C-clef) and the bottom staff has a bass clef (F-clef). Both staves are empty, with no notes or other markings.

18

NO ANSWER REQUIRED



Fill in the soprano and bass of this authentic half cadence in minor. Listen to determine whether the final soprano note is a step or a skip from the next-to-last soprano note. (V chords are made major.)

(O)

We will now consider the three principal triads in first inversion. Listen to this example which makes use of  $I_6$ ,  $IV_6$ , and  $V_6$ .

(O)

42

A musical score for a piano accompaniment in G major. The treble clef staff contains two eighth notes: G4 and A4. The bass clef staff contains two half notes: G3 and B2. The key signature has one sharp (F#) and the time signature is 4/4. The notes are labeled 'I' and 'V' below the bass staff, indicating the first and fifth chords of the key.

118

19

NO ANSWER REQUIRED

Fill in the last two soprano and bass notes of this half cadence. Listen carefully to determine whether the soprano moves by leap or step. Hum up the Bb major scale (if you need to) in order to determine the final soprano notes. (O)

---

Since we have thus far studied only the I, IV, and V chords, a bass line correctly written while taking harmonic dictation will benefit greatly. In the C major example you have just heard, an "E" in the bass could only mean a  $I_6$ , an "A" could only be a  $IV_6$ , and "B" a  $V_6$ . Listen again, humming the bass line as you listen.

43

I V

I I V I

119

I IV

20

NO ANSWER REQUIRED

chord  
possibility:

I none I<sub>6</sub> IV V or I<sub>6</sub> 4 IV<sub>6</sub> V<sub>6</sub>

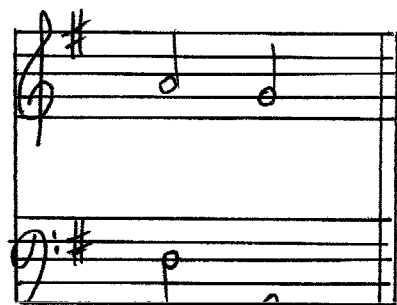
In this half cadence fill in the last two soprano and bass notes. Listen to determine whether or not one of the soprano notes is the tonic of the key.

(O)

---

The chord possibilities from these bass notes in C major are quite limited. Notice that the 5th degree of the scale in the bass is the only degree which has more than one chord possibility (if we consider only the chords studied thus far).

44

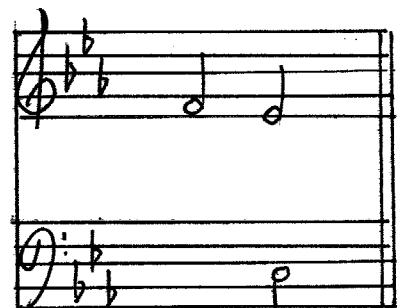


V I  
perfect authentic

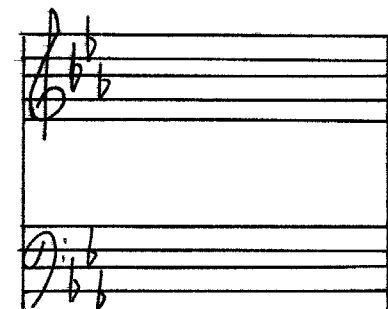


I V I I

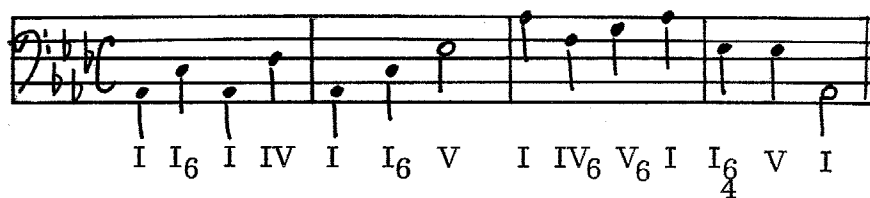
120



iv i



21



I I<sub>6</sub> I IV I I<sub>6</sub> V I IV<sub>6</sub> V<sub>6</sub> I I<sub>6</sub> V I



I<sub>6</sub><sub>4</sub>

## PRACTICE FRAMES

Now see if you can determine which of the following cadences are authentic half, perfect authentic, or imperfect authentic. Fill in the blanks and the final two soprano and bass notes. Listen as often as you need to, and try to be sure of your answer. When you have answered one, override (O) to the next. In this one, listen to determine whether or not the final soprano note is the tonic.  
(O)

---

120

---

21

With these limitations in mind, supply chord numbers for these given bass notes in Ab major. The  $I_6$  will be used only once. The  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$  place for its use is indicated.

45

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains two half notes: B-flat and A-flat. The bottom staff is in bass clef with the same key signature. It contains two half notes: G-flat and F-flat. The time signature is 4/4, indicated by a '4' over the first staff and a '4' under the first staff.

	I	V
authentic		half

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff on top and a bass staff on the bottom. Both staves are in the key of B-flat major (three flats: B-flat, E-flat, A-flat) and in common time (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of two measures. The first measure contains four eighth notes in the treble staff (G4, A4, B-flat4, C5) and two eighth notes in the bass staff (F3, G2). The second measure contains four eighth notes in the treble staff (C5, B-flat4, A4, G4) and two eighth notes in the bass staff (A2, B-flat2). The score is written in a simple, clear hand.

 $\bar{I} \quad \bar{I} \quad V \quad V$ 

121

I V

22

NO ANSWER REQUIRED



Listen to determine whether or not this  
cadence sounds final.

(O)

---

121

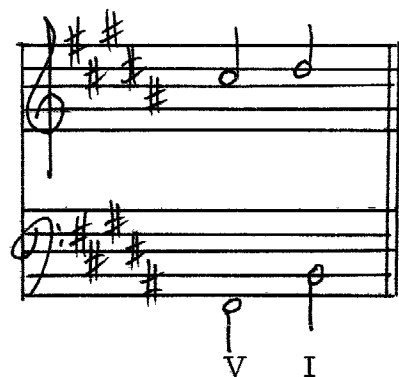
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22

Now that you have indicated the chords and  
their inversions, listen to a playing which  
makes use of these progressions.

(O)

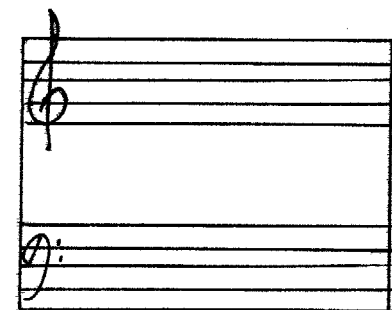
46



imperfect      authentic

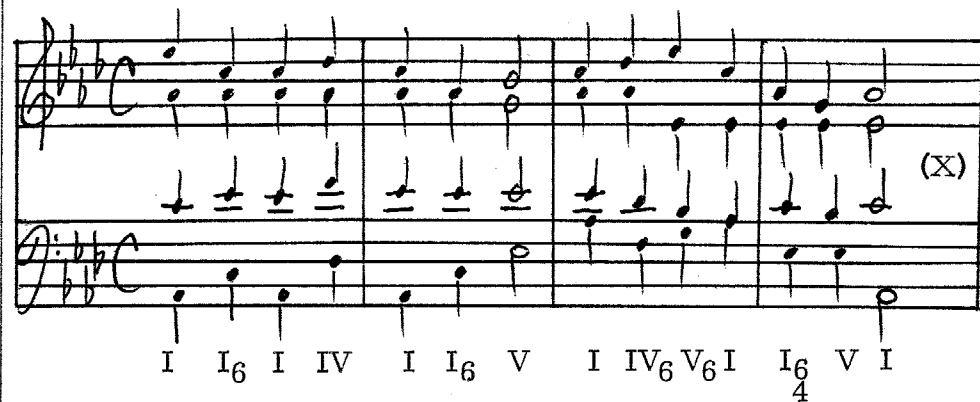


122



23

NO ANSWER REQUIRED



Listen to determine whether the final soprano note proceeds down to the tonic or up to the 3rd of the chord.

(O)

As you listen this time, hum the bass notes. You will notice that the bass notes for those chords in first inversion have a different "feel". They lack the solidity of bass notes which are the roots of chords.



I V  
authentic half

47

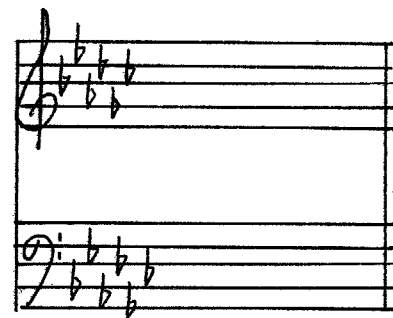


I I I I V



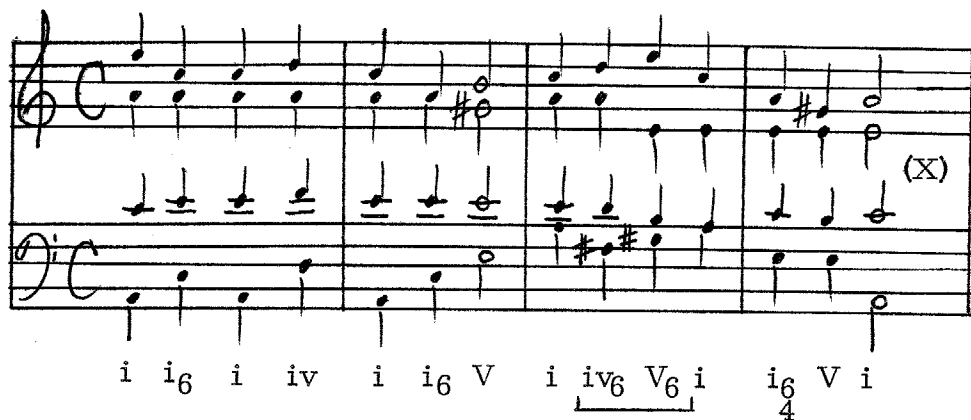
IV I

123



24

NO ANSWER REQUIRED



Listen to the same progression in a minor key. The  $IV_6$  and  $V_6$  are both major because melodic minor is used, and the 6th and 7th scale steps in the bass are ascending to the tonic.

NO ANSWER REQUIRED

1

25

1

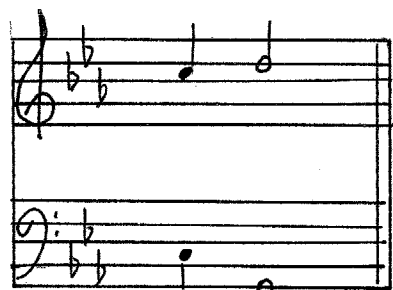
LESSON II (for use with tape II)

As in part-writing, the harmonic progression used in the cadence may also be used in extended exercises. Notice the different cadences which have been put together to form this exercise. (Cadence names are abbreviated)

25

Look at the given bass line and chord numbers as you listen to this exercise. Indicate any first inversion you hear by placing a "6" to the right of the chord number. Indicate a second inversion by placing a "6" to the right

49



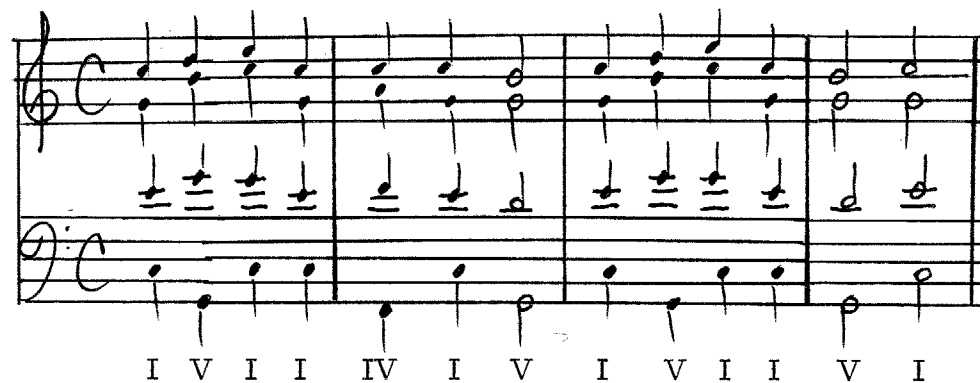
i V  
authentic half



i V i V

2

NO ANSWER REQUIRED

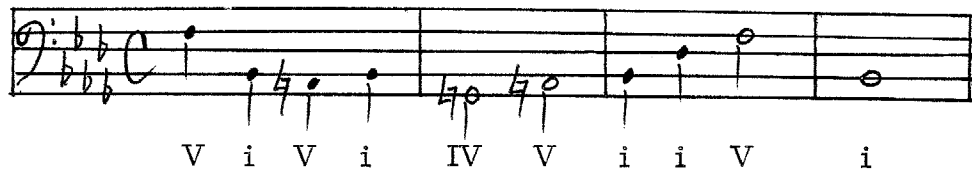


I V I I IV I V I V I I V I

26



V i V<sub>6</sub> i IV<sub>6</sub> V<sub>6</sub> i i<sub>6</sub> V i



V i V i IV V i i V i



---

2

Listen to the exercise twice. After the first hearing hum the tonic. During the second hearing sing the bass notes with chord numbers as shown.

PRESS PLAY

---

26

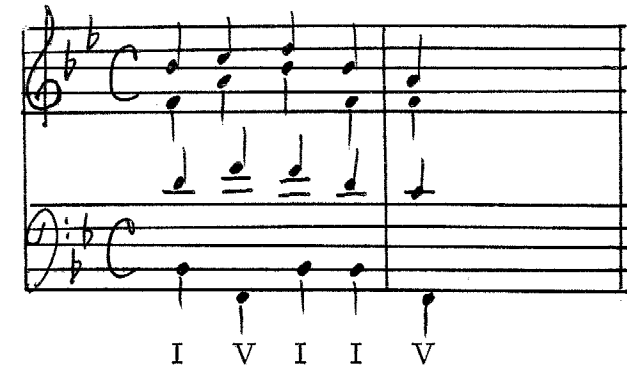
Same as before. Indicate any inversions.

(O)

50



perfect authentic



3



27

I V<sub>6</sub> I I<sub>6</sub> V I V<sub>6</sub> I IV I<sub>6</sub><sub>4</sub> V I

I V I I V I V I IV I V I

## 3

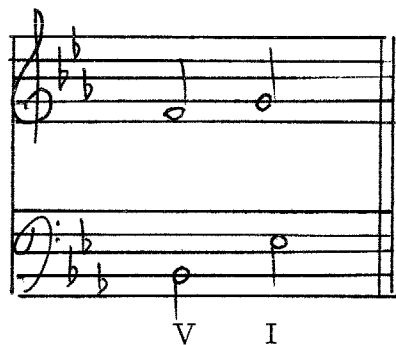
In extended harmonic dictation it is important to get the bass notes (which for this lesson will be the roots of the chords). On the first hearing of this exercise, hum the bass notes. During the second hearing write the chord numbers below the notes as you sing them. (O)

---

## 27

Continue to indicate inversions. This time only the chord numbers will be given. Listen as many times as necessary before making your response. (You may want to hum the bass line as you listen.)

51



imperfect authentic

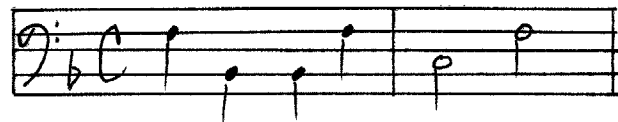


I V I I

4



I IV IV I V I



28

I I I<sub>6</sub> IV V V<sub>6</sub> I I IV<sub>6</sub> V I V V I

I I I IV V V I I IV V I V V I

Same as before. Sing the bass notes with chord numbers, writing them below each note as you sing.

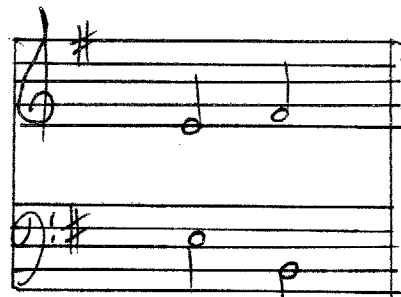
(O)

---

Same as before. Indicate any inversions.

(O)

52

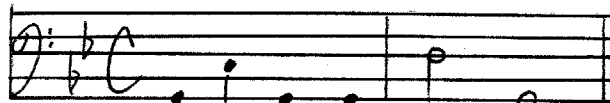


i V  
authentic half



i V V V

5



i iv i i V i



29

i i<sub>6</sub> iv i i V<sub>6</sub> i iv i<sub>6</sub><sub>4</sub> V i

i i iv i i V i iv i V i

Same as before. Remember that in a minor key the iv chord is usually minor and the V chord major.

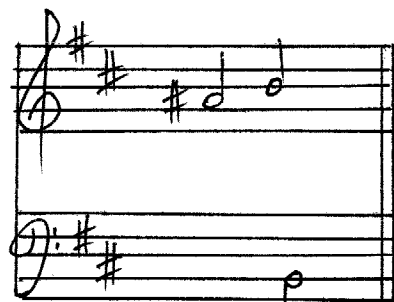
(O)

---

Same as before.

(O)

53



perfect authentic

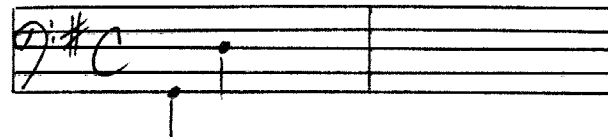


i V i i

6



I V V I IV I



30

I I<sub>6</sub> IV I IV<sub>6</sub> V<sub>6</sub> I IV I<sub>6</sub> V I

I      IV I           I IV      V I



This is the last of this series of practice frames. If you missed several of them you may want to listen to them again while you view the correct notation on your sheet.

(O)

---

6

Now try writing all the chord numbers when only the first two bass notes are given. If you have trouble distinguishing between the IV and V chord, remember that the tonic of the key "fits" the IV chord but not the V chord. You may want to think quickly up or down the scale to help your decisions.

(O)

---

30

The next three frames will have blanks for each chord in inversion. Each blank is to be filled in with the correct chord number and inversion number (6 or  $\underset{4}{6}$ ). Sing the roots of the chords as you listen to help you ascertain which chords are in inversion.

NO ANSWER REQUIRED

Handwritten musical notation for a two-staff exercise. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes notes and rests on both staves. Roman numerals are written below the bottom staff: I, I, V, I, IV, I. An (X) is written next to the final note on the top staff.

Handwritten musical notation for a single-staff exercise. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes notes and rests on the staff. Roman numerals are written below the staff: I, IV, I, V, I, V.

Handwritten musical notation for a single-staff exercise. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes notes and rests on the staff.

i V<sub>6</sub> i i<sub>6</sub> V i V i iv<sub>6</sub> i i i<sub>6</sub><sub>4</sub> V I i \_\_\_ i \_\_\_ V i V i \_\_\_ i i \_\_\_ V I

Listen to this musical phrase, humming the bass line (roots of the chords) as you listen. Notice that the last two bass notes sound like 4 down to 1, or FA down to DO.

(O)

---

Same as before. Listen as often as necessary.

(O)

---

Same as before. Fill in the blank with the chord number and inversion number.

(O)

55

NO ANSWER REQUIRED

I I V I IV I (X)

8

I I IV I V I

I I IV I V I

32

I V I<sub>6</sub> IV V I I IV<sub>6</sub> V<sub>6</sub> I

I V        IV V I I               I

A cadence of this sound (roots of chords 4 to 1) is identified as plagal. Listen again to be sure of the sound.

PRESS PLAY

---

8

Same as before.

(O)

---

32

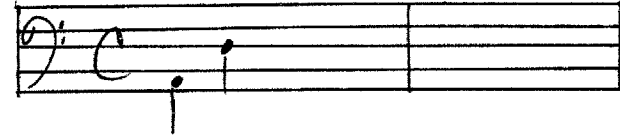
Same as before.

(O)

4 to 1

A plagal cadence is one in which the  
roots of the chords are \_\_\_\_\_ to \_\_\_\_\_.  
(numbers)

9



33

I I I IV V I V I

Fill in the blanks.

---

9

Same as before.

(O)

---

33

The next three frames will consist of I, IV, and V chords ( and their inversions ) played quite slowly. Write only the chord numbers. Do not try to indicate inversions. Before you begin, sing a I-IV-V-I and i-iv-V-i progression

57

plagal

A cadence which ends with the roots  
of the chords 4 to 1 (FA to DO) is  
said to be a \_\_\_\_\_ cadence.

10

I I V I IV I

34

I V I IV V I I V I



Fill in the blank.

---

10

Now try writing chord numbers when no bass notes are given. After the first hearing hum the tonic of the key. Try to write the chord numbers (as you sing) with only one or two more hearings. When you have completed one frame, override to the next. (O)

---

34

Same as before. Write chord numbers but do not indicate inversions.

(O)

58

NO ANSWER REQUIRED

Handwritten musical notation for a 6-measure piece. The key signature changes from B-flat major (two flats) to C major (no flats) in the second measure, and back to B-flat major (two flats) in the fifth measure. The notation includes a treble staff and a bass staff. The bass staff has Roman numerals written below it: I, I, V, I, IV, I. The final measure of the piece is marked with an (X).

11

I V I IV I V

35

i i iv i V i V V I

As you listen this time, notice that the last two soprano notes are the tonic of the key (Ab major). It was not possible to have the last two soprano notes on the tonic of the key in an authentic cadence.

PRESS PLAY

---

Same as before.

(O)

59

NO ANSWER REQUIRED

Handwritten musical notation for exercise 59. The notation is in G major (one sharp) and common time. The top staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2. A circled 'X' is placed next to the final notes of both staves. Below the bottom staff, the Roman numerals I, V, I, I, IV, I are written, corresponding to the notes G, F, E, D, C, B.

12

i V i i V i

36

Handwritten musical notation for exercise 36. The notation is in G major (one sharp) and common time. The top staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2. Below the bottom staff, the Roman numerals I, V, V<sub>6</sub>, I, V, I, IV<sub>6</sub>, I<sub>6</sub>/<sub>4</sub>, V, I are written, corresponding to the notes G, F, E, D, C, B, A, G, F, E.

Empty handwritten musical notation for exercise 36. The notation is in G major (one sharp) and common time, with no notes or Roman numerals.

You have probably noticed that the plagal cadence is the familiar amen cadence often sung at the close of a hymn. After the first hearing of this plagal cadence, hum the key note (G). On the second playing hum the keynote as the last two chords are played.

(O)

### PRACTICE FRAMES

These last frames are for practice. Nothing except the key signature will be given. After the first hearing sing the tonic. During the second hearing try to write the chord numbers as you sing their roots. During the third hearing try to write the soprano line, and during the fourth hearing the bass line. Then indicate inversions with 6 or 6<sub>4</sub>, and check to see that the bass notes agree.<sup>4</sup> You may need other hearings. When you finish one, override to

60

NO ANSWER REQUIRED

I V I I IV I

13

I IV IV I V I

37

i i i<sub>6</sub> iv V i<sub>6</sub> i i<sub>6</sub>/<sub>4</sub> V i

If you are unsure whether a cadence is plagal or authentic, you may check it by trying to hum the tonic of the key while the last two chords are played. If the keynote fits both chords, the cadence is plagal. Try this method on this cadence. (O)

---

Listen carefully to determine which degree of the scale is the soprano's beginning note.

While you may listen as often as necessary, remember that the test at the end of the semester will consist of only five hearings. Try to eliminate excessive hearings as you proceed.

61

NO ANSWER REQUIRED

I I V I IV I

14

i V i iv i V i

38

I V<sub>6</sub> I I<sub>6</sub> I V I IV<sub>6</sub> V<sub>6</sub> V I



If you are not sure of this method, you may of course hum up (or down) the scale quickly on the next-to-last chord to determine if the 4th or 5th degree of the scale is the root of the chord. Try this method on this cadence.

(O)

---

NO ANSWER REQUIRED

15

I V I I IV I V I I IV I V I

39

V I V<sub>6</sub> I I<sub>6</sub> I IV I IV I<sub>6</sub> V I

62  
Plagal cadences are also designated as being perfect or imperfect. Since the roots of the chords continue to be the bass notes, the soprano notes will determine whether the plagal cadence is perfect or imperfect. If the soprano ends on the tonic the cadence is perfect. If it ends on the 3rd or 5th of the chord, the plagal cadence is imperfect.

---

15

Try writing the chord numbers for these longer exercises. See if you can begin to decrease the number of hearings needed.

(O)

---

39

Each exercise begins with a full measure.

(O)

63

imperfect plagal

I V I I IV I

imp. plagal \_\_\_\_\_ per. plagal \_\_\_\_\_

16

I I V I I IV I V V I IV I

40

i IV<sub>6</sub> V<sub>6</sub> i i<sub>6</sub> iv iv i

Listen to the following plagal cadence. If the soprano note ends on the tonic of the key, check the cadence as perfect plagal. If it ends on a note other than the tonic, check it as imperfect plagal.

(O)

---

perfect plagal

I V I I IV I

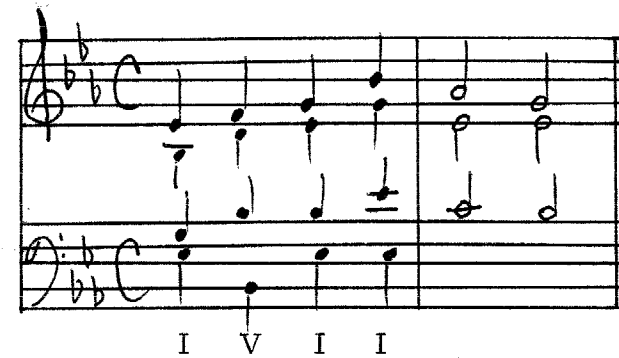
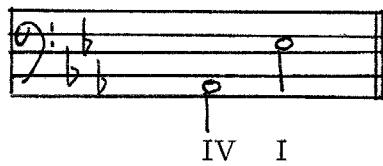
imp. plagal \_\_\_ per. plagal \_\_\_

i i iv i i V i i iv i V I

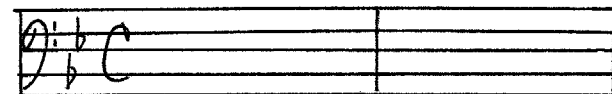
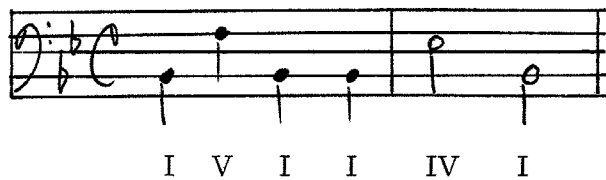
I I IV<sub>6</sub> V<sub>6</sub> I V I<sub>6</sub> IV I<sub>6</sub>/<sub>4</sub> V I

Same as before. Check as perfect plagal  
or imperfect plagal.

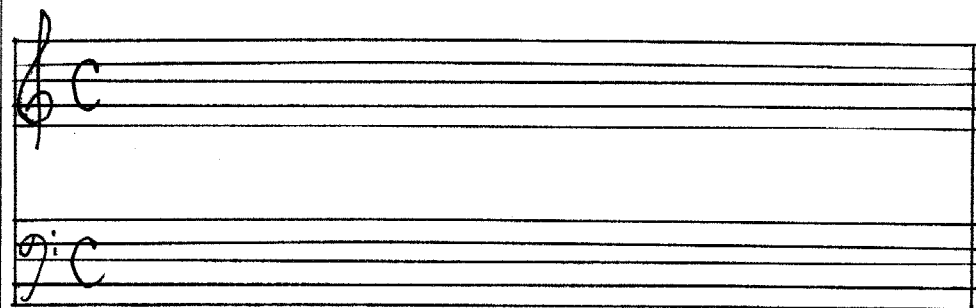
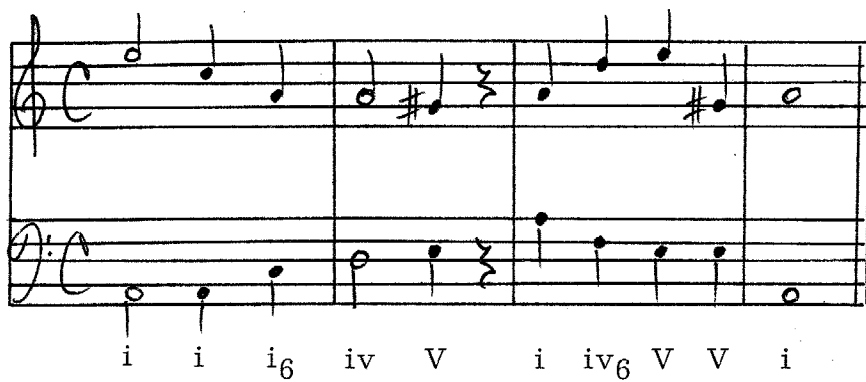
65



18



42





Hum the bass line as you listen to this plagal cadence, then fill in the last two bass notes. (Always fill in chord numbers when they are not given.)

(O)

---

18

Now a key signature will be given. After the first hearing sing the tonic, and determine whether the exercise is in major or minor. On the next hearing, try to write the chord numbers below the staff. Since the roots are in the bass you should be able to fill in the bass notes (using only quarter and half notes). Listen again for a check if you need to. The first measure will always be a complete one.

(O)

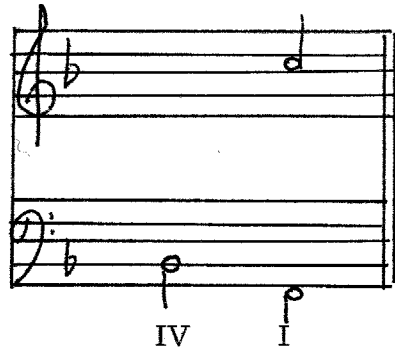
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42

Now supply your own bar lines.

(O)

66



imperfect

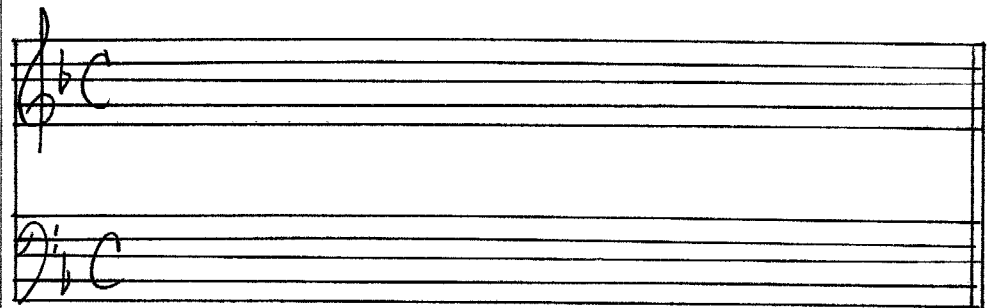
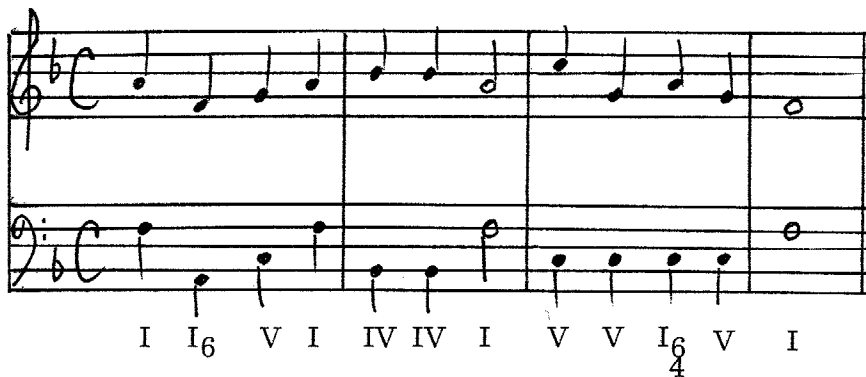


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

19



43



After the first playing, fill in the missing bass notes, then on the second playing hum the soprano line and fill in the last soprano note. Listen carefully to determine whether the final soprano note ascends or descends.

Check whether perfect or imperfect. (O)

---

19

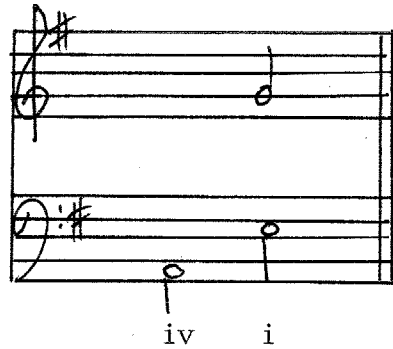
Same as before. Write in the chord numbers and bass notes.

(O)

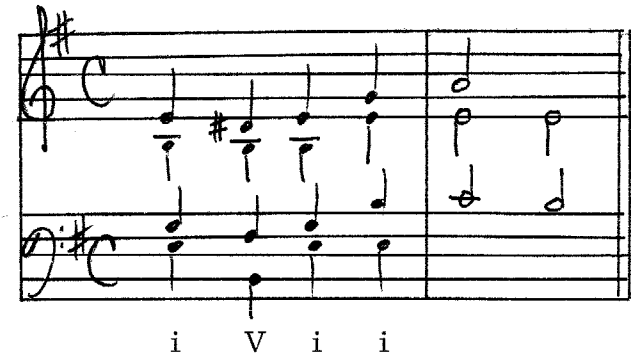
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43

67



imperfect

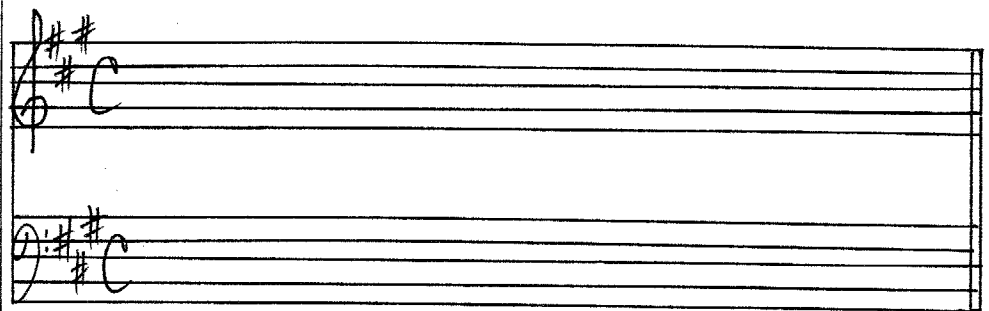
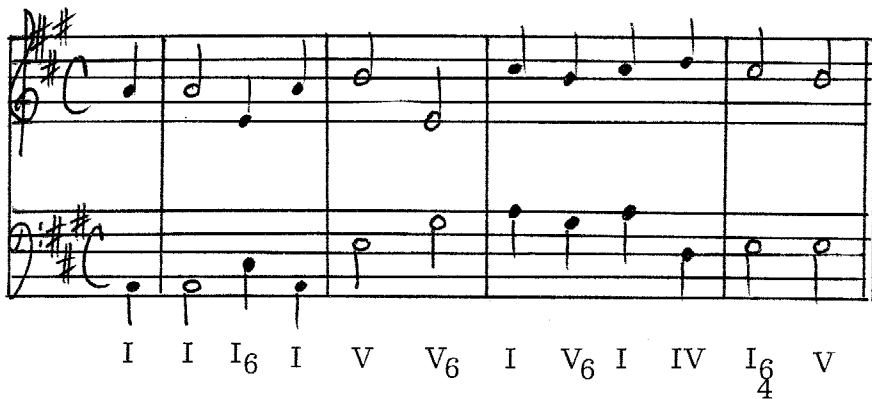


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

20



44



Same as before. Notice that in a minor key  
the iv chord is minor.

(O)

---

20

Same as before.

(O)

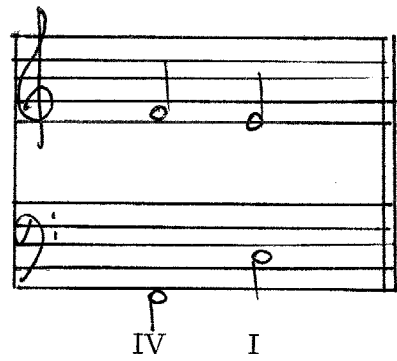
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44

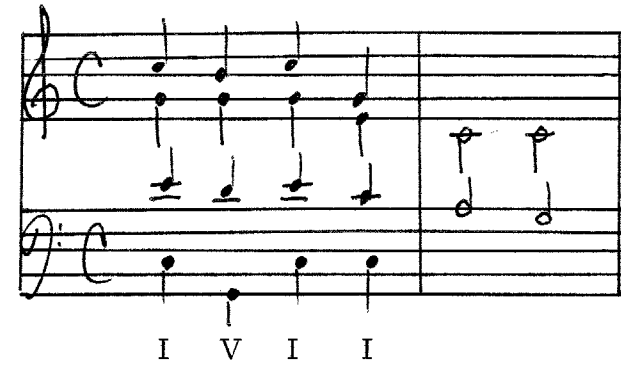
This one has a quarter note pick-up.

(O)

68

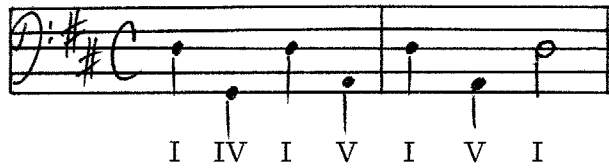


imperfect

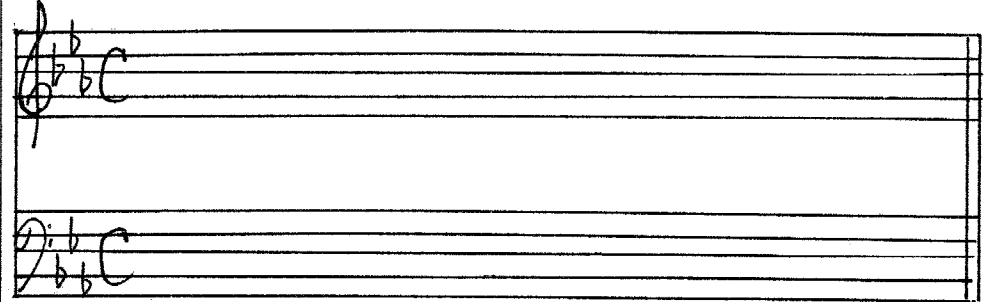


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

21



45



## PRACTICE FRAMES

The next few frames are for practice, and involve only plagal cadences. After the first hearing fill in the bass notes. Try to fill in the soprano notes after only one or two more hearings. Check whether perfect or imperfect. When you have finished one, override to the next.

(O)

---

21

Same as before.

(O)

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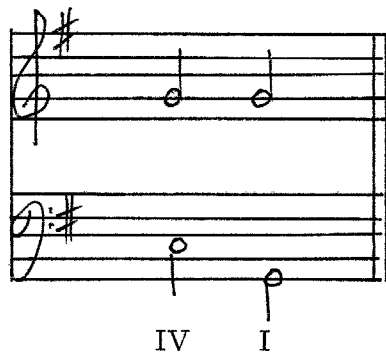
45

Listen for a new rhythm.

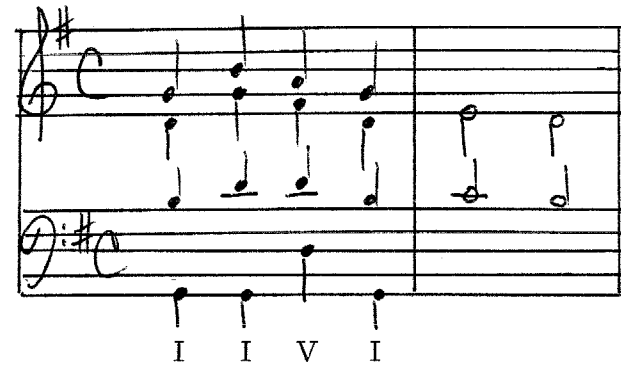
The same tempo will continue to be used.

(O)

69

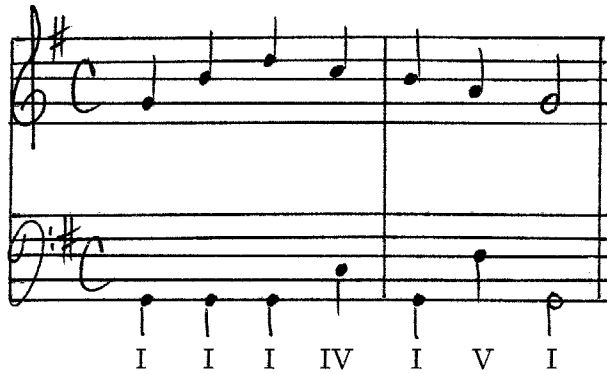


perfect

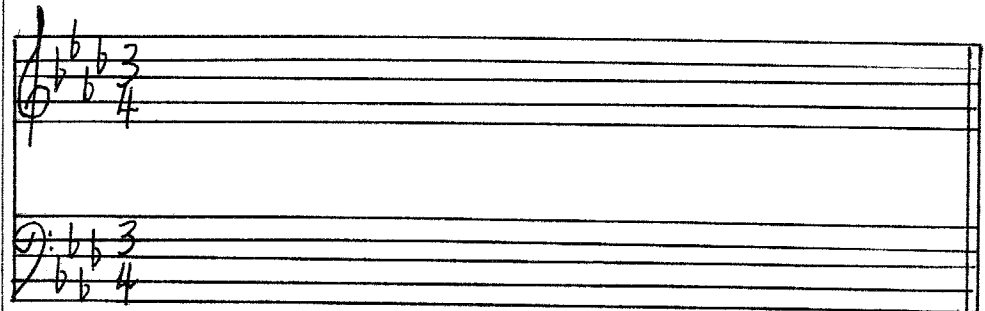
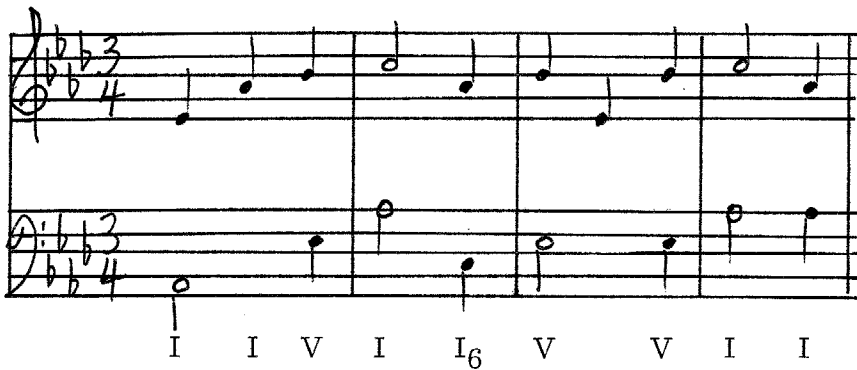


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

22



46





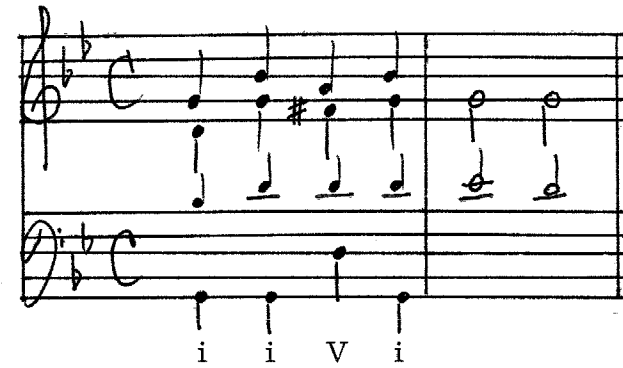
In order to add the soprano part to what you have been doing, one or two more hearings may be necessary. When you have written the chord numbers and bass notes, hum the soprano line and write the soprano notes as the exercise is played. Any skips will conform to what you have learned in sightsinging and melodic dictation. You may find it easier to locate the tonic when the harmony is provided. (O)

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70



imperfect

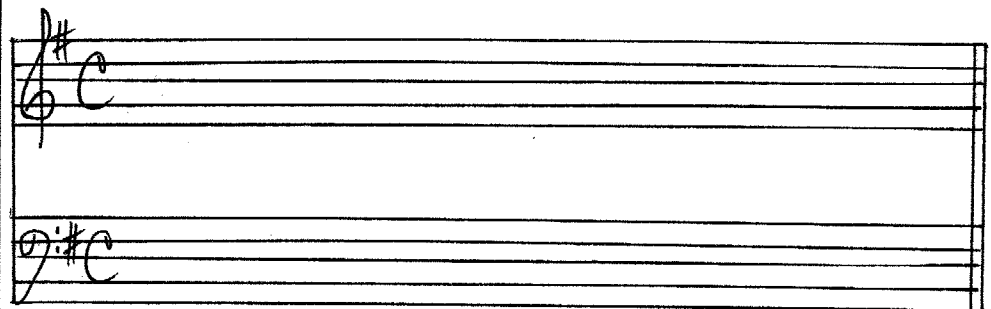
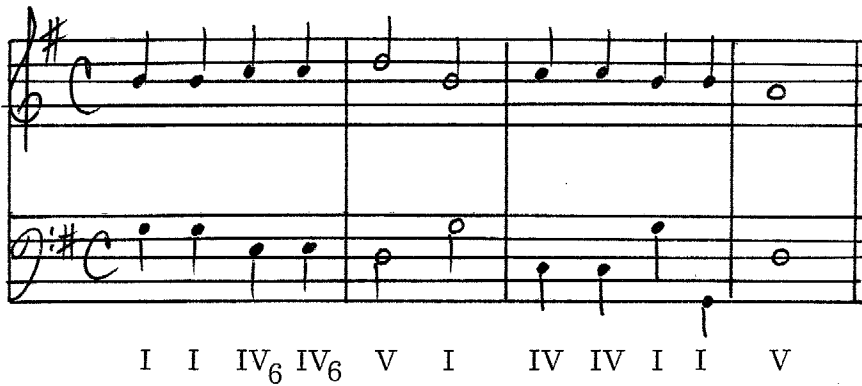


perfect \_\_\_\_ imperfect \_\_\_\_

23

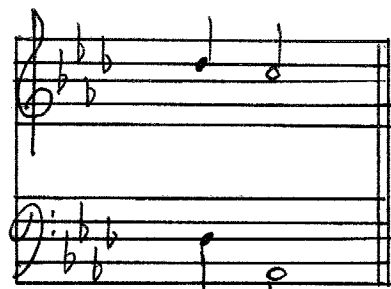


47



Same as before. Write chord numbers,  
bass and soprano notes.

(O)



IV I

imperfect

71



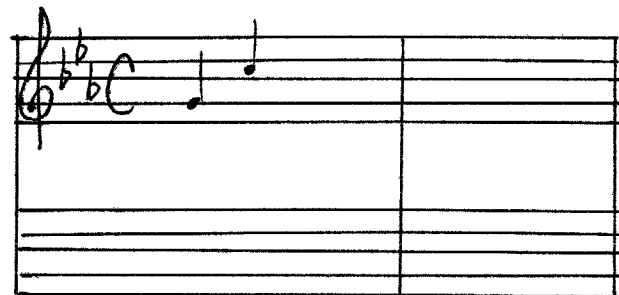
I I V I

perfect \_\_\_\_\_ imperfect \_\_\_\_\_

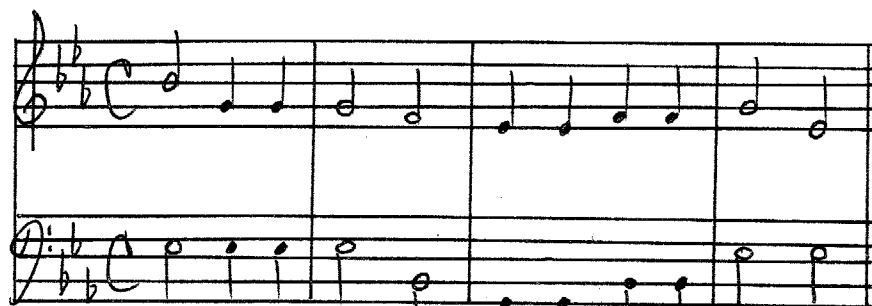


i i iv i V V i

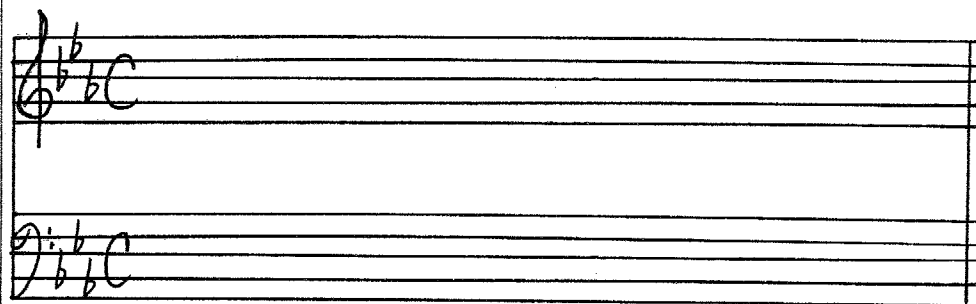
24



48



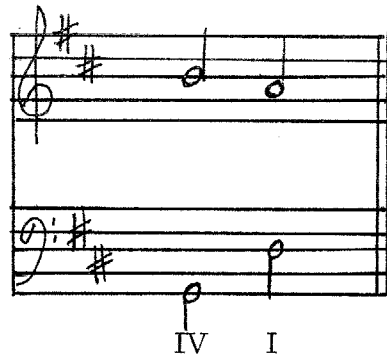
I I I I V I<sub>6</sub> I<sub>6</sub> V V I I



Watch for an accidental needed in the  
melody.

(O)

72



imperfect

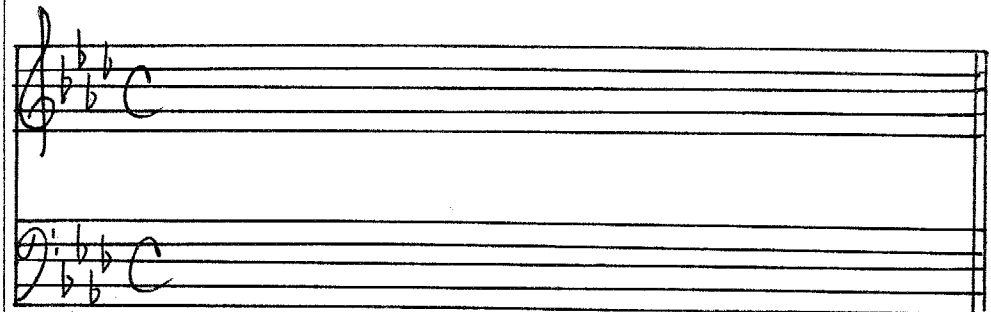
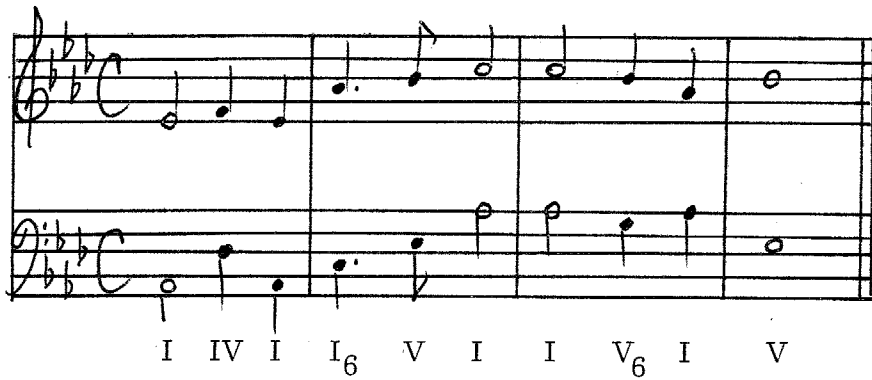


perfect \_\_\_\_\_ imperfect \_\_\_\_\_

25



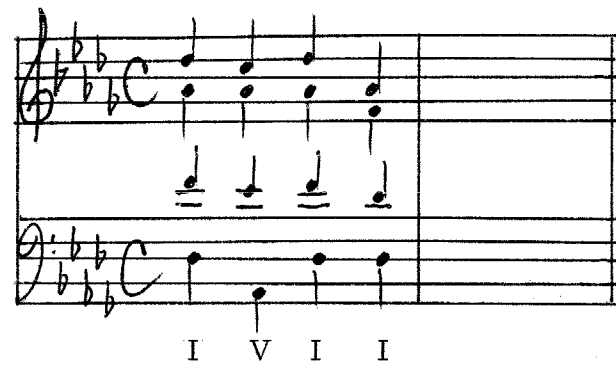
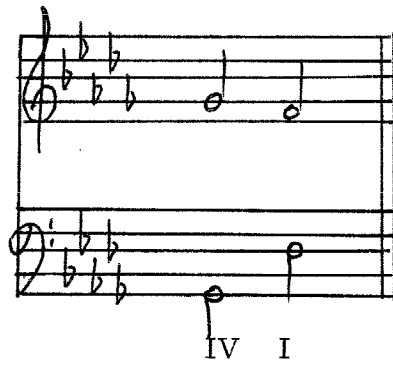
49



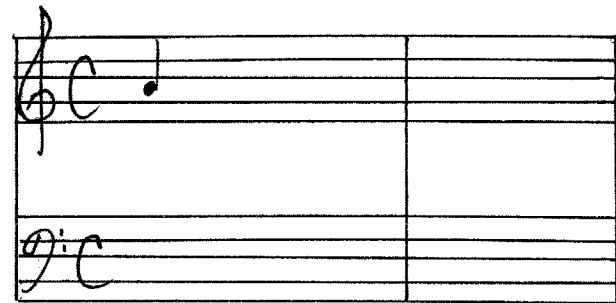
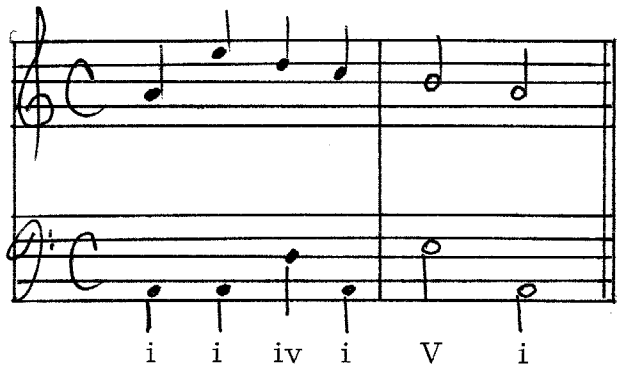
Same as before.

(O)

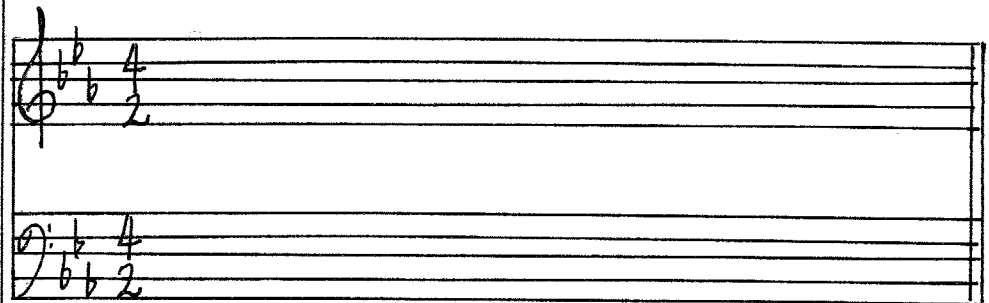
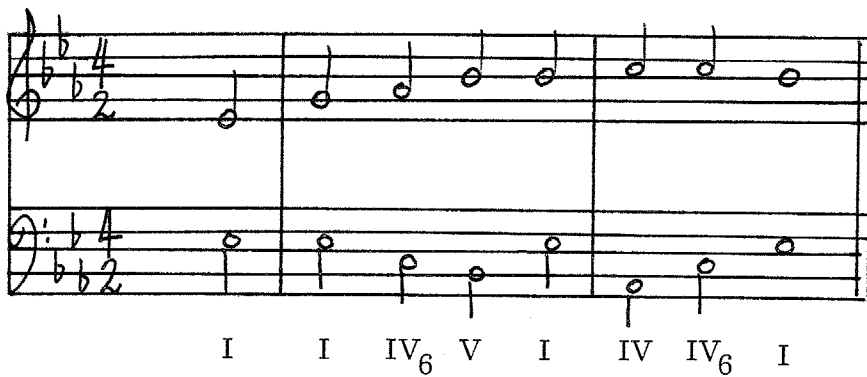
73



26



50





Now see if you can get the bass and soprano notes without a given alto or tenor. You do not need to answer perfect or imperfect.

(O)

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Same as before.

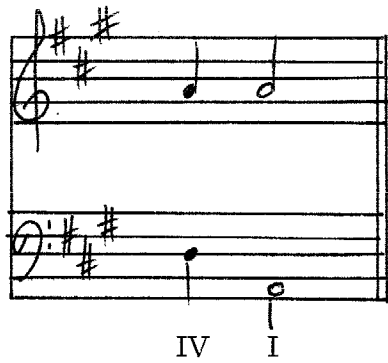
(O)

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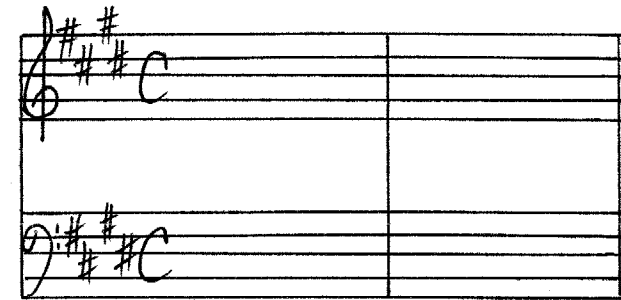
This short example begins with a half note pick-up. The tempo of the half note will be equal to that of the quarter note in previous frames.

(O)

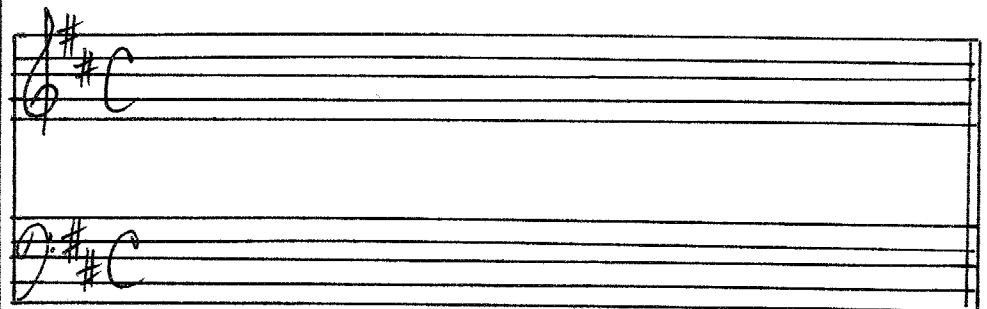
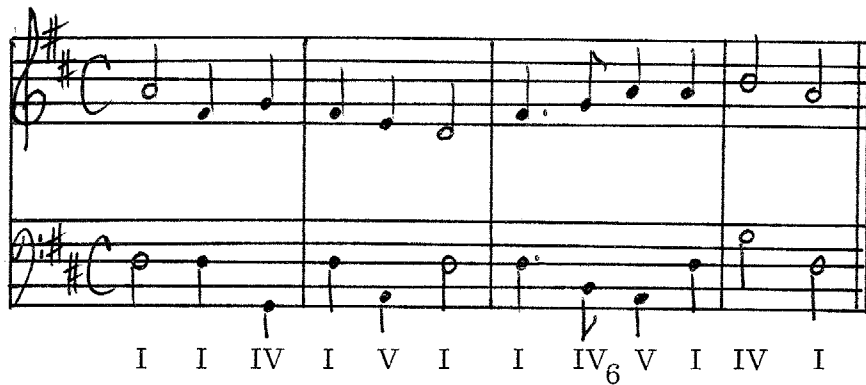
74



27



51



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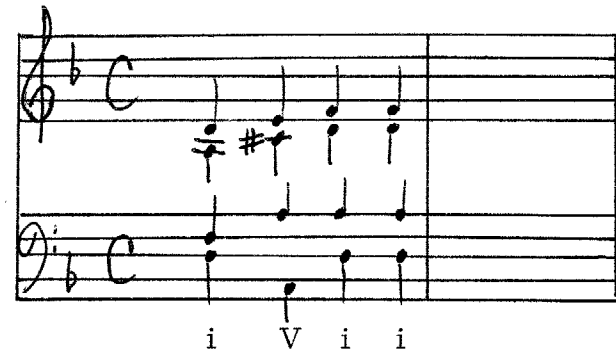
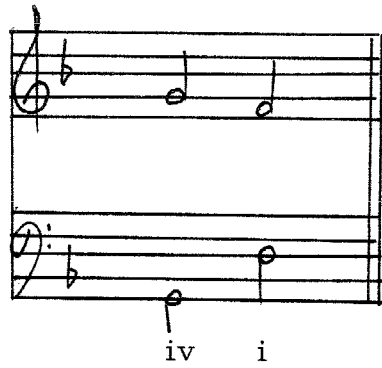
PRACTICE FRAMES

27

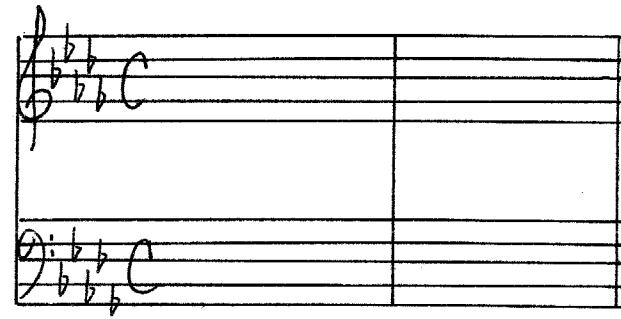
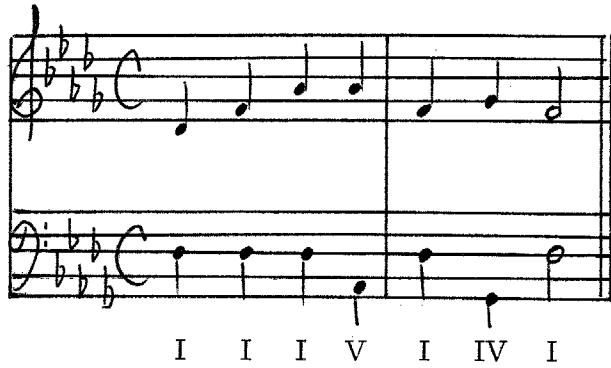
The next few frames are for practice. Only the progressions I-V (i-V), I-IV (i-iv), V-I (V-i) and IV-I (iv-i) will be used. Any chord may of course follow itself. Write chord numbers, bass notes, and soprano notes. See if you can learn to accomplish this in four (or less) hearings. Only quarter notes and half notes will be used. The first measure will always be complete. When you have completed one frame, override to the next.

(O)

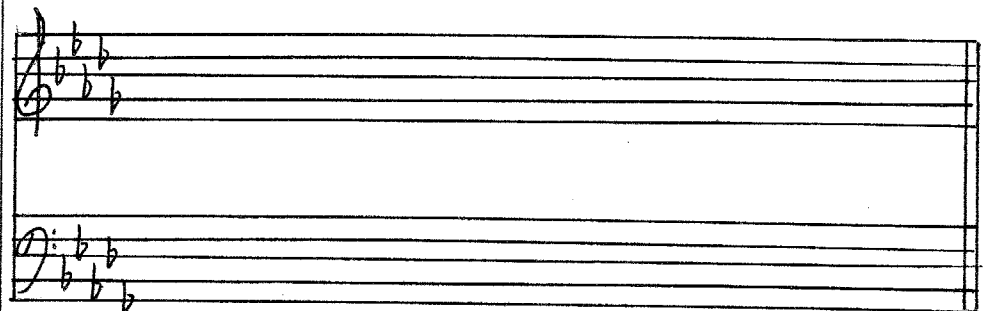
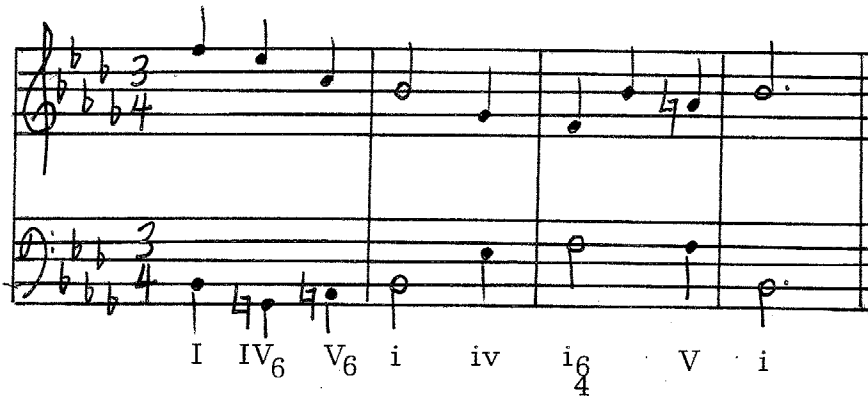
75



28



52

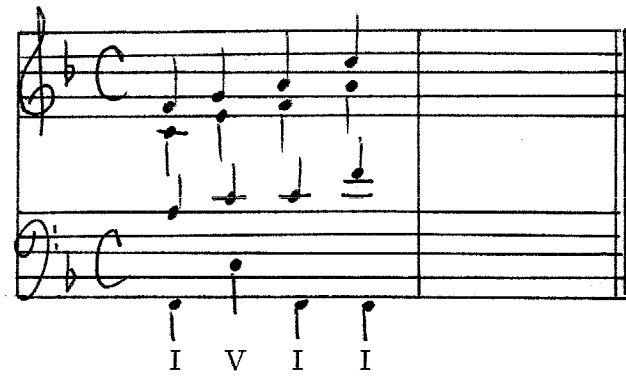
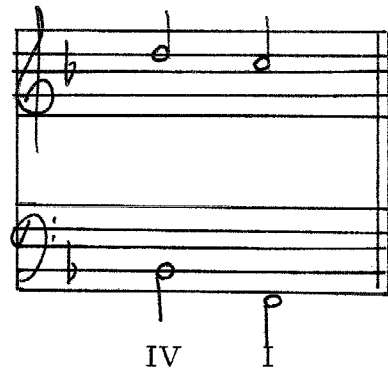


Be sure that the soprano note that you  
write is a member of the chord that  
you write.

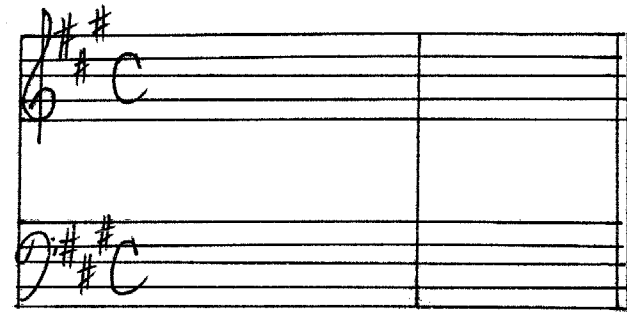
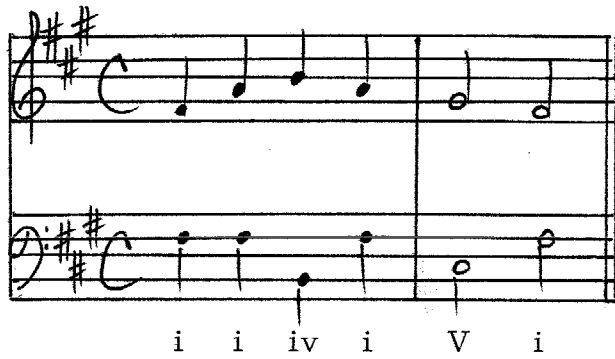
(O)

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76



29



53

