

Question Map

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Answer Key

1

2 (i) (ii)
 (iii) (iv)

3 CD 1 58

CD 1 59

4 CD 1 60 d 61 m 62 M

5

6

7 CD 1 63 M7 64 m7 65 m2 66 M2 67 T

8 (i) (ii)


A diminished D diminished

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incorrect chord shown



5 


6 (i)  (ii)  (iii) 
 (iv)  (v) 

7 CD 1 27M2 28T 29m7

8 Trumpet

CD 1 30  *sf*
 CD 1 31  *subito p*
 CD 1 32  *fp*

all down a tone in F major

9 

10 

- 11 (a) *subito piano*
 (b) *sf* or *sfz*
 (c) An accent (*forte*) followed immediately by a *piano* dynamic level

12 CD 1 33 HM 34 MM 35 MM

13 
 iv i

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All melodies to be transposed down a tone. The dynamic markings are to remain in place.

(b) A soprano connection not encountered before: $\hat{2}$ to $\hat{1}$. An attempt to keep the common tone in the tenor leads to an empty I chord. (The alto may not leap down to \flat , as this would cross below the tenor)

Musical notation for example (b) showing a soprano line moving from $\hat{2}$ to $\hat{1}$. The tenor line has a common tone (CT) between the two chords. The bass line shows chords V and I.

(c) When the $\hat{2} - \hat{1}$ soprano is harmonised correctly all three upper voices move in similar motion -- in the same direction, but not all by the same interval. The tenor drops from $\hat{5}$ to $\hat{3}$ and provides the third that was missing from the tonic chord in the previous example. The alto drops from $\hat{7}$, the leading tone, down to $\hat{5}$, the fifth of the tonic chord. While it may seem that $\hat{7}$ should 'lead' to the tonic pitch in the alto, it is perfectly correct not to do so in an inner voice. The inner voices are not heard as prominently as the outer voices, and in this case it is more important to complete the tonic chord.

Musical notation for example (c) showing a soprano line moving from $\hat{2}$ to $\hat{1}$, tenor from $\hat{5}$ to $\hat{3}$, and alto from $\hat{7}$ to $\hat{5}$. The bass line shows chords V and I.

(d) This example happens to be shown in open structure, but that is of no consequence to the voice leading. Another soprano line that has not been used to this point is $\hat{5}$ to $\hat{3}$. Note that the $\hat{7} - \hat{5}$ and $\hat{2} - \hat{1}$ motions are in the alto and tenor, respectively.

Musical notation for example (d) showing a soprano line moving from $\hat{5}$ to $\hat{3}$, tenor from $\hat{7}$ to $\hat{5}$, and alto from $\hat{2}$ to $\hat{1}$. The bass line shows chords V and I.

(e) The $\hat{7} - \hat{5}$ soprano with V - I harmony is not given as a possibility here, because the leading tone & in an outer voice usually does lead to the tonic pitch. The harmony is now moving away from the tonic, to the dominant. These two examples are just the reverse of (c) and (d). The voice-leading connections are the same.

(f) The voice-leading connections are the same.

Musical notation for example (e) showing a soprano line moving from $\hat{1}$ to $\hat{2}$, tenor from $\hat{5}$ to $\hat{3}$, and alto from $\hat{7}$ to $\hat{5}$. The bass line shows chords I and V.

Musical notation for example (f) showing a soprano line moving from $\hat{3}$ to $\hat{5}$, tenor from $\hat{7}$ to $\hat{5}$, and alto from $\hat{2}$ to $\hat{1}$. The bass line shows chords I and V.



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BOOK A.

Correct (f) so that parallel approach to an octave is avoided.

LESSON 9

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Book A Lesson 9 page 36

Review

Pitches, scales and keys

E major

- Key signature, scale, and scale degrees.

Triads and intervals

Triads in E major

- I, ii, IV, and V.

Aural

Interval recognition

- Aural recognition of seconds, sevenths, and tritones.

New Concepts

Triads and intervals

Diminished triads

Concept

- The diminished triad has a minor third and a diminished fifth above its root.
- Composers have avoided using the diminished triad in the $\frac{5}{3}$ (root) position because of its thin and harsh sound. It is used much more in the $\frac{3}{2}$ (first inversion) position.
- The leading tone triad (vii°) in both major and minor keys and the supertonic triad (ii°) in minor keys are diminished triads.

In practice

In the major scale, there are major thirds above $\hat{1}$, $\hat{4}$, and $\hat{5}$, resulting in major I, IV, and V triads. Above each of the other four tones in the scale, there is a minor third. Above three of those four tones there is also a perfect fifth, resulting in three minor triads in a major key (ii , iii , and vi). The ii chord has been studied in previous lessons.

There is one fifth within the major scale that is not perfect: the interval between $\hat{7}$ and $\hat{4}$. The intervals that form a triad above $\hat{7}$, then, are a minor third and a diminished fifth. Such a triad is called a diminished triad; an example is B – D – F, the vii° chord in the key of C major (also called the leading tone triad).

The same diminished triad, B – D – F, occurs on the supertonic in A minor. In a minor scale that uses the minor form of $\hat{6}$, the diminished fifth occurs between $\hat{2}$ and $\hat{6}$. Therefore, in the harmonic minor scale and in the descending melodic minor scale, the triad built on the supertonic (ii°) is diminished.

When $\hat{7}$ of the minor scale is raised in order to create a leading tone (as in the harmonic and ascending melodic minor scales), it combines with the tones above it exactly as in a major key and once again forms a diminished triad, vii° , over $\hat{7}$.

Upper-case Roman numerals are used for chords that have a major quality (for example, IV in major keys). Lower-case Roman numerals are used to label chords that have a minor quality (for example, iv in minor keys or ii in major keys). For diminished triads, lower-case Roman numerals are used with the degree symbol "°" attached, meaning 'diminished'.