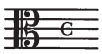
7

THE C CLEFS

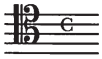
Alto and Tenor Clefs

The clef sign , or less commonly , indicates the location of *middle C* on the staff. When found on the third line of the staff, the C clef is known as the "alto clef," and when found on the fourth line, it is known as the "tenor clef."

alto clef

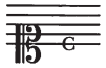


tenor clef

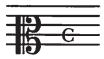


The alto clef is commonly used by the viola, the tenor clef by the cello, the trombone, and the bassoon, and each occasionally by other instruments. The ability to read music in these clefs is important, not only to the players of these instruments, but also to any musician studying orchestral scores such as those for symphonies, or chamber music scores such as those for string quartets. Vocal and instrumental music written before about 1700 freely uses these two C clefs, together with the soprano clef, the mezzo soprano clef, and the baritone clef (indicating F).

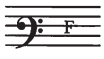
soprano clef



mezzo soprano clef

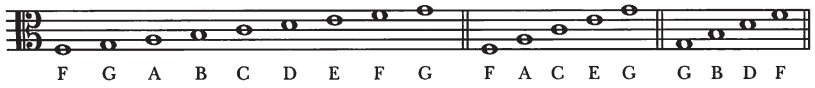


baritone clef

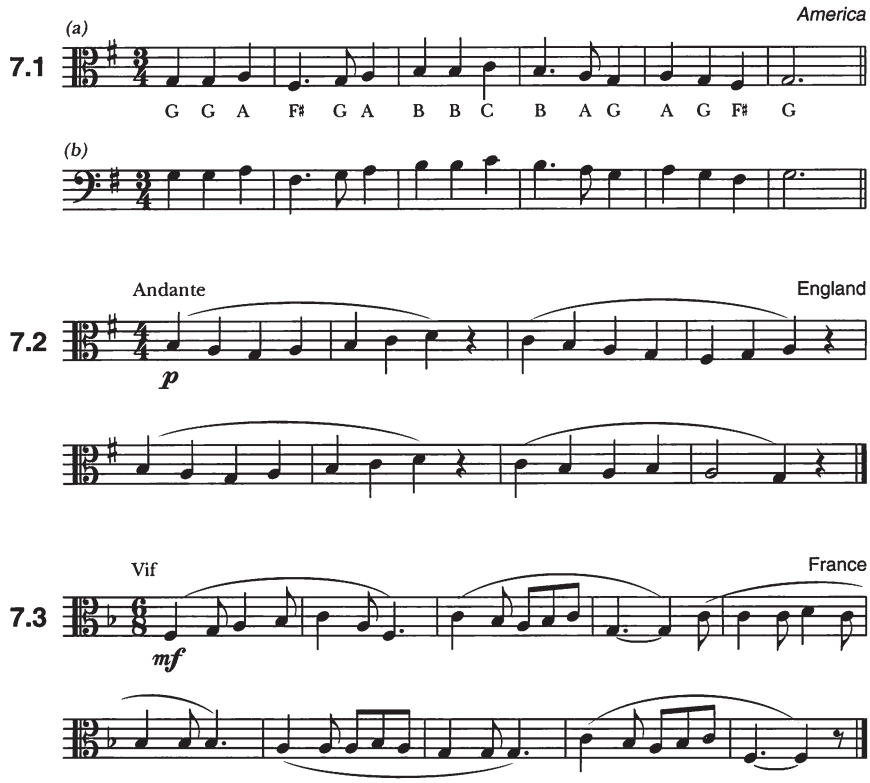


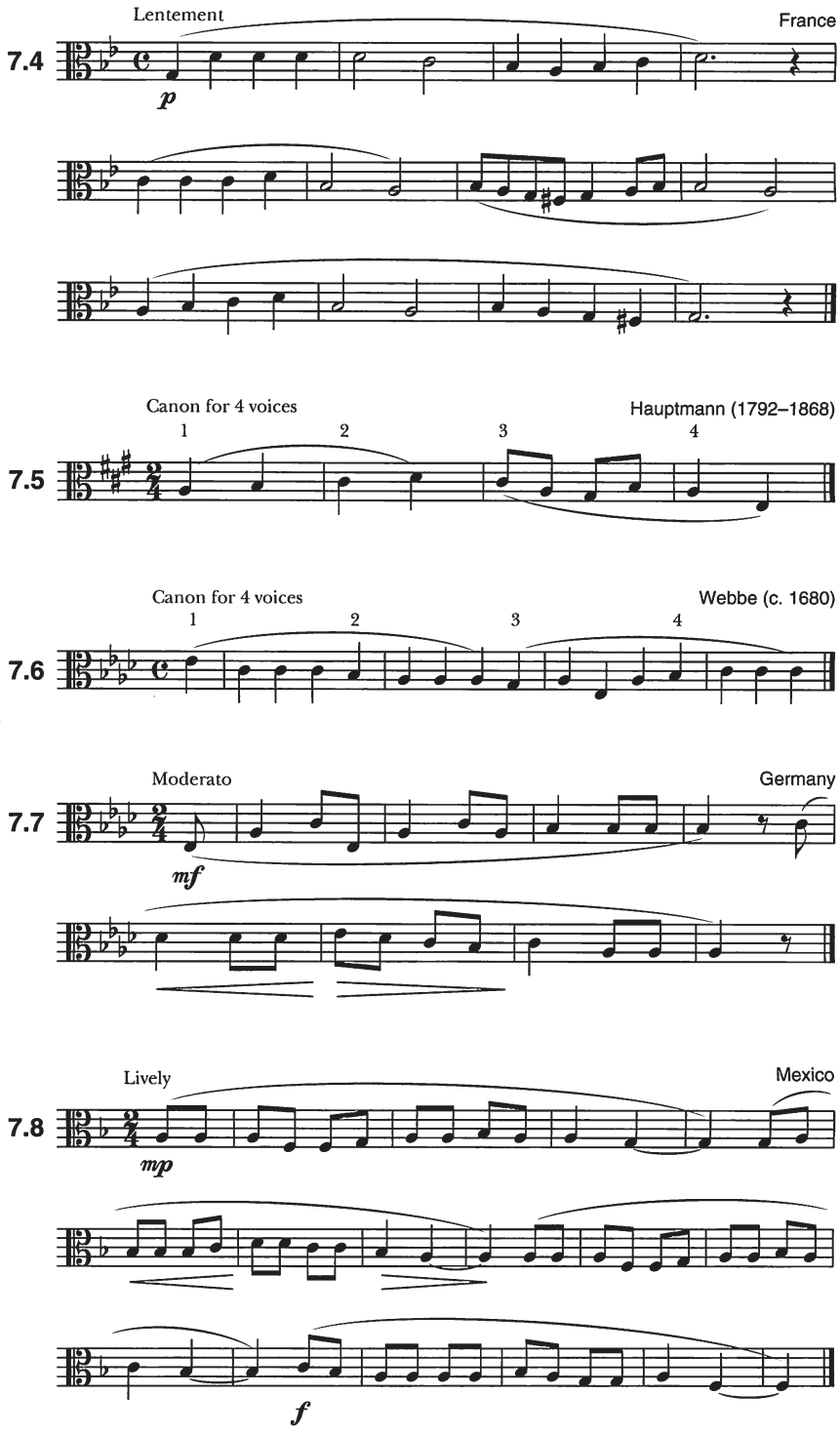
Section 1. The alto clef.

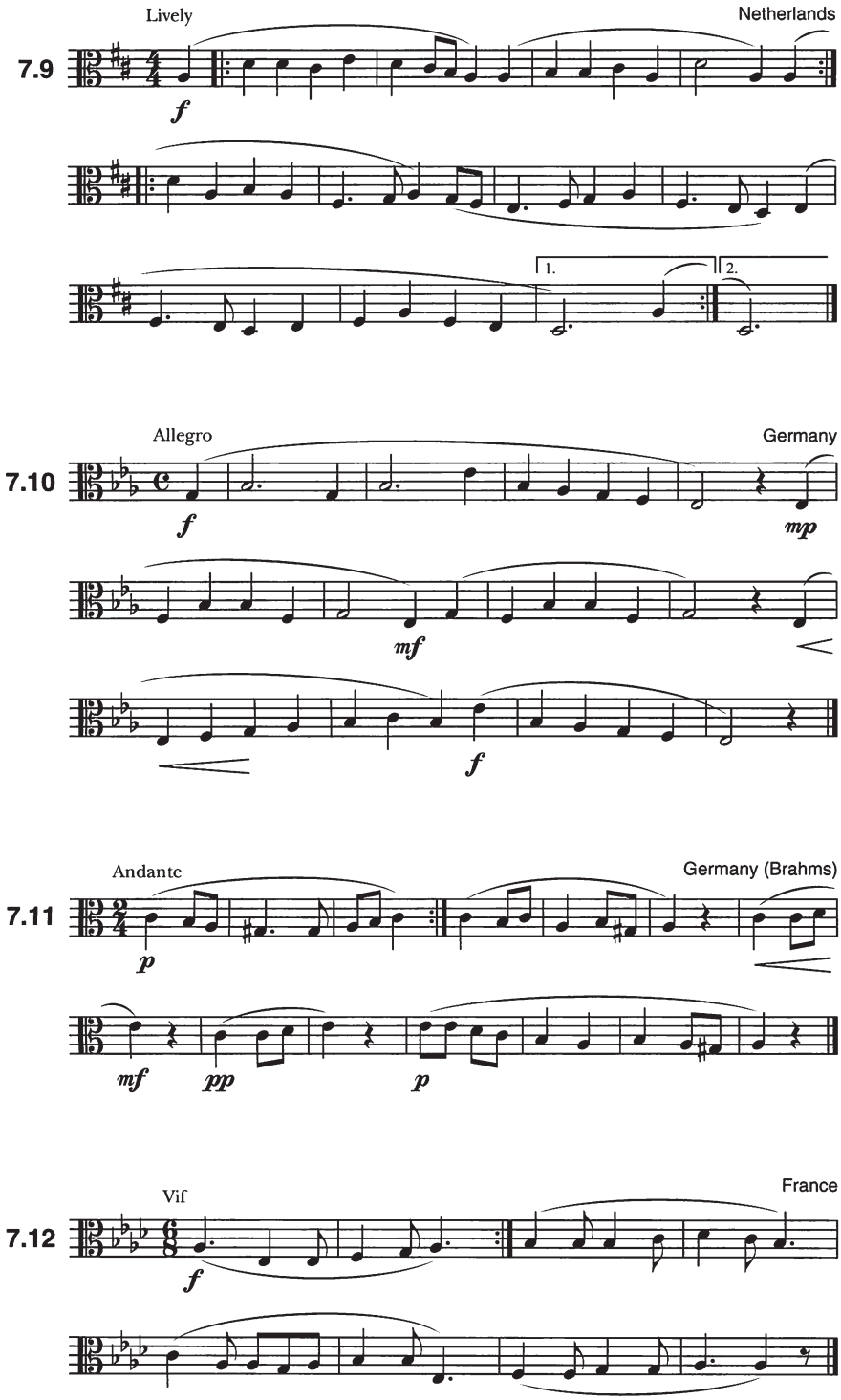
Before attempting to sight sing in any C clef, be sure to learn the names of the lines and spaces in that clef, just as you did when learning to read the treble and bass clefs. These are the names of the lines and spaces in the alto clef:



All of the melodies in this chapter use only those melodic and rhythmic materials already presented in previous chapters. To facilitate fluent clef reading, try singing melodies using the correct letter names. When singing in letter names, you may omit the words "sharp" and "flat" or use the modified German system explained in Appendix B to avoid changing the melody's rhythm. The melody *America* is written in alto and bass clef (melodies 7.1*a* and 7.1*b*); although the notation differs, the pitches are identical.



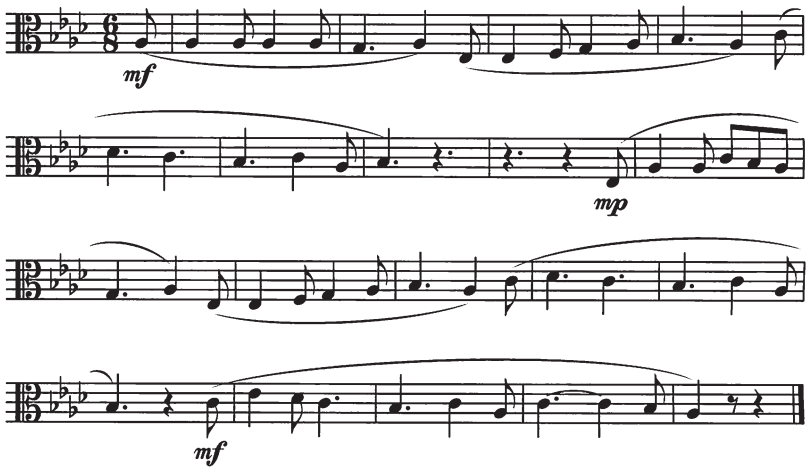

Lentement
France
7.4
p
Canon for 4 voices
Hauptmann (1792–1868)
1
2
3
4
7.5
Canon for 4 voices
Webbe (c. 1680)
1
2
3
4
7.6
Moderato
Germany
7.7
mf
Lively
Mexico
7.8
mp
f


Lively
Netherlands
7.9
f
1.
2.
Allegro
Germany
7.10
f
mp
mf
f
Andante
Germany (Brahms)
7.11
p
mf
pp
p
Vif
France
7.12
f

Allegro

Schubert, *Der Musensohn*, Op. 92, No. 1

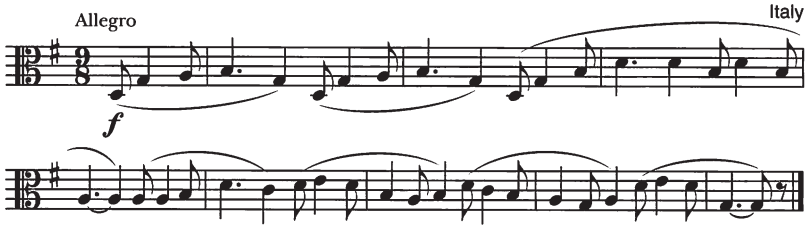
7.13



Allegro

Italy

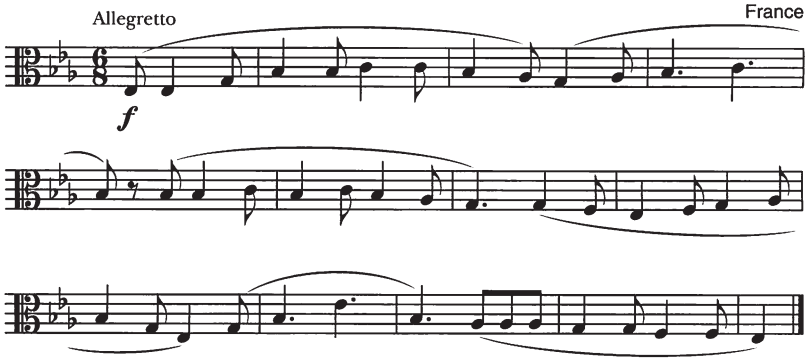
7.14



Allegretto

France

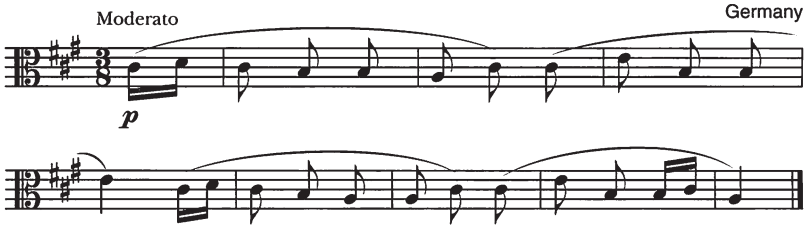
7.15



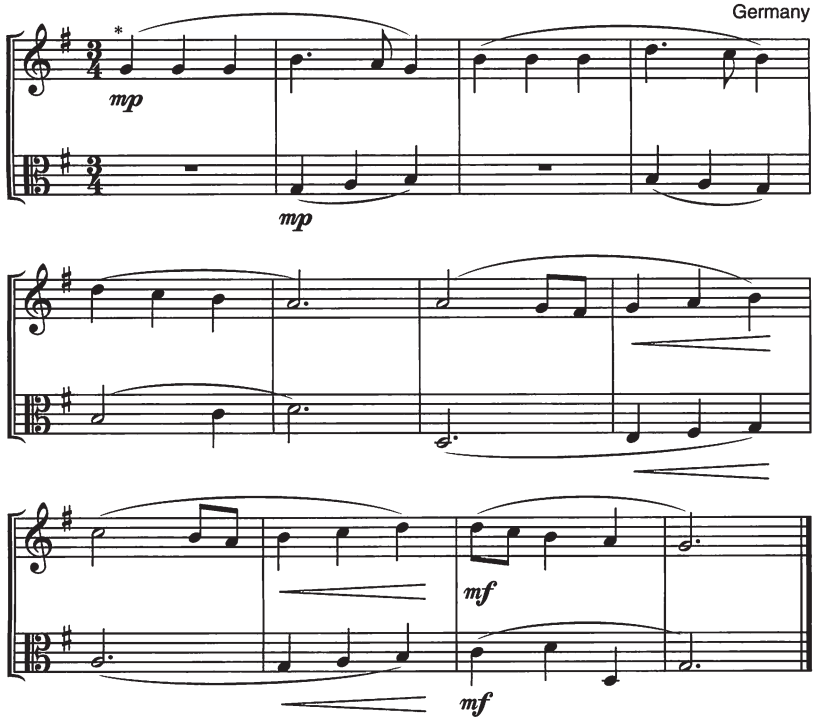
Moderato

Germany

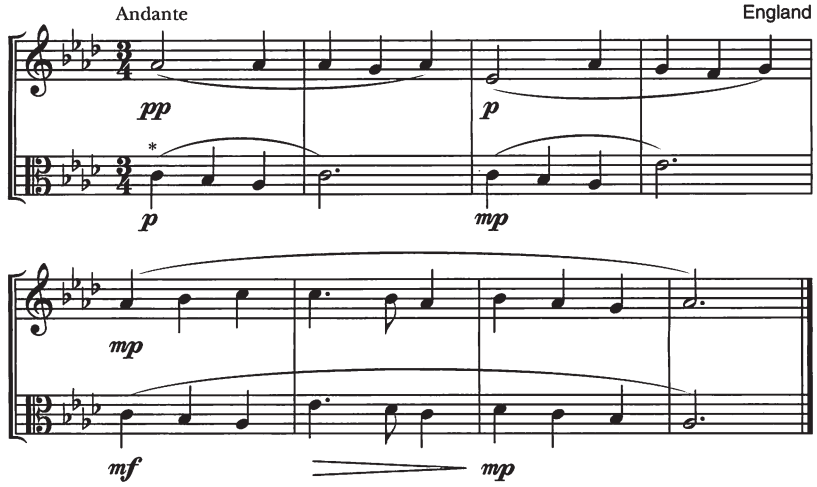
7.16



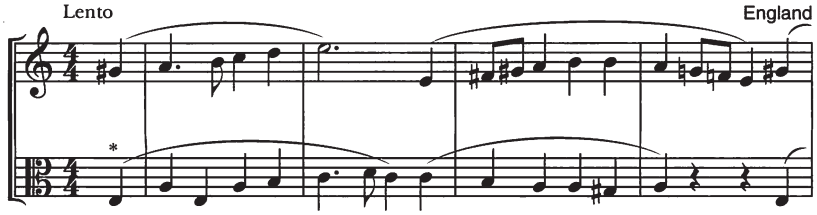
7.17 Andante con moto — Germany

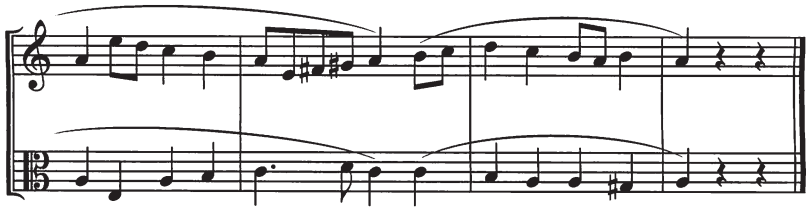


7.18 Andante — England



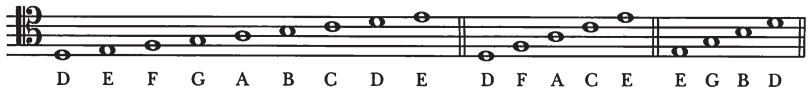
7.19 Lento — England



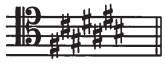


Section 2. The tenor clef.

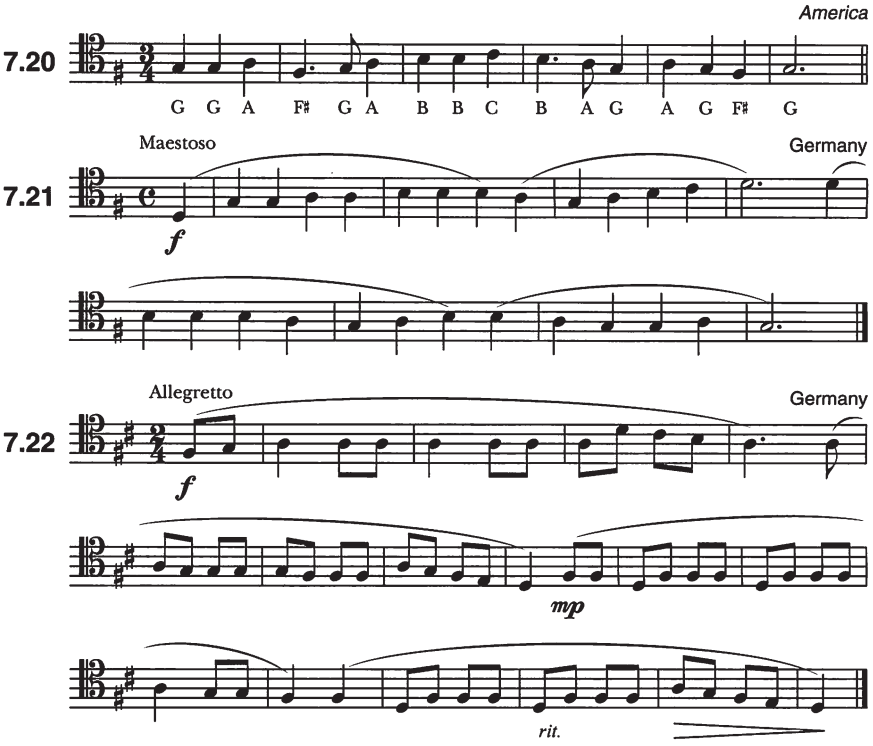
These are the names of the lines and spaces of the tenor clef:

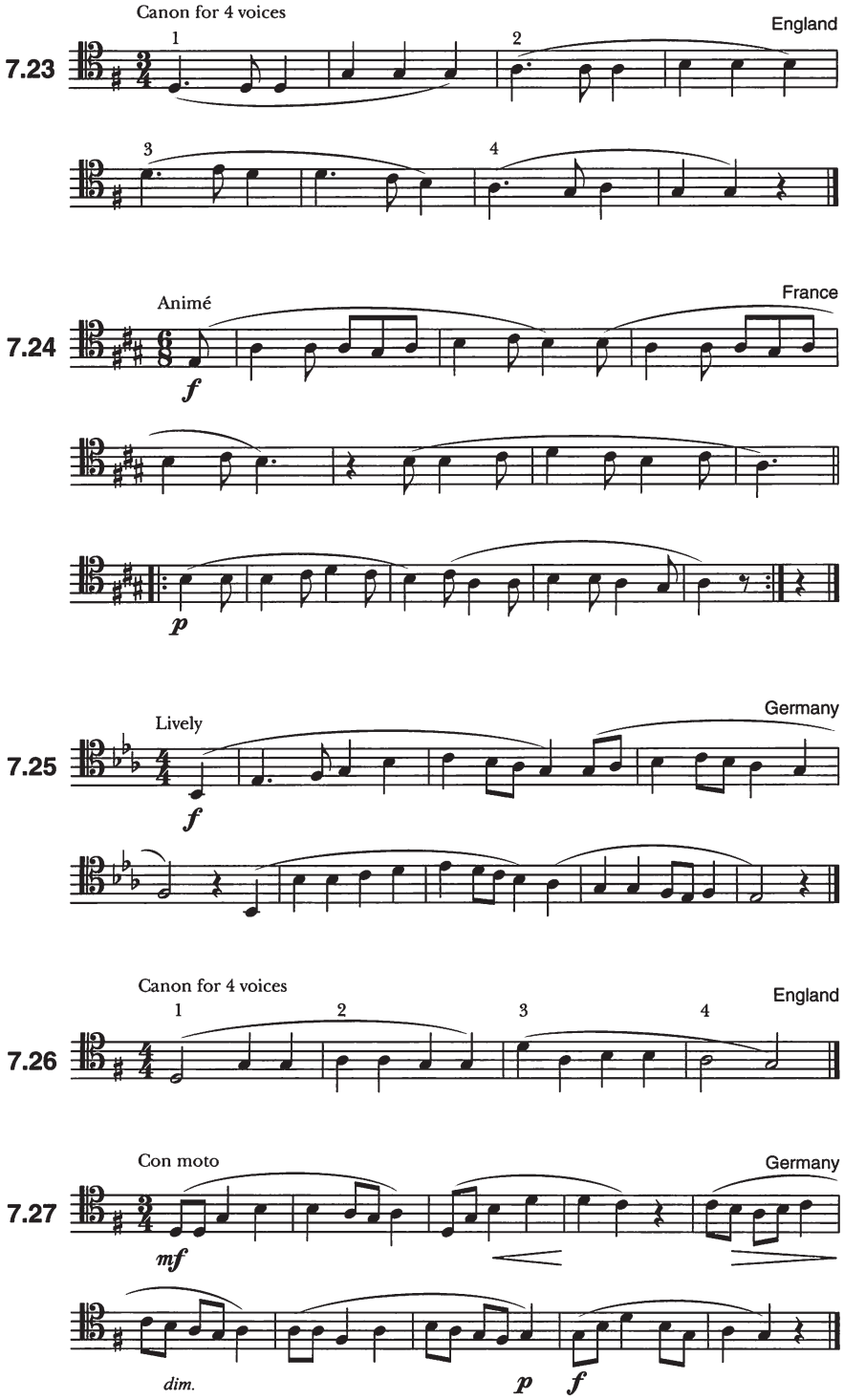


Also note that in the tenor clef, the first sharp of the key signature is on the second line, with the following sharps in the pattern fifth up and fourth down. This arrangement avoids the use of ledger lines.

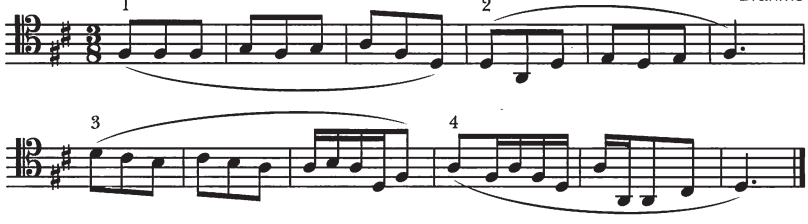


After learning the names of the lines and spaces, sing with letter names the tune *America* as shown in melody 7.20. Its sound is identical to that of *America* in melodies 7.1*a* and 7.1*b*.

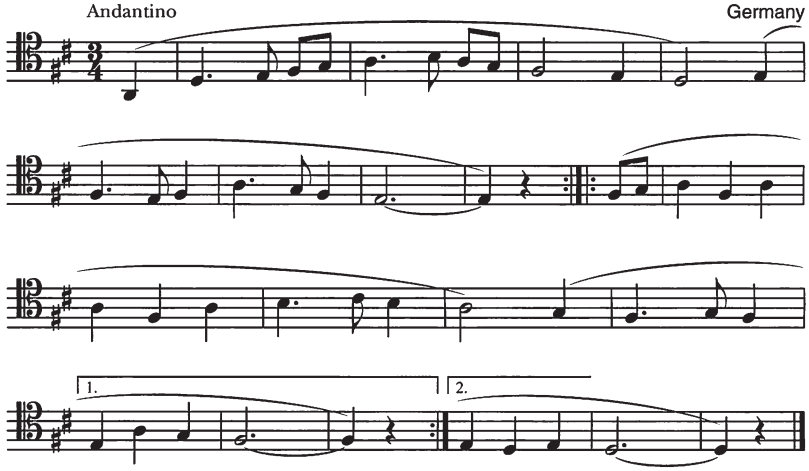



Canon for 4 voices
England
7.23
1
2
3
4
Animé
France
7.24
f
p
Lively
Germany
7.25
f
Canon for 4 voices
England
7.26
1
2
3
4
Con moto
Germany
7.27
mf
dim.
p
f

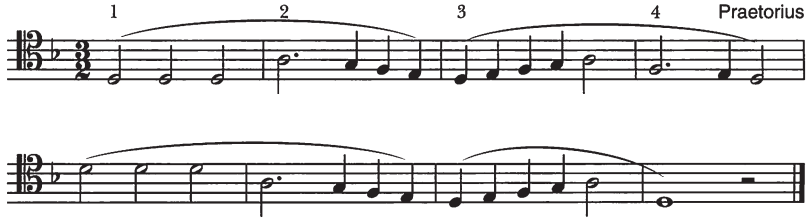
7.28 Canon for 4 voices — Brahms



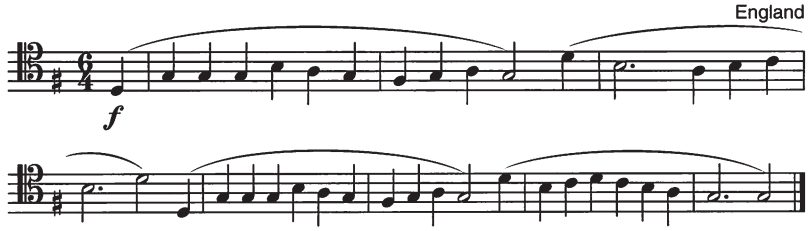
7.29 Andantino — Germany



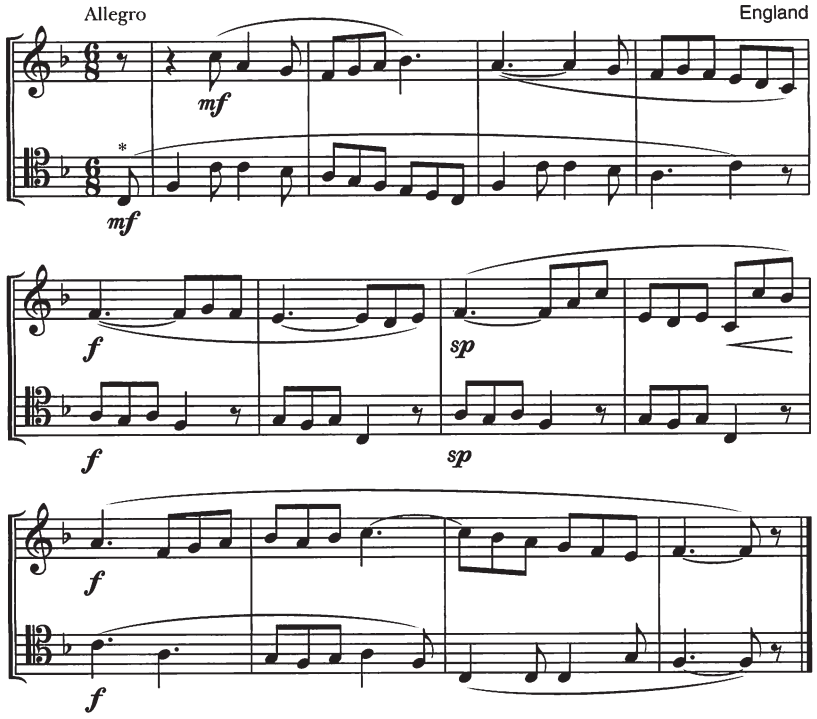
7.30 Canon for 4 voices — Praetorius



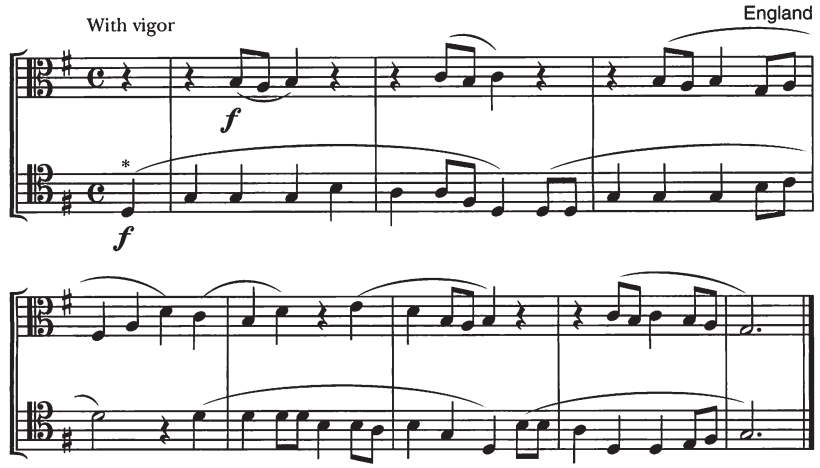
7.31 England



7.32



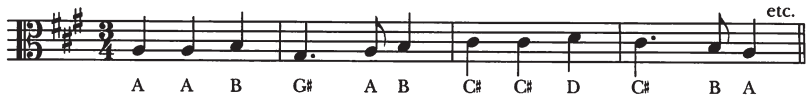
7.33



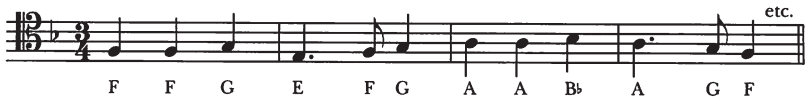
Section 3. Additional practice in the C clefs.

Any melody in the treble or bass clef can be used for sight singing in either of the C clefs. We will again use *America* to demonstrate.

1. Locate the line or the space of the tonic note. In *America* above, the tonic note is on the second line.
2. Ignore the given treble or bass clef, and imagine in its place an alto clef. With the alto clef, the second line is still tonic. Since the second line is A, the tonic is now A (or A♭). Add the appropriate key signature and sing the letter names in the key of A (A♭).



3. In the tenor clef, the second line is F (or F♯). Proceed as above. The key will be F (or F♯). Sing the letter names in this key.

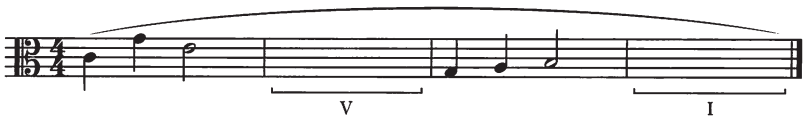


Section 4. Structured improvisation.

To increase your fluency reading alto and tenor clefs, try performing the exercises in this section using letter names.

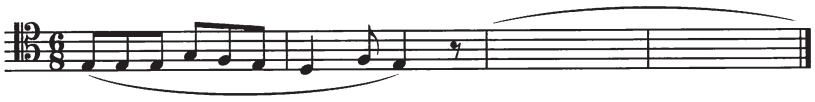
➤➤ Complete this melody using notes from the tonic and dominant triads (as indicated below each bracket). You may wish to include passing tones and neighboring tones, but use rhythmic values no shorter than an eighth note.

7.34



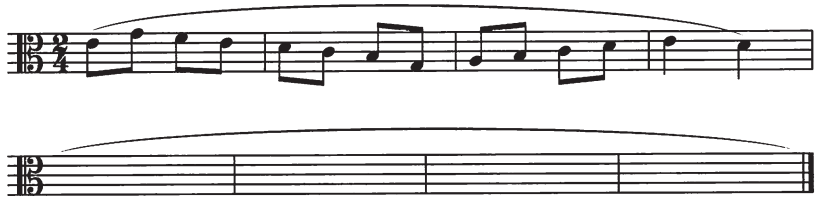
➤➤ Using mostly stepwise motion with occasional leaps from the tonic or dominant triad and no rhythmic value shorter than an eighth note, complete the second phrase.

7.35



➤➤ Using mostly eighth notes in stepwise motion with occasional leaps from the tonic or dominant triad, complete the second phrase. Try to create at least two good solutions, one in which the two phrases begins with the same notes and another in which the two phrases begins with different notes, or perhaps even a different contour. Repeat this exercise, but imagine that the alto clef has been replaced by a tenor clef (so that the first note is C rather than E).

7.36



8

MELODY

Further Use of Diatonic Intervals

RHYTHM

Simple and Compound Meters

Melodies from previous chapters have included the intervals most frequently used in melodic writing: major and minor seconds, major and minor thirds, major and minor sixths, the perfect fourth, and the perfect fifth. Intervals larger than the second were learned as used in tonic and dominant triads, contexts very frequently used and easy to read. This chapter presents the same intervals in different contexts.

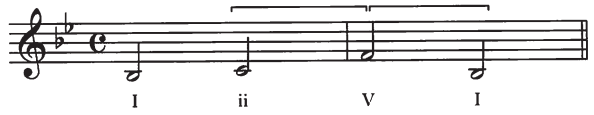
For students correlating sight singing and harmonic studies, recognizing the particular use of an interval helps to achieve success in both areas. Here are new contexts you should be looking for.

1. Two successive intervals may outline a triad other than tonic or dominant. The subdominant and supertonic triads are those most frequently found in melodic form, as in melody 8.2 (IV triad) and melody 8.4 (ii triad). Look for the use of a different complete triad in melody 8.27.
2. Commonly, an interval may not imply a single harmony, even though the two tones of the interval may be members of some triad. As an example, look at melody 8.40; relevant portions are shown on the following page.

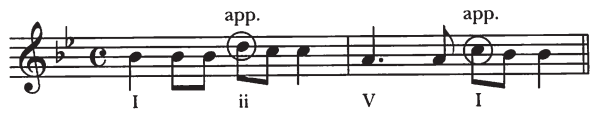
   Measures 1–2: C up to F may *look* like the fifth up to the root of the V triad, and F down to B♭ may *look* like the fifth down to the root of the I triad. However, successive tones are members of different triads. This becomes increasingly clear as the canon continues.

   Measures 9–10: B♭ up to D may *look* like the root up to the third of the I triad, and A up to C may *look* like the third up to the fifth of the V triad. In both cases, however, the second tone is actually nonharmonic (an appoggiatura).

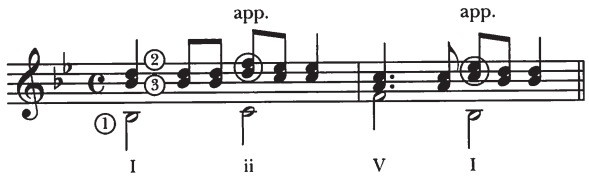
measures 1–2



measures 9–10



When the measures above are combined with measures 5–6, as heard when the canon is performed, the harmonic context is complete and the functions of the notes can be clearly seen and heard.

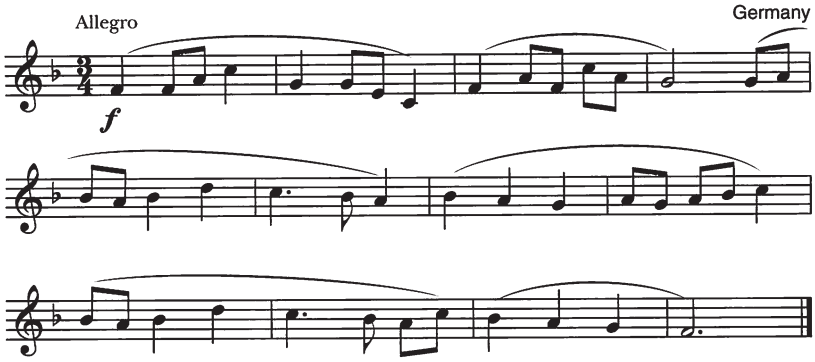


3. Frequently you will encounter the easy minor third $\hat{2}$ up to $\hat{4}$ or $\hat{4}$ down to $\hat{2}$. Most often, this interval implies not the ii triad but the fifth and seventh of the V^7 chord, to be presented in Chapter 9. This interval is commonly found in melodies more difficult than those of the previous chapters.

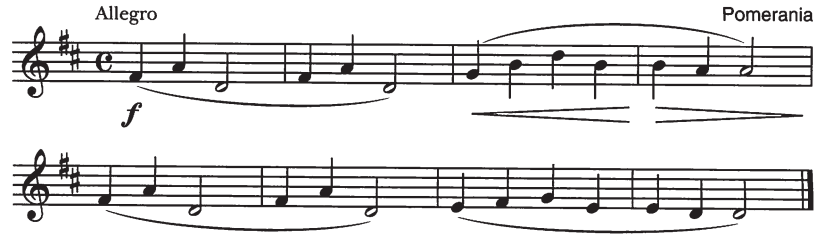
Suggestion: before singing, scan the melody to locate examples of any of the foregoing uses of diatonic intervals.

Section I. Single-line melodies.

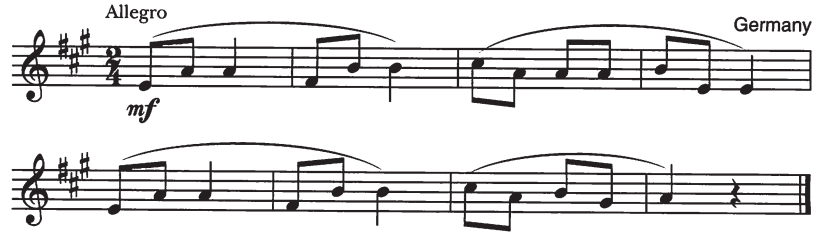
8.1



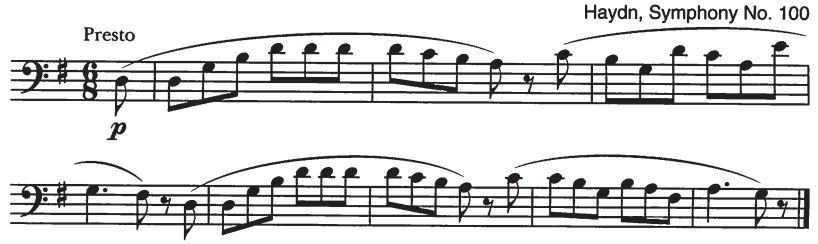
8.2


Allegro
Pomerania
f

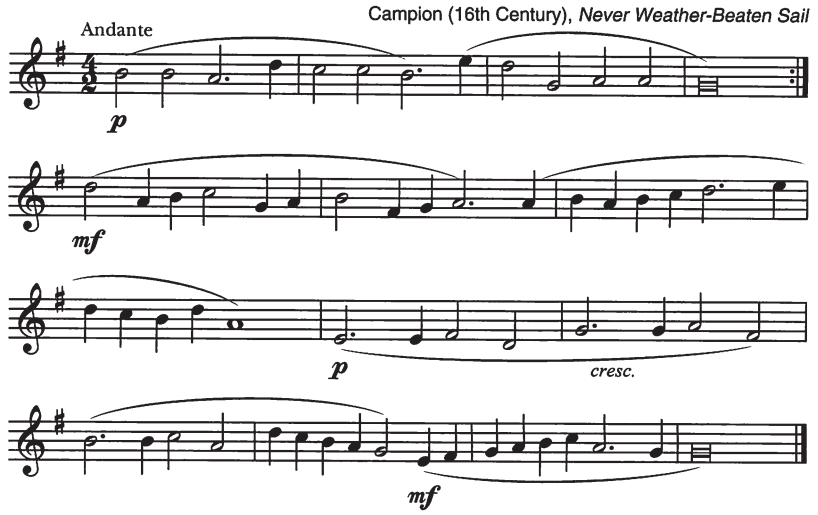
8.3

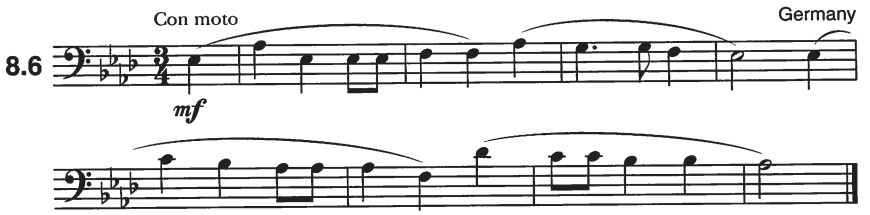

Allegro
Germany
mf

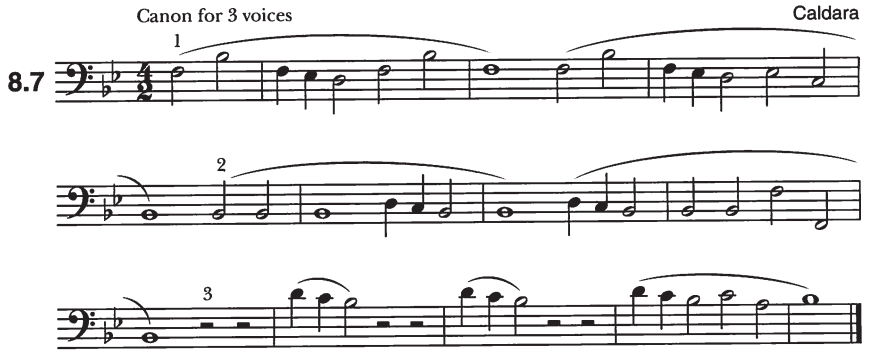
8.4

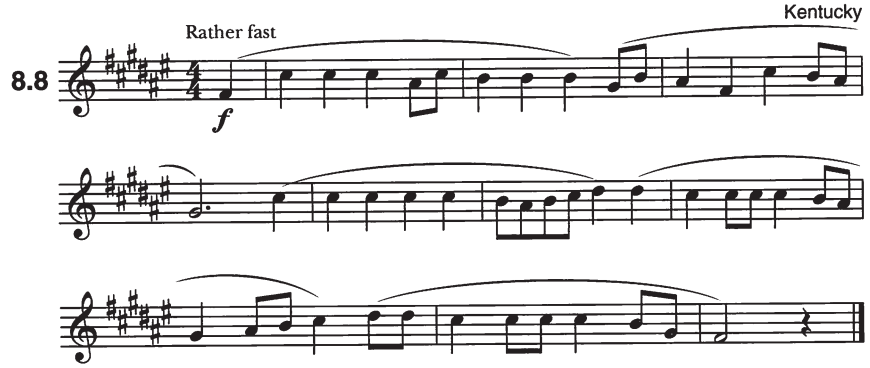

Haydn, Symphony No. 100
Presto
p

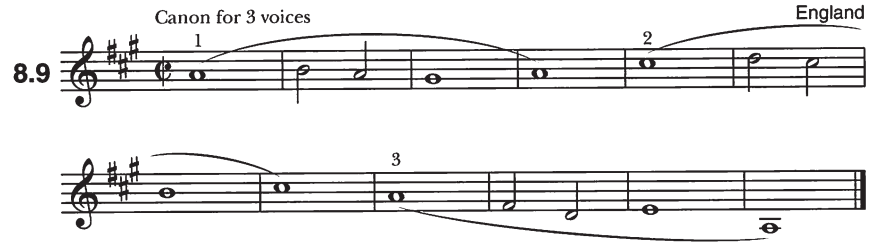
8.5


Campion (16th Century), Never Weather-Beaten Sail
Andante
p
mf
p
cresc.
mf


Con moto
Germany
8.6
mf

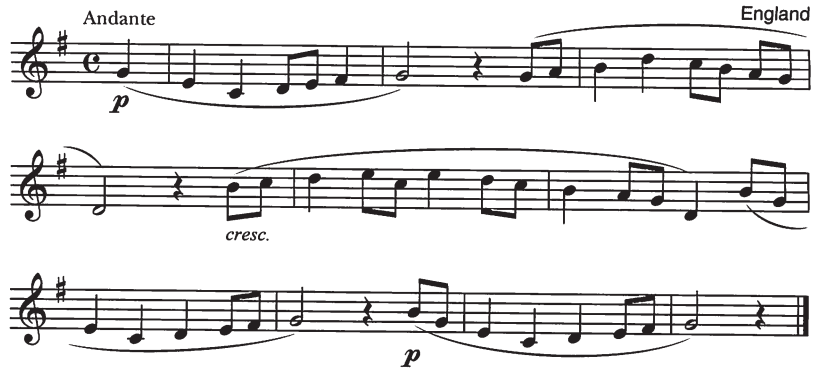

Canon for 3 voices
Caldara
8.7
1
2
3


Kentucky
Rather fast
8.8
f

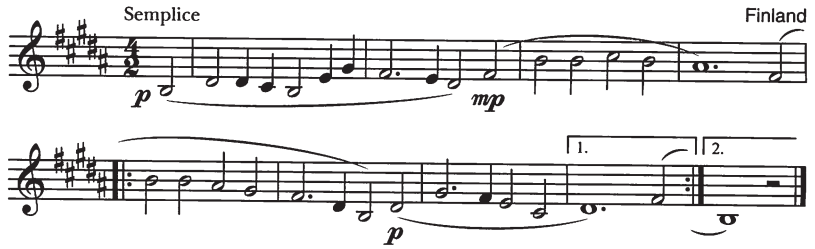

Canon for 3 voices
England
8.9
1
2
3

What triad is outlined by the first three notes of melody 8.10?

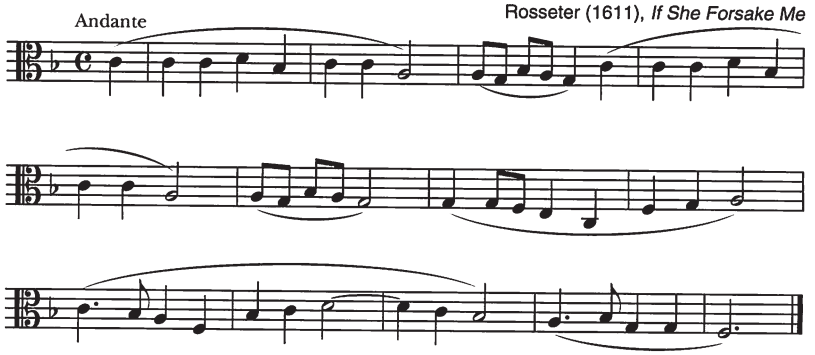
8.10



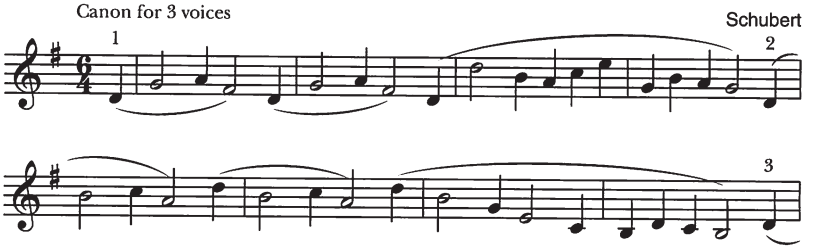
8.11



8.12

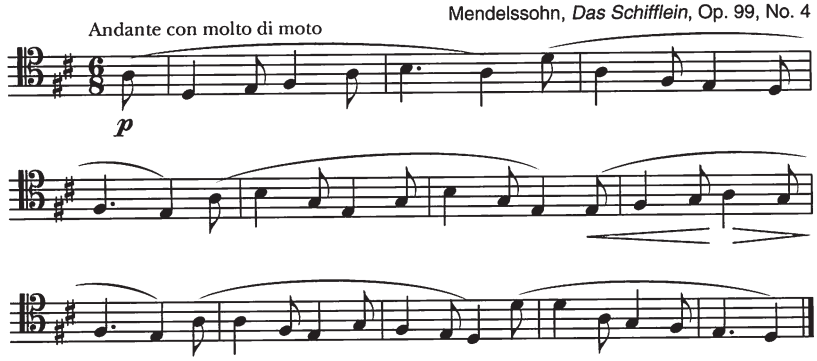


8.13

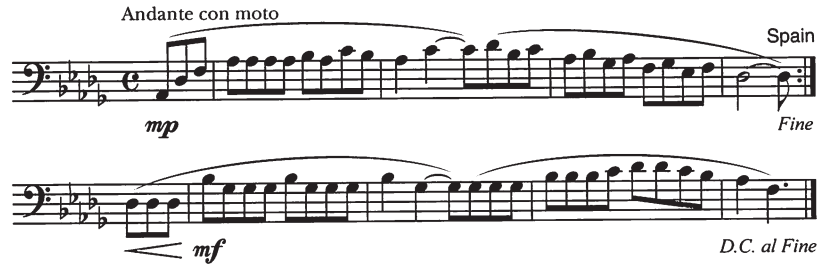


Mendelssohn, *Das Schifflein*, Op. 99, No. 4

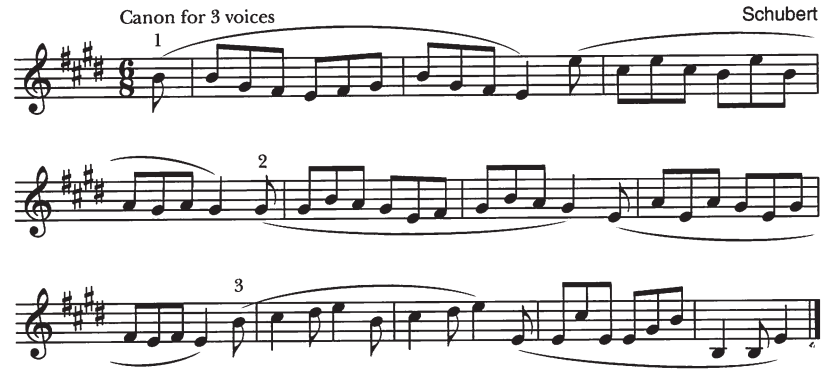
8.14



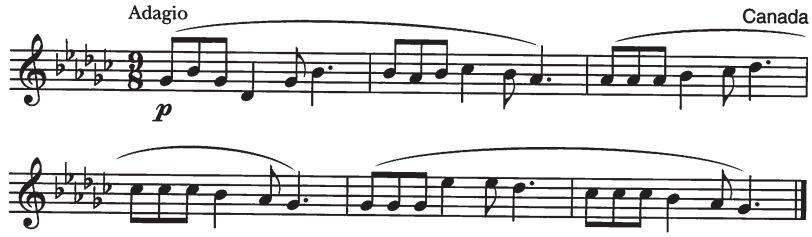
8.15



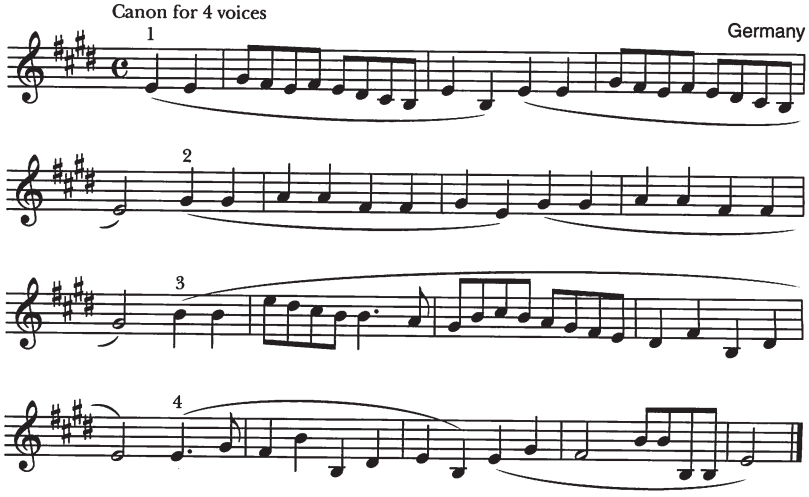
8.16



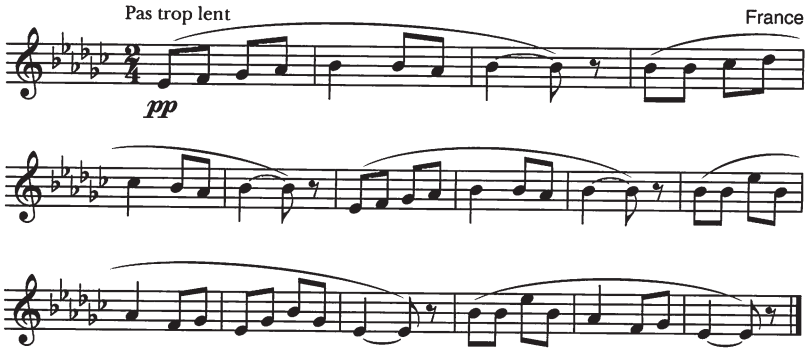
8.17 Adagio — Canada



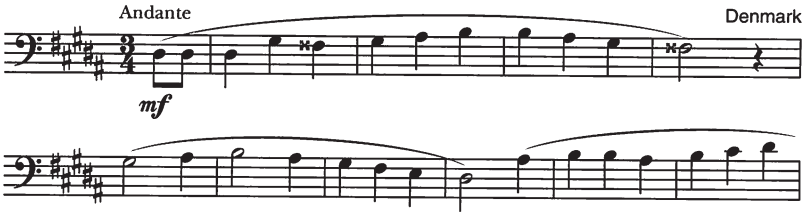
8.18 Canon for 4 voices — Germany

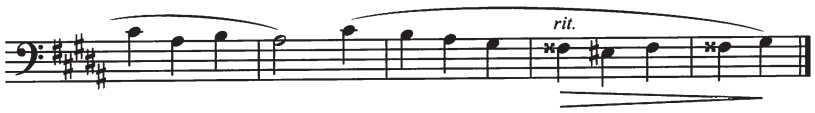


8.19 Pas trop lent — France



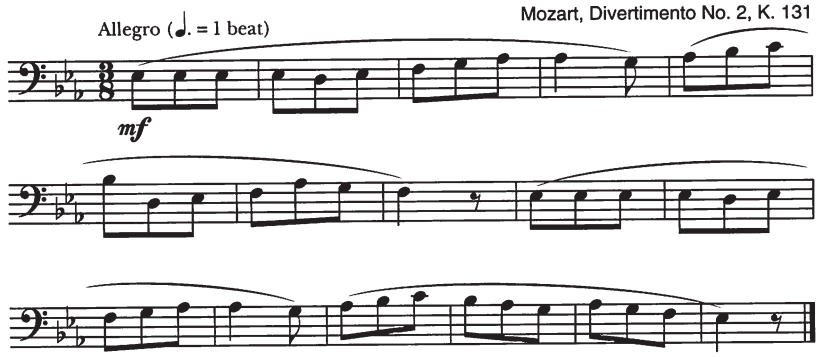
8.20 Andante — Denmark



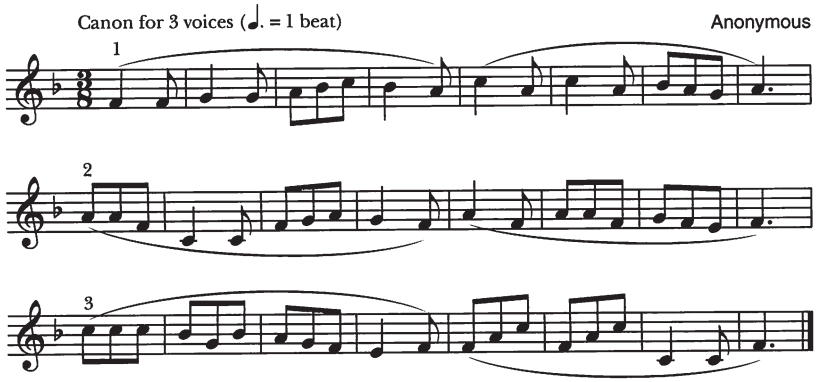


Before performing melody 8.21, review the text preceding melody 6.54, page 92.

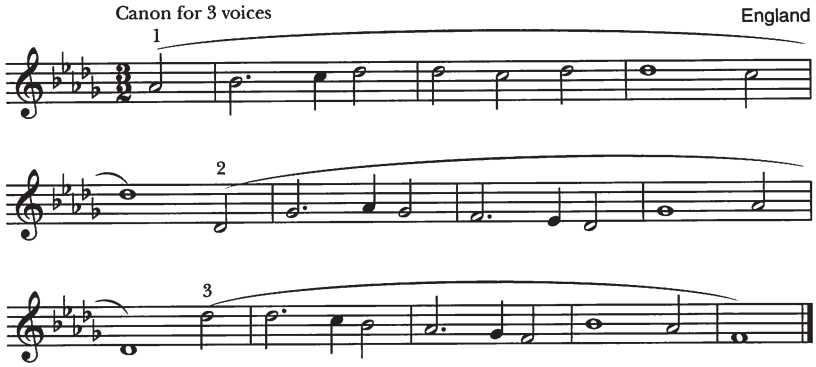
8.21 Allegro (♩. = 1 beat) — Mozart, Divertimento No. 2, K. 131



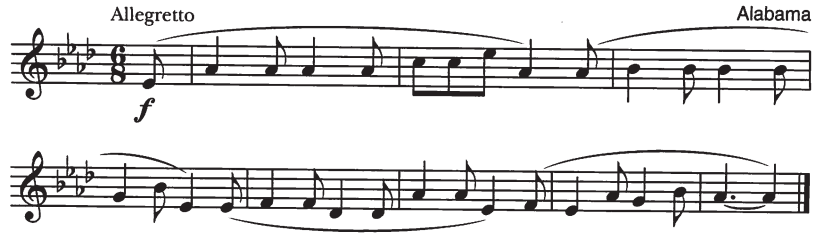
8.22 Canon for 3 voices (♩. = 1 beat) — Anonymous



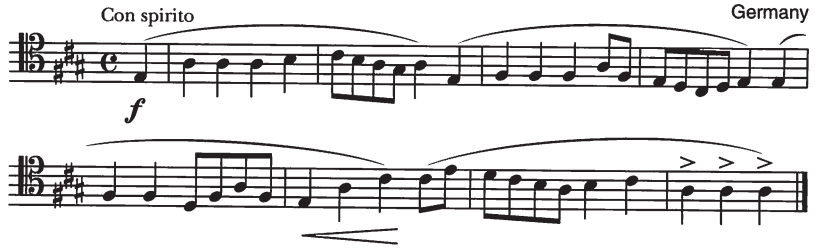
8.23 Canon for 3 voices — England



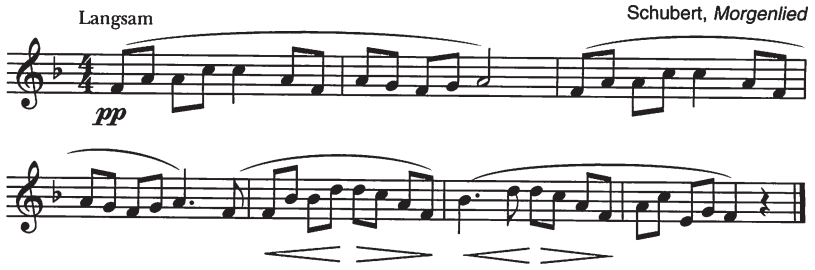
8.24 Allegretto — Alabama



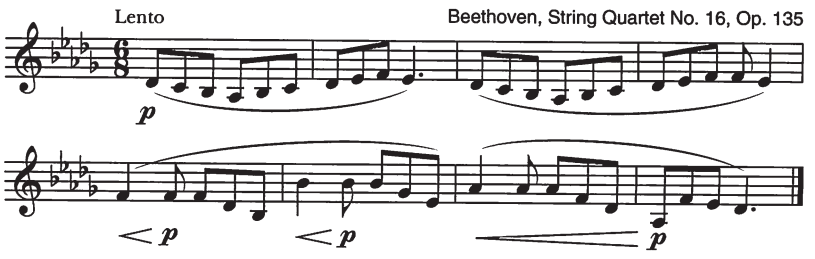
8.25 Con spirito — Germany



8.26 Langsam — Schubert, *Morgenlied*



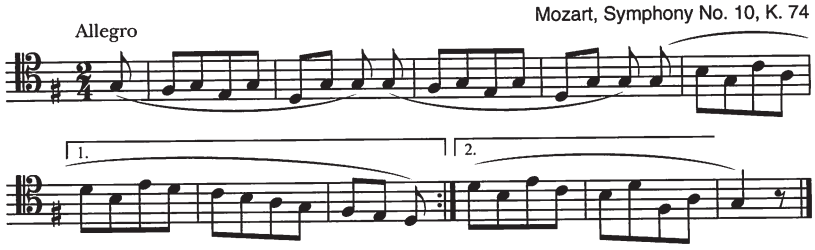
8.27 Lento — Beethoven, String Quartet No. 16, Op. 135



8.28 Moderato — Germany

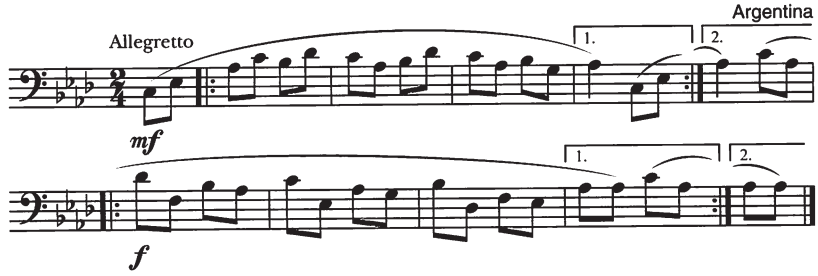
Mozart, Symphony No. 10, K. 74

8.29 Allegro



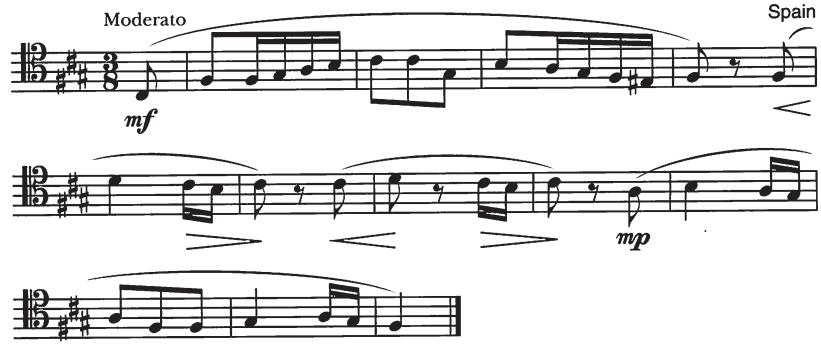
Argentina

8.30 Allegretto



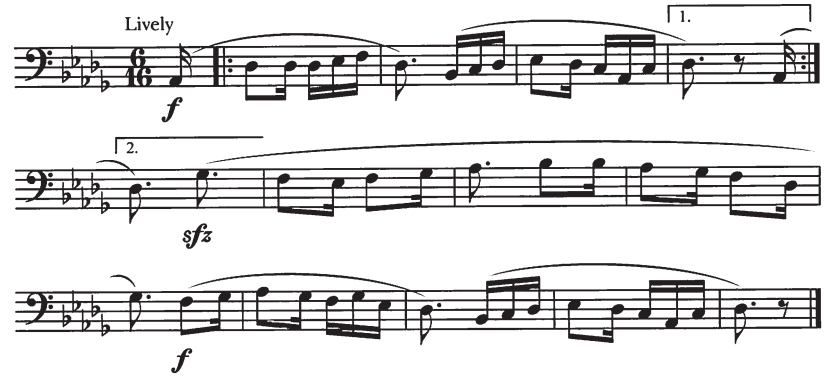
Spain

8.31 Moderato

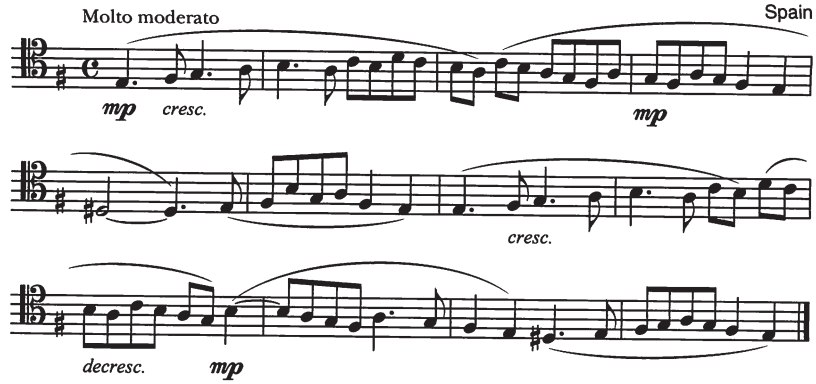


Ireland

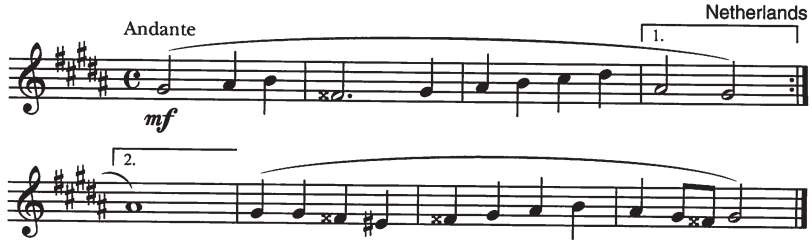
8.32 Lively



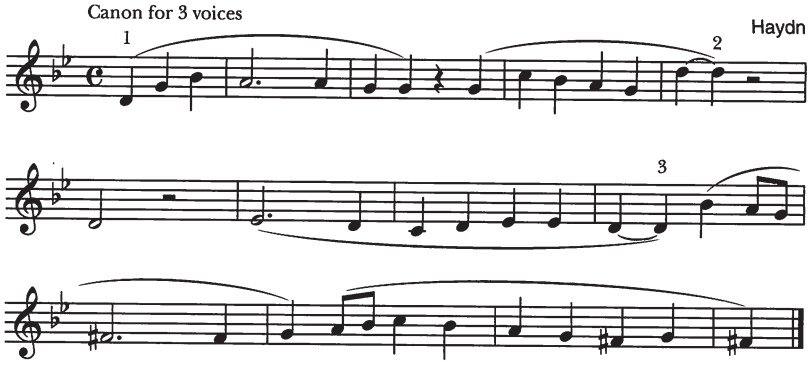
8.33 Molto moderato — Spain



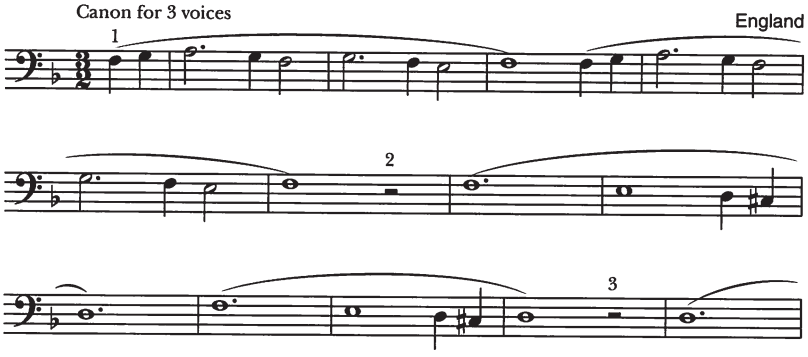
8.34 Andante — Netherlands

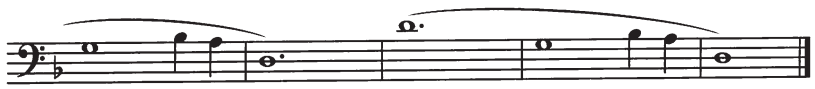


8.35 Canon for 3 voices — Haydn

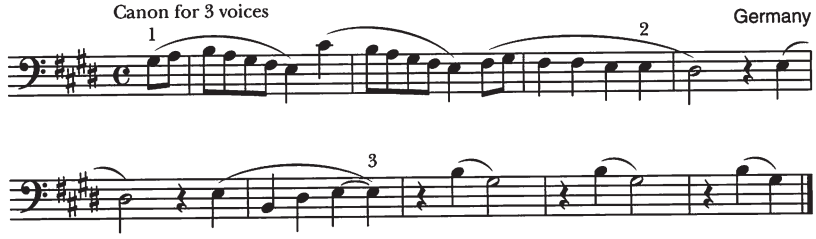


8.36 Canon for 3 voices — England

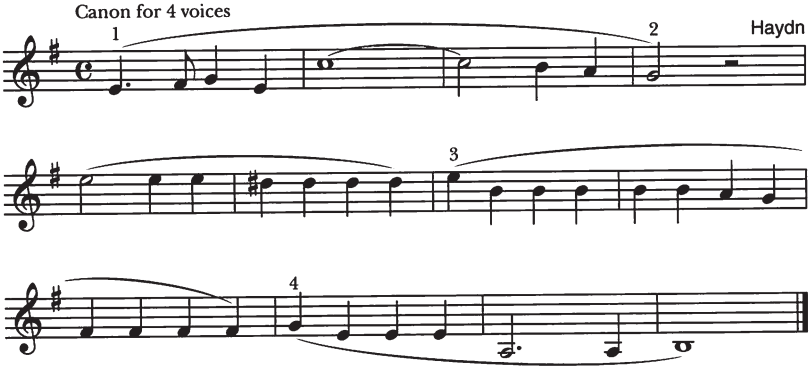




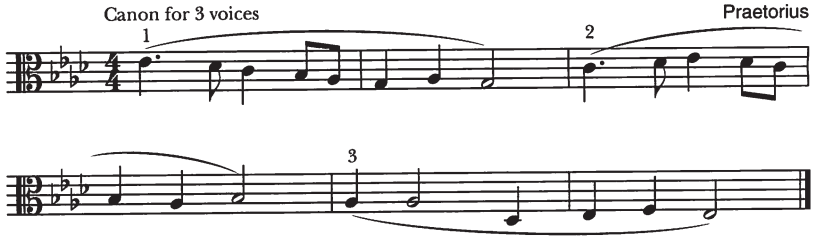
8.37 Canon for 3 voices — Germany



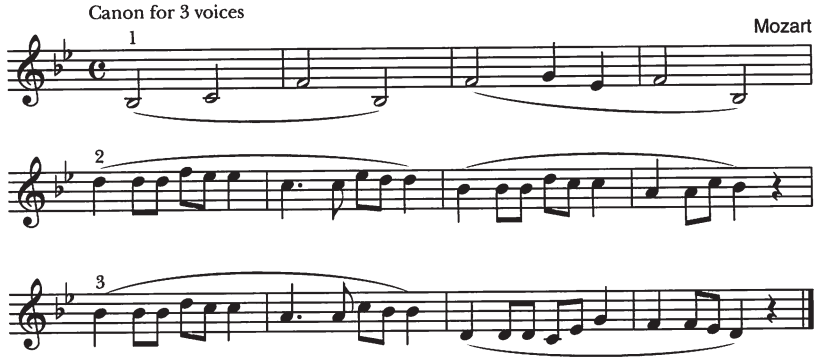
8.38 Canon for 4 voices — Haydn



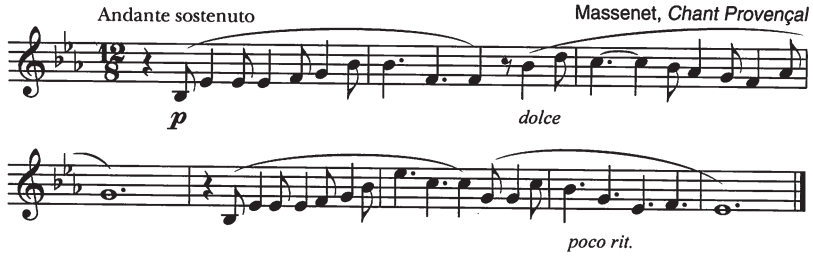
8.39 Canon for 3 voices — Praetorius



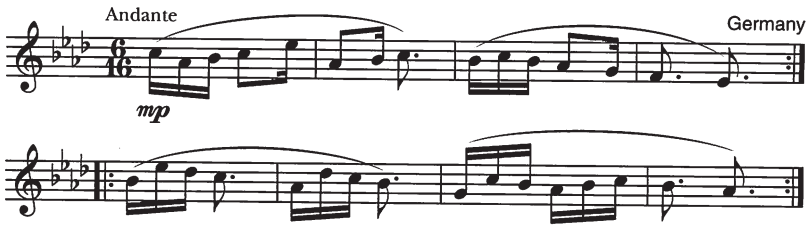
8.40 Canon for 3 voices — Mozart



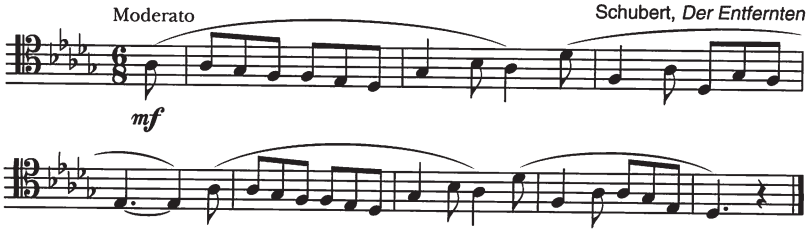
8.41 Andante sostenuto — Massenet, *Chant Provençal*



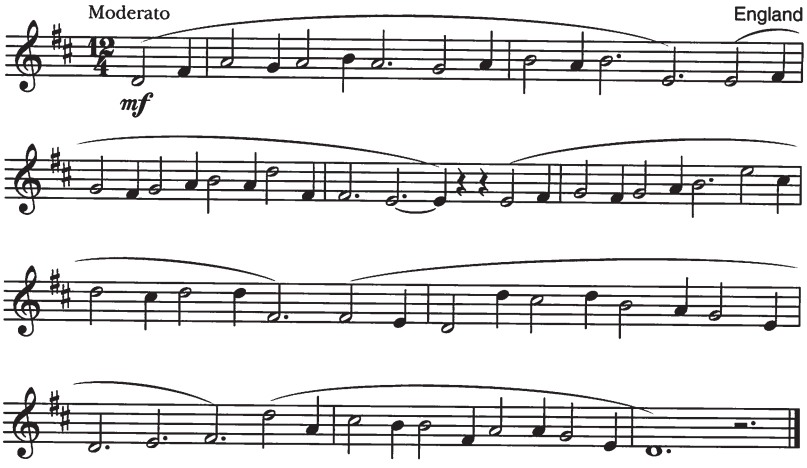
8.42 Andante — Germany



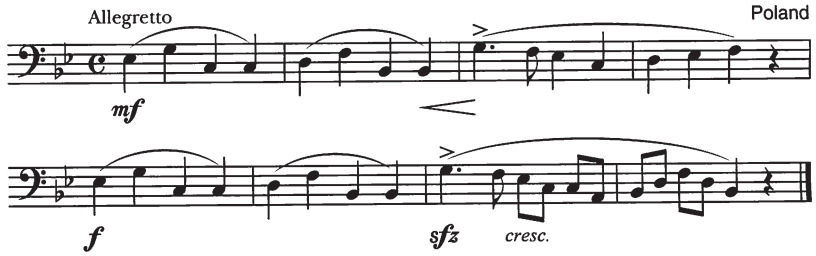
8.43 Moderato — Schubert, *Der Entfernten*



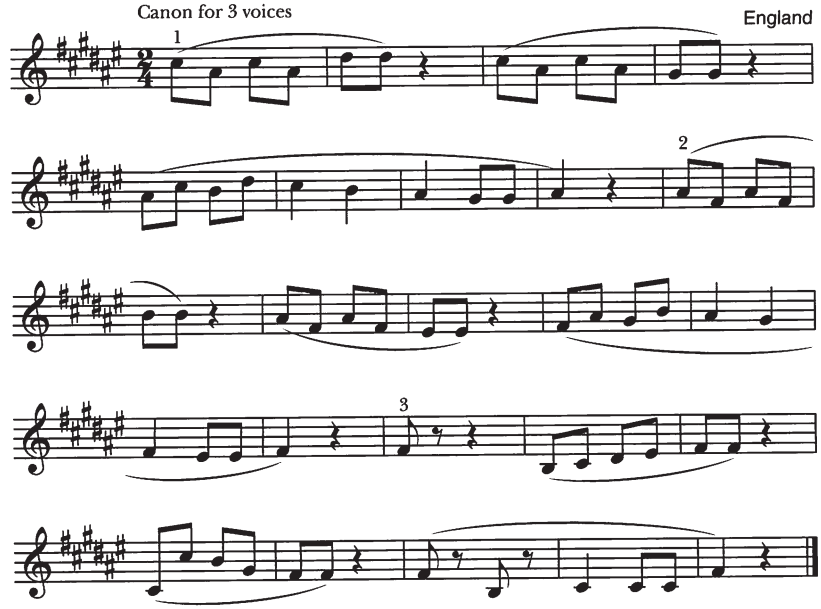
8.44 Moderato — England



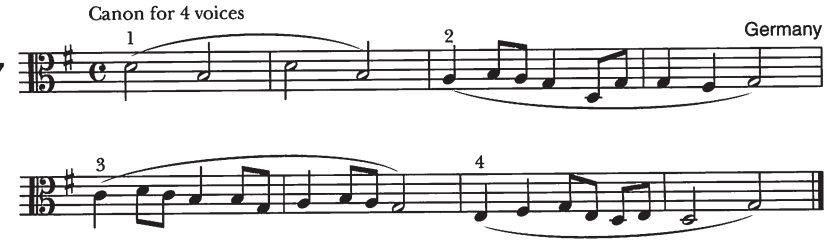
8.45 Allegretto — Poland

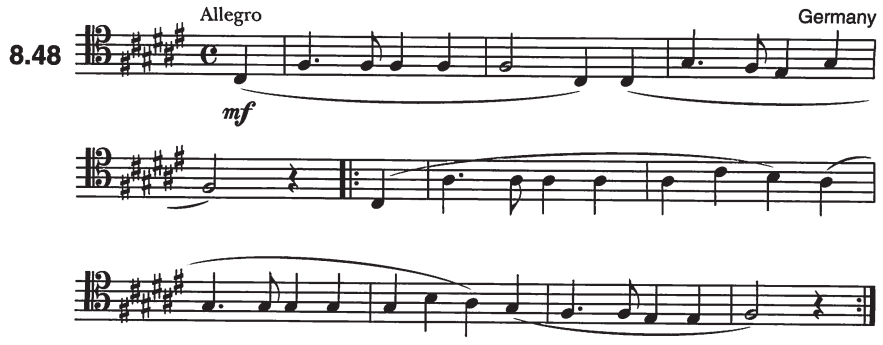


8.46 Canon for 3 voices — England



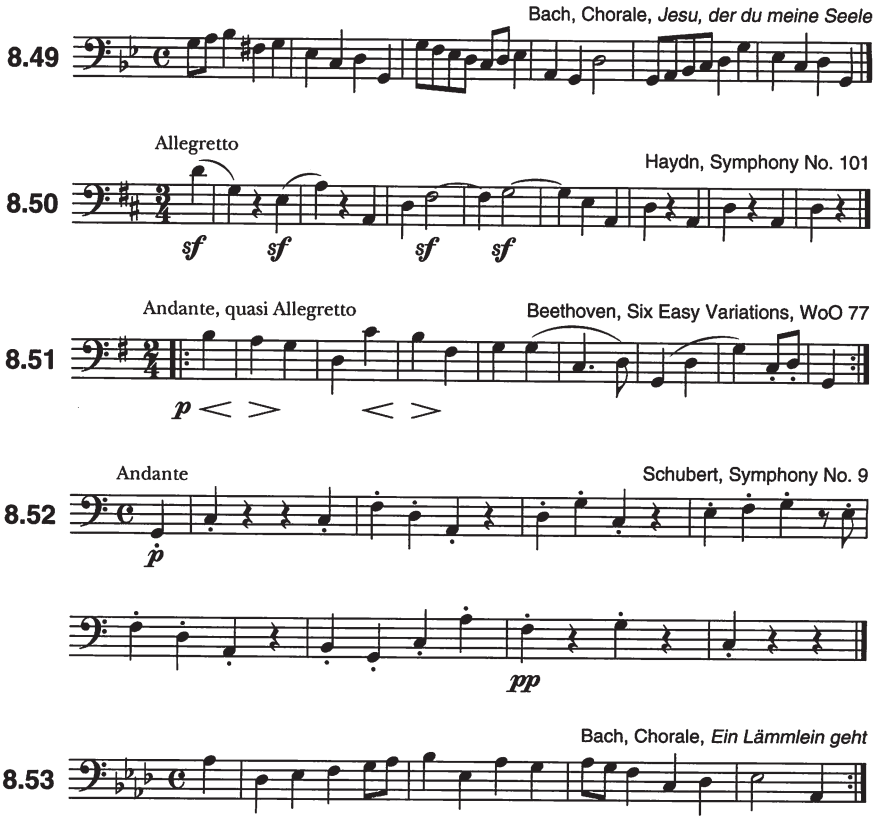
8.47 Canon for 4 voices — Germany



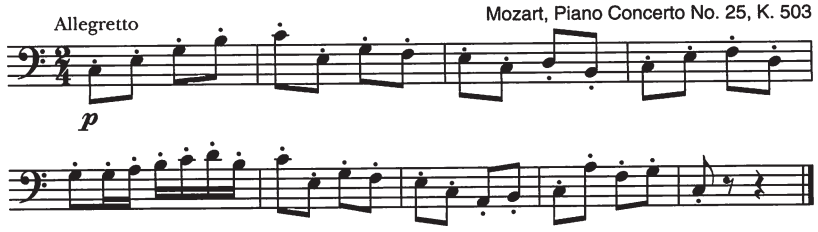


Section 2. Bass lines.

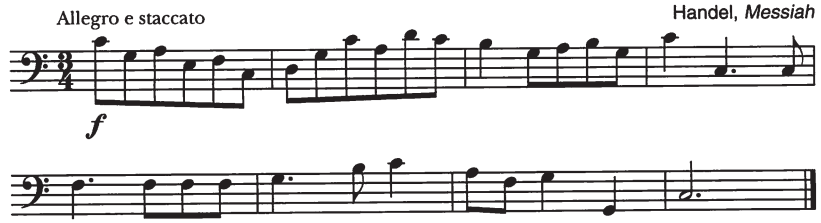
Some leaps tend to be associated with bass lines; they are particularly likely to occur before cadences. For instance, a leap from $\hat{1}$ to $\hat{4}$ (or $\hat{1}$-$\hat{6}$-$\hat{4}$) often leads to the cadential dominant, and successive leaps such as $\hat{1}$-$\hat{6}$-$\hat{2}$-$\hat{5}$-$\hat{1}$ or $\hat{1}$-$\hat{4}$-$\hat{2}$-$\hat{5}$-$\hat{1}$ are quite common. Mastering the characteristic patterns exemplified in excerpts 8.49–8.59 will help make other bass lines you encounter seem more familiar.



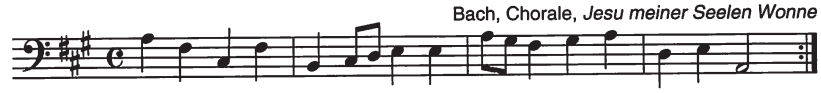
8.54 Allegretto — Mozart, Piano Concerto No. 25, K. 503



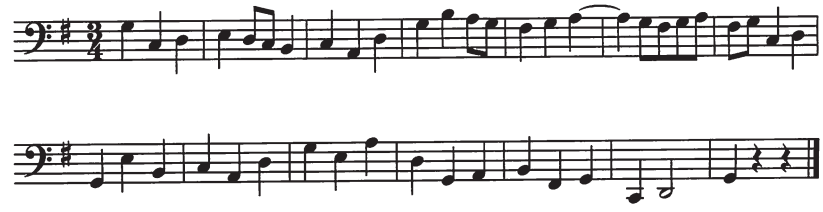
8.55 Allegro e staccato — Handel, *Messiah*



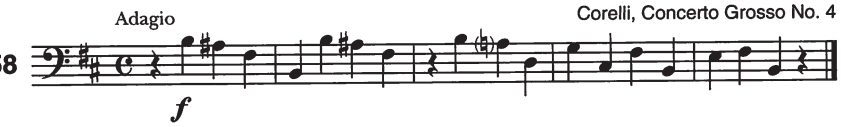
8.56 Bach, Chorale, *Jesu meiner Seelen Wonne*



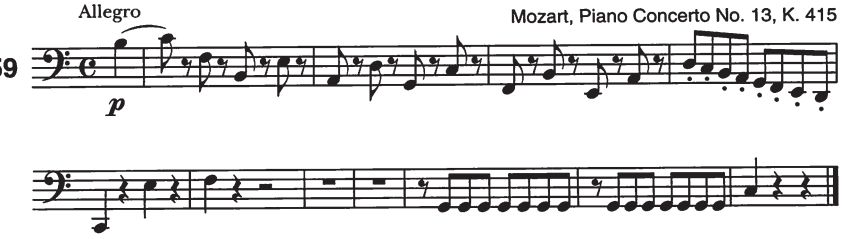
8.57 Bach, Chorale Prelude, *An Wasserflüssen Babylon*



8.58 Adagio — Corelli, Concerto Grosso No. 4

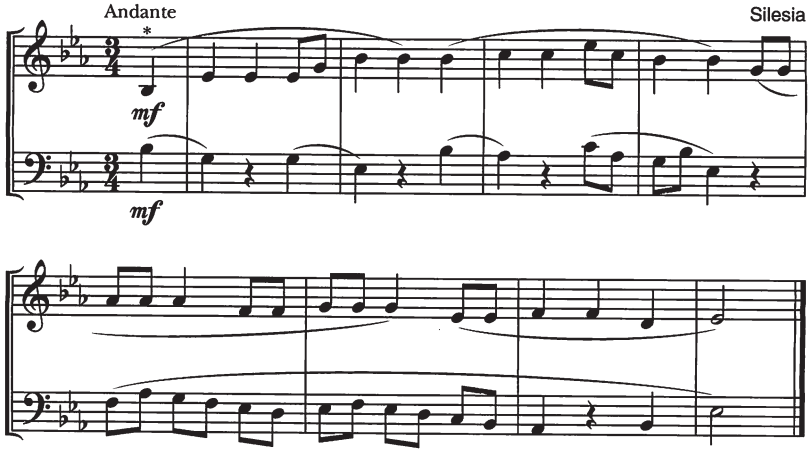


8.59 Allegro — Mozart, Piano Concerto No. 13, K. 415

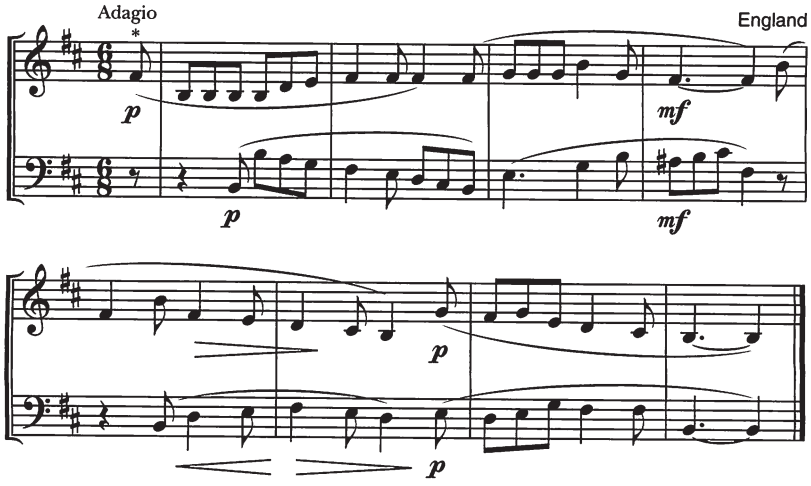


Section 3. Duets.

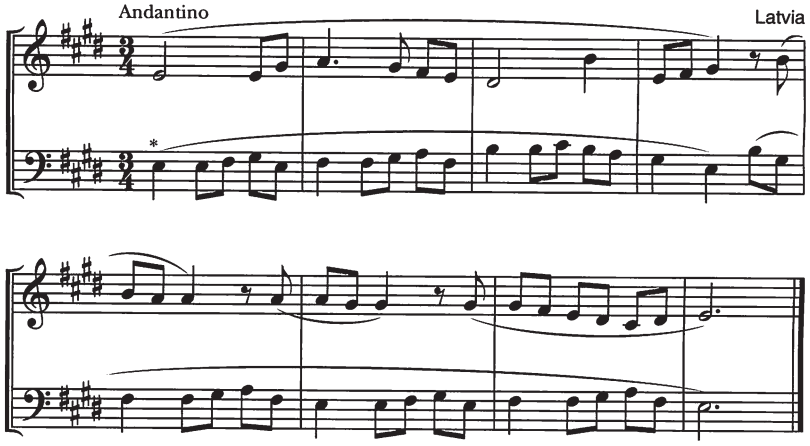
8.60 Andante — Silesia



8.61 Adagio — England



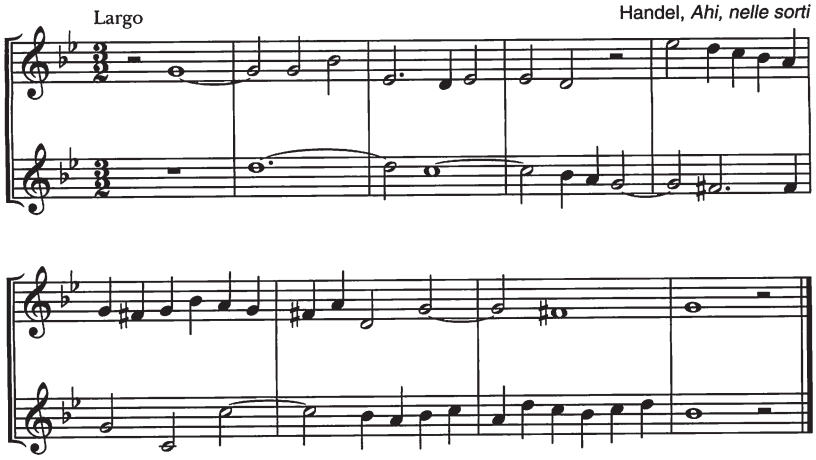
8.62 Andantino — Latvia



8.63

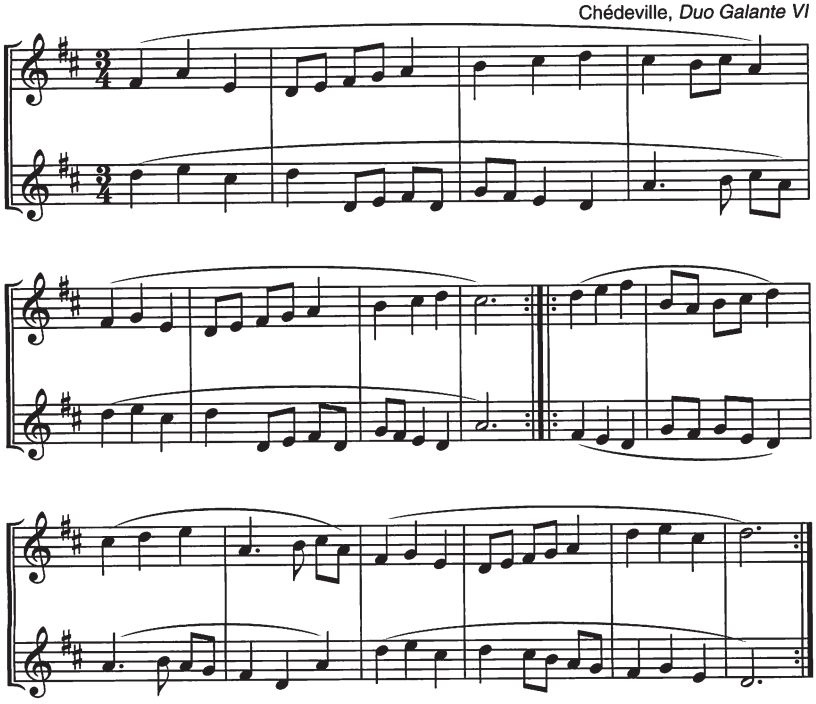
Largo

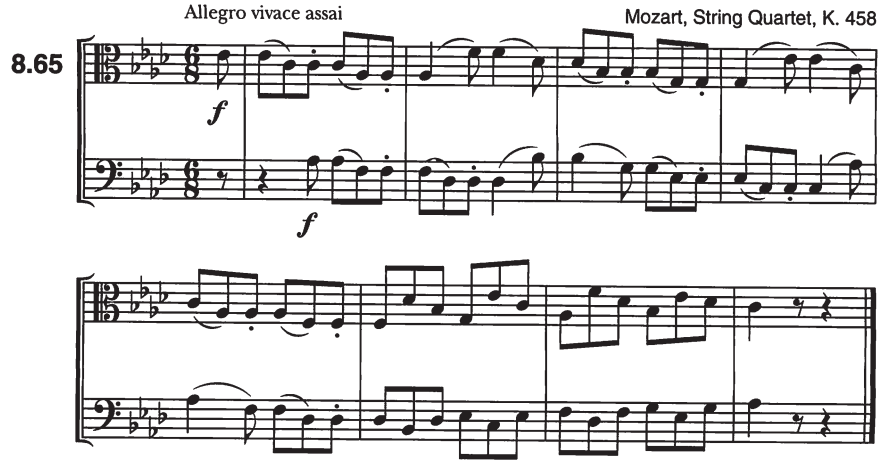
Handel, *Ahi, nelle sorti*



8.64

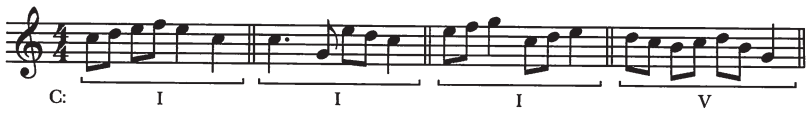
Chédeville, *Duo Galante VI*





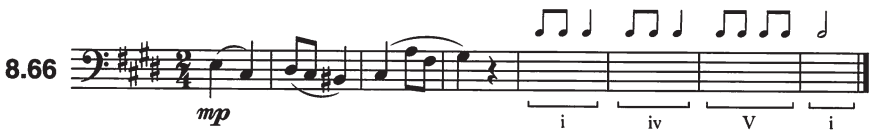
Section 4. Structured improvisation.

Up until this point, you have been asked to outline specific triads simply by using their chord members exclusively (for instance, singing only $\hat{1}$, $\hat{3}$, and $\hat{5}$ for the tonic triad). However, it is possible—and, indeed, very typical—to convey a triad unambiguously even when notes outside the triad are also included. Stepwise motion between chord members is common, particularly when the chord members are emphasized through their metrical placement. As an illustration, three different elaborations of the tonic triad and one elaboration of the dominant triad are shown below.

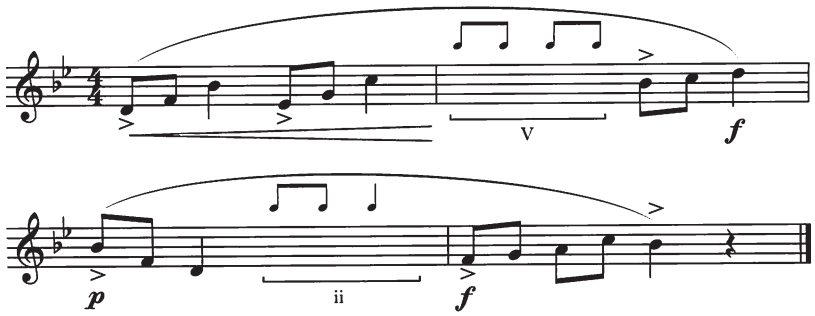


As you will quickly realize, the number of distinct possibilities is virtually unlimited. The additional notes are frequently described as *passing* (if they connect two different chord members by step) or *neighboring* (if they connect two identical notes by step).

➤➤ Complete the next two melodies by singing elaborations of the triad indicated below each bracket. Suitable rhythms have been suggested.

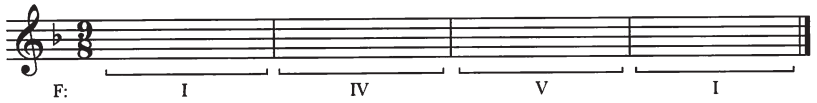


8.67



➤➤ Create your own melody by improvising elaborations of the tonic, subdominant, and dominant triads (as indicated below each bracket). Use any combination of ♪, ♩, and ♩. that fits the meter, being sure to end with a suitably conclusive rhythm. (Helpful hint: before you begin, sing a simple arpeggiation of the underlying I–IV–V–I progression.)

8.68



9

MELODY

Intervals from the Dominant Seventh Chord (V^7); Other Diatonic Intervals of the Seventh

RHYTHM

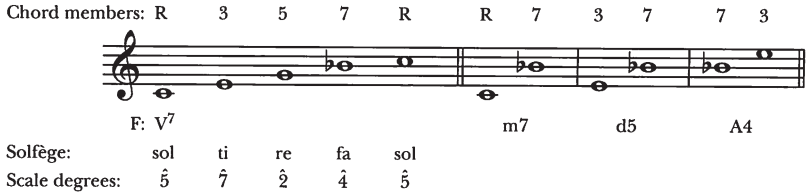
Simple and Compound Meters

The dominant seventh chord is a four-note chord: the dominant triad plus an additional minor seventh above its root. Of all the possible intervals from this chord, these have not previously been presented:

Root up to seventh or seventh down to root = minor seventh (m7)

Third up to seventh or seventh down to third = diminished fifth (d5), or tritone[1]

Seventh up to third or third down to seventh = augmented fourth (A4), or tritone

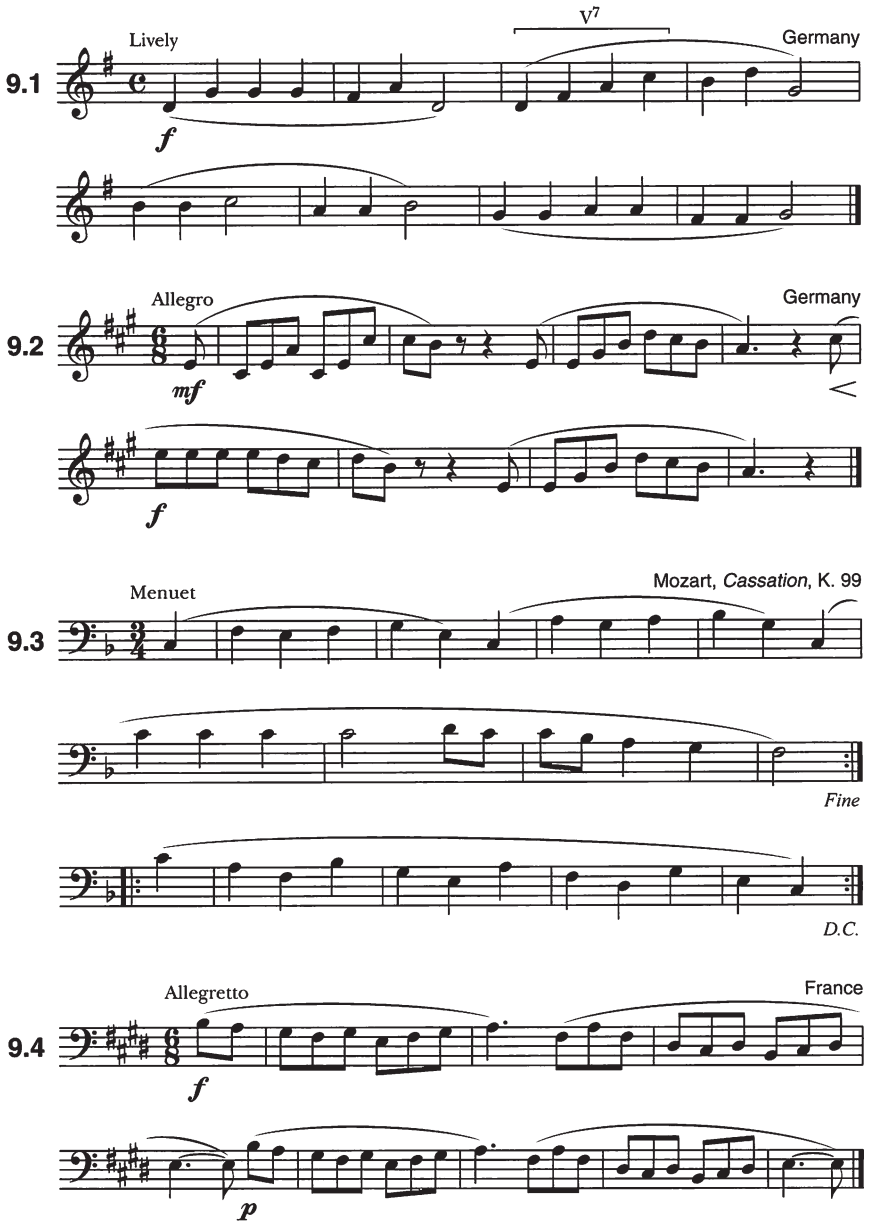


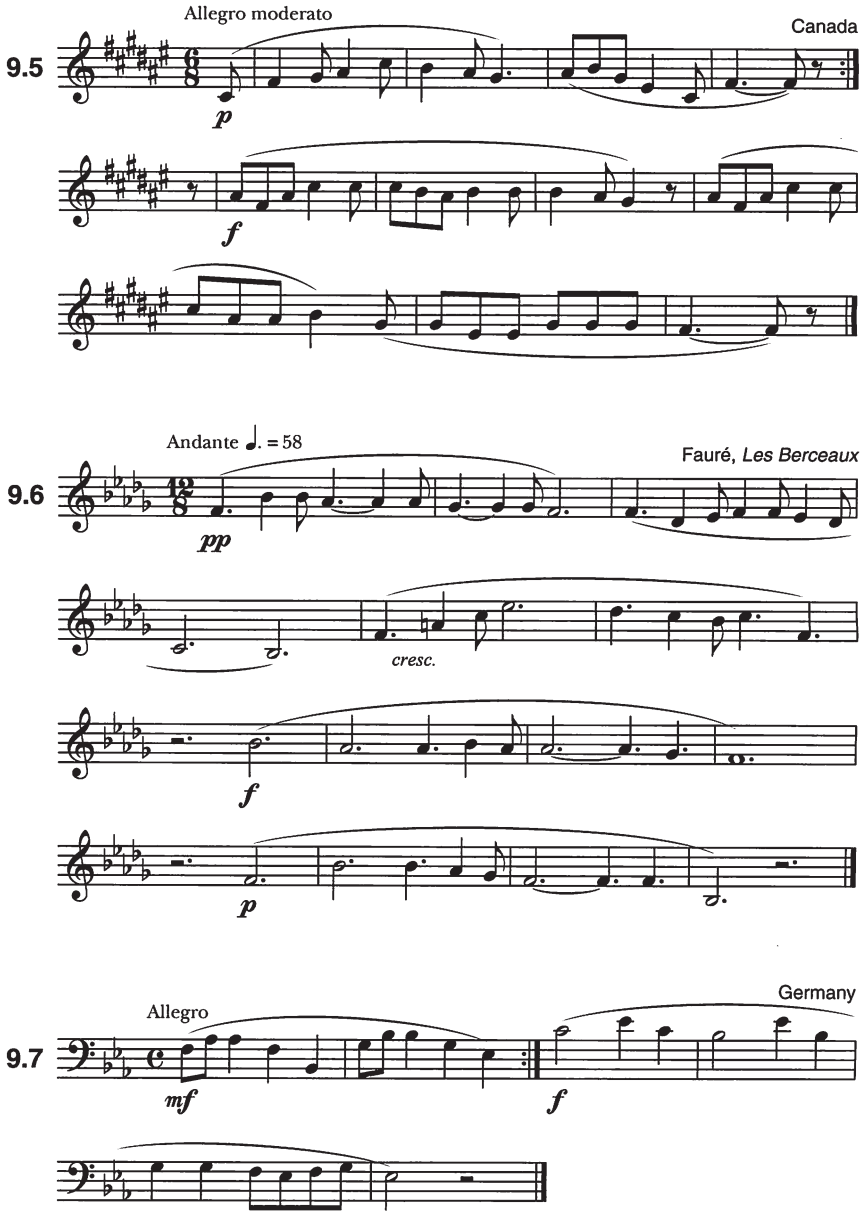
Actively imagining the sound of the V^7 chord will make these dissonant leaps much easier to sing.

[1] The term *tritone* refers to an interval composed of three whole steps—technically an A4. Because the d5 is enharmonic with the A4, it is also frequently described as a tritone.

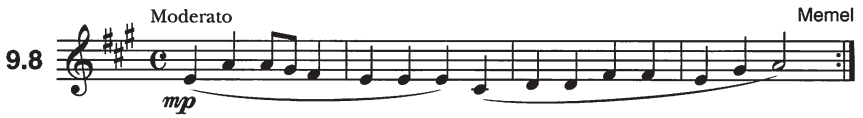
Section 1. The complete dominant seventh chord.

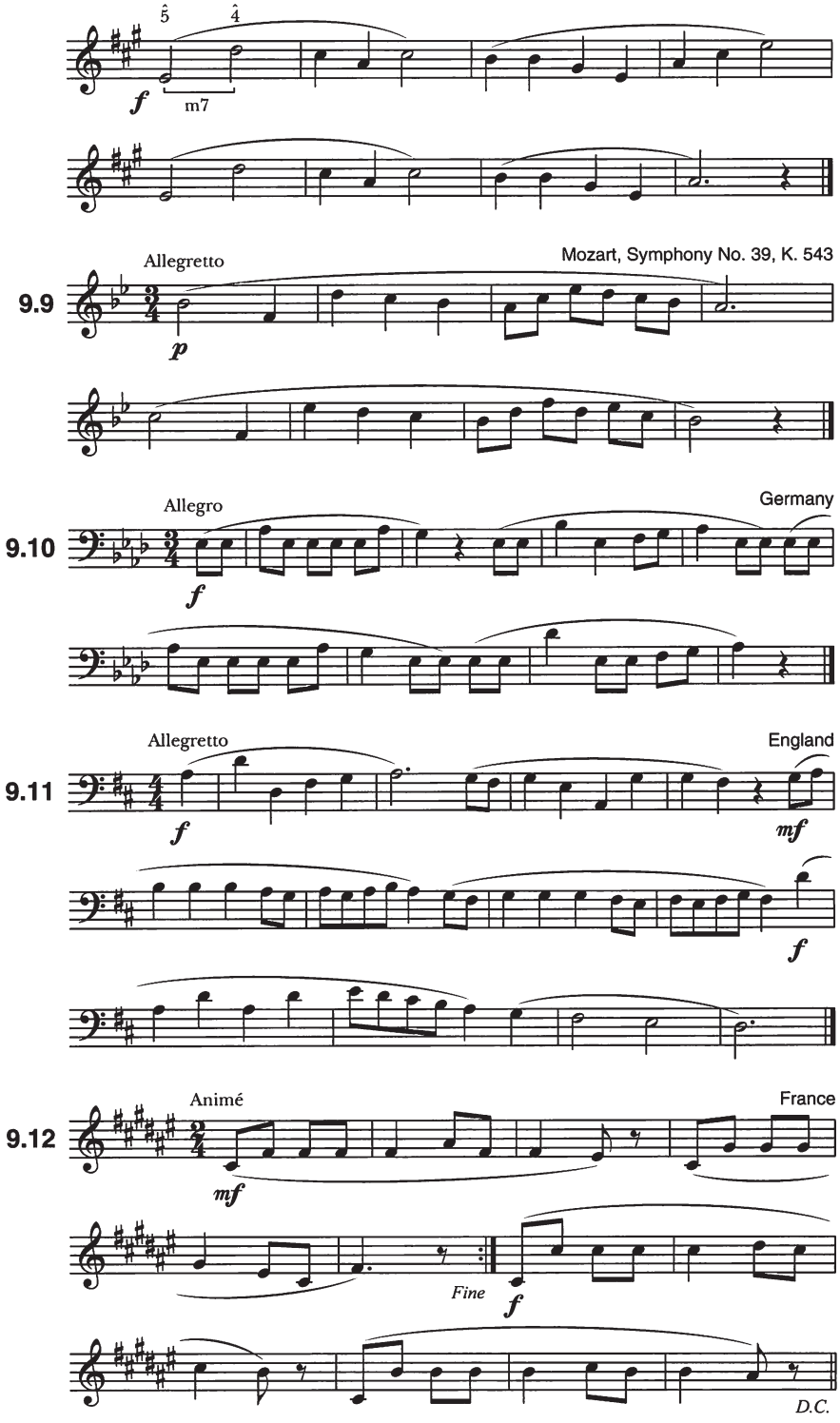
In this section, successive chord tones outline a complete four-note V^7 chord or the near-complete V^7 chord (chord members R–5–7 or reverse), all utilizing only the intervals of the major third, the minor third, and the perfect fifth.

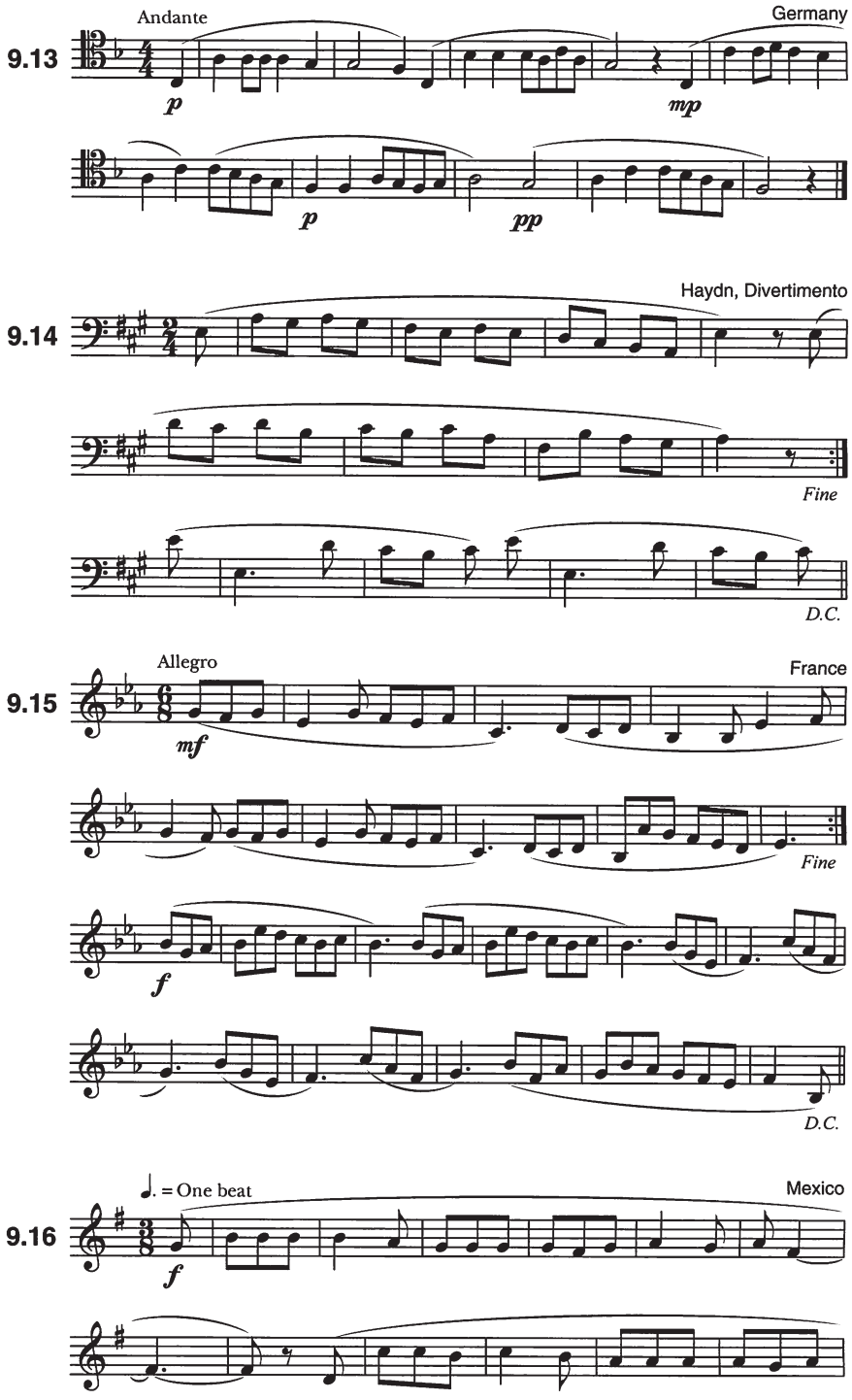


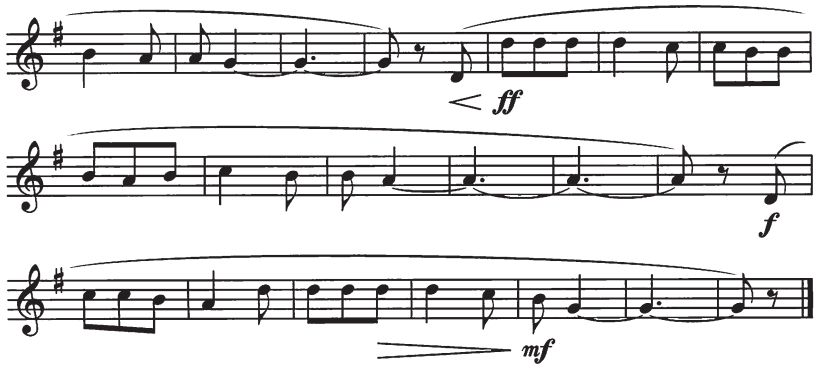


Section 2. The interval of the minor seventh: $\hat{5}$ up to $\hat{4}$ or reverse.

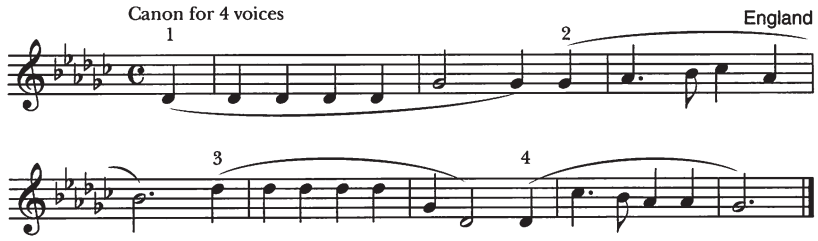



5̂
4̂
f
m7
Allegretto
Mozart, Symphony No. 39, K. 543
9.9
p
Allegro
Germany
9.10
f
Allegretto
England
9.11
f
mf
f
Animé
France
9.12
mf
Fine
f
D.C.

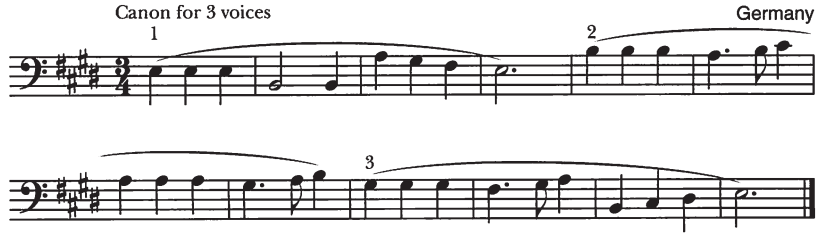

9.13
Andante
Germany
p
mp
p
pp
9.14
Haydn, Divertimento
Fine
D.C.
9.15
Allegro
France
mf
Fine
f
D.C.
9.16
♩. = One beat
Mexico
f


ff
f
mf

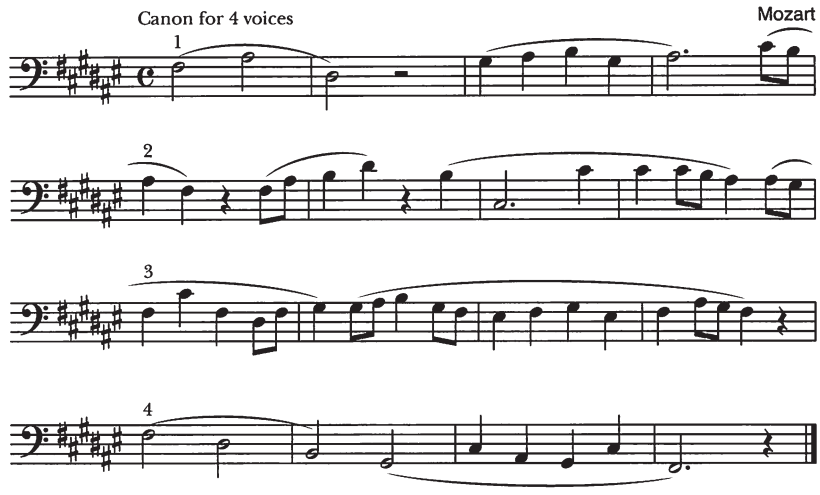
9.17


Canon for 4 voices
England
1
2
3
4

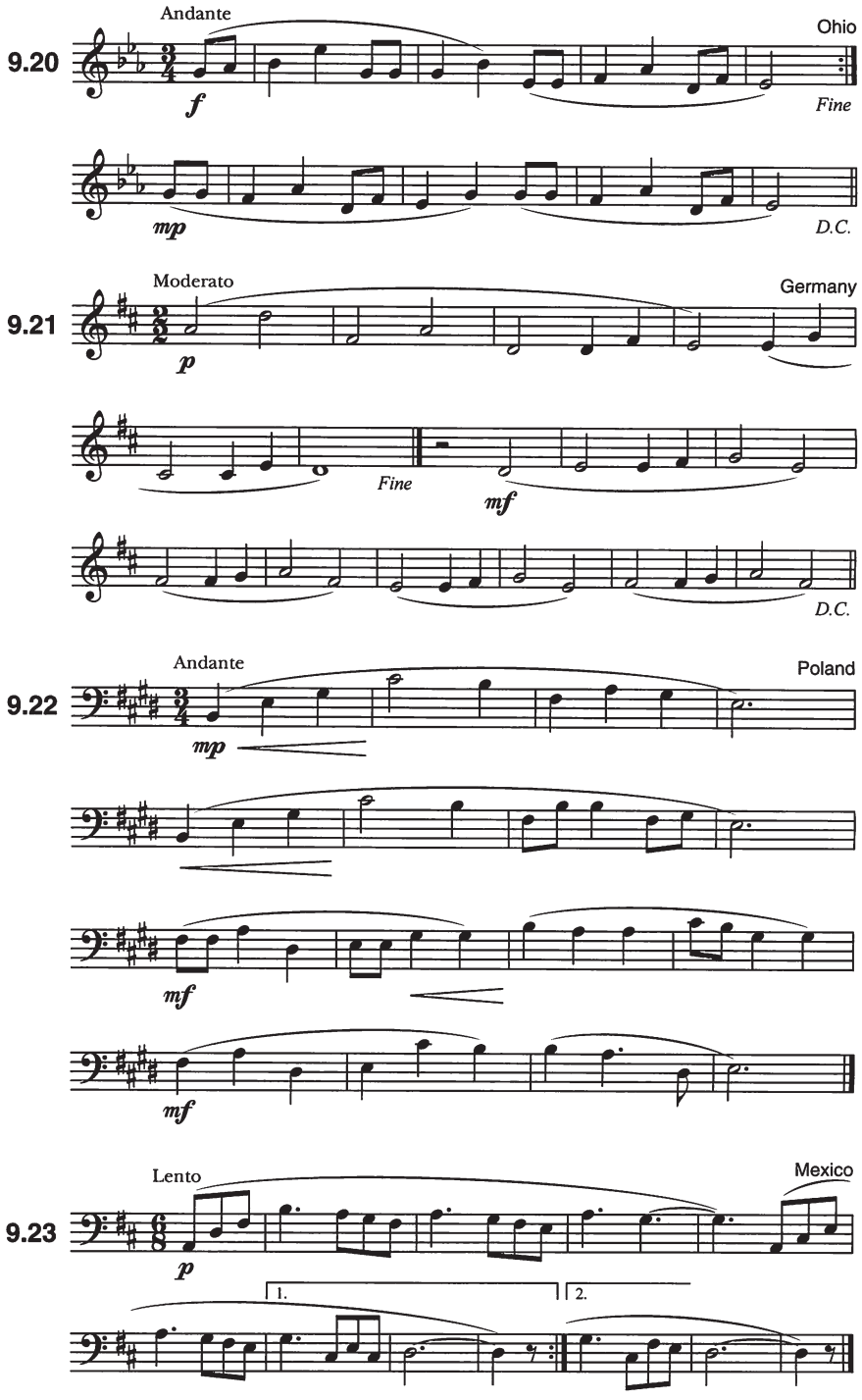
9.18


Canon for 3 voices
Germany
1
2
3

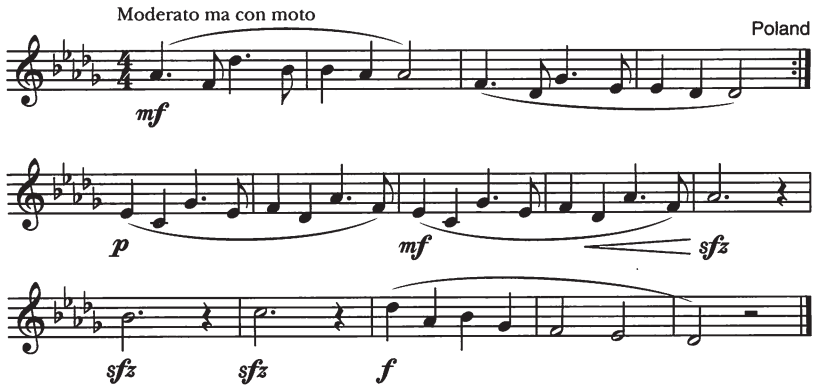
9.19


Canon for 4 voices
Mozart
1
2
3
4

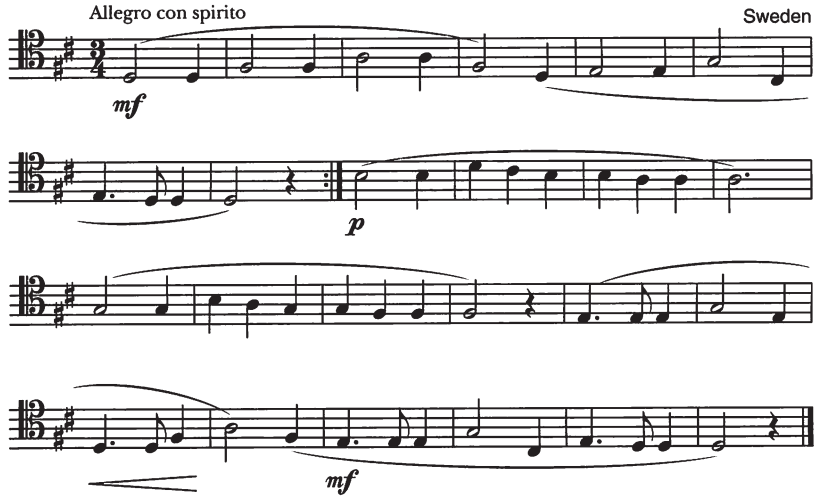
Section 3. The interval of the tritone.



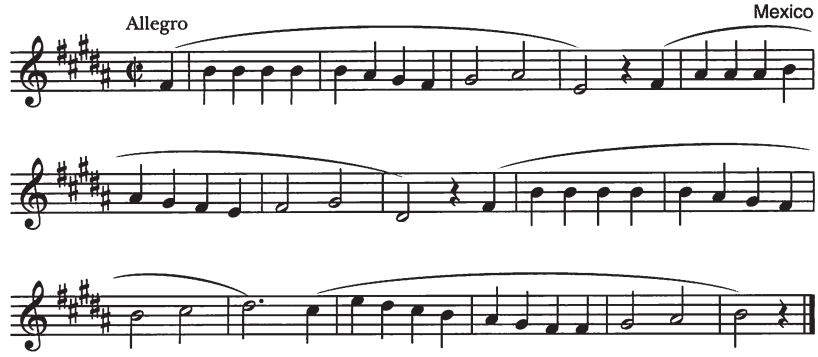
9.24 Moderato ma con moto — Poland



9.25 Allegro con spirito — Sweden

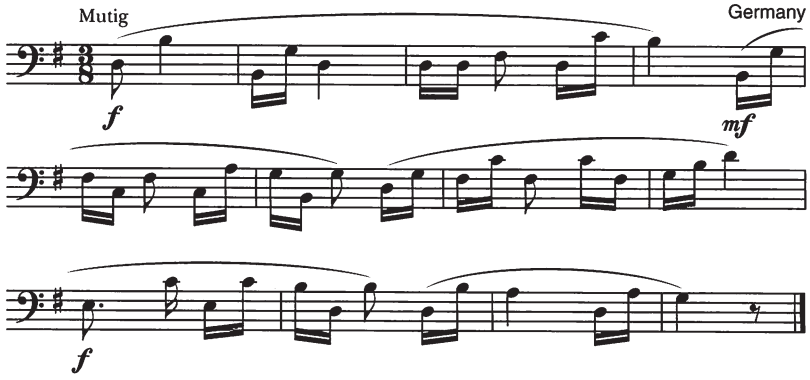


9.26 Allegro — Mexico

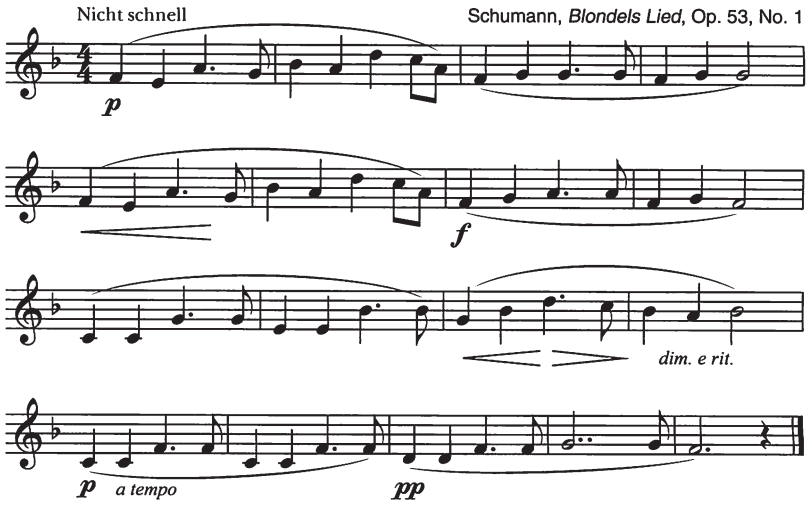


When a melody seems to be woven from different strands in distinct registers (often described as a *compound melody* or *polyphonic melody*), it is usually best to focus on the continuity of the various strands rather than on the large intervals that separate them. For instance, in melody 9.27, the C in measure 4 is approached by a m7 leap, but we may prefer to think of C as coming from the B in measure 1 and returning to that same B in measure 4. Similarly, it is easier to think of the C in measure 5 as connecting the B in measure 4 to the B in measure 6 rather than focusing on the more local A4 leap from F♯ within measure 5.

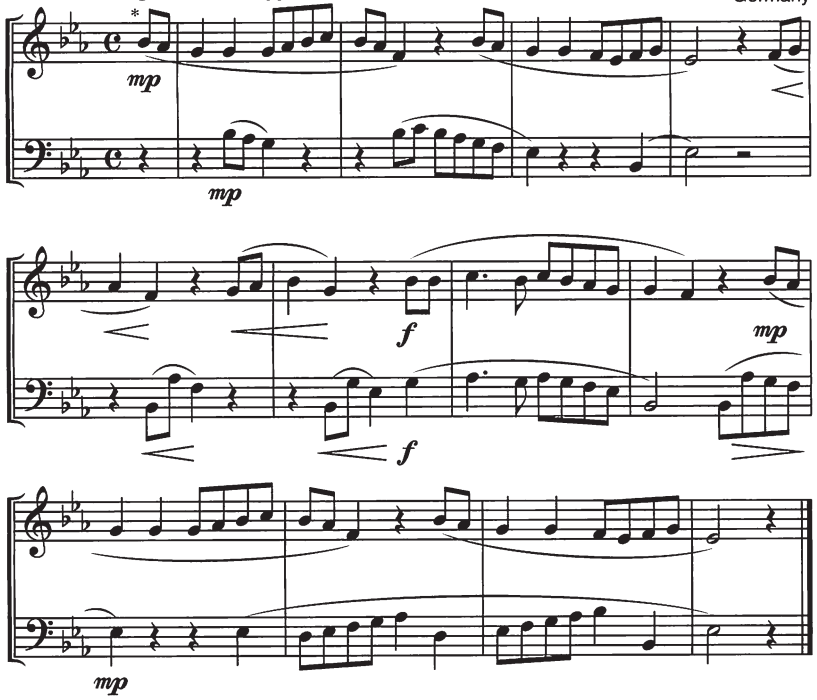
9.27



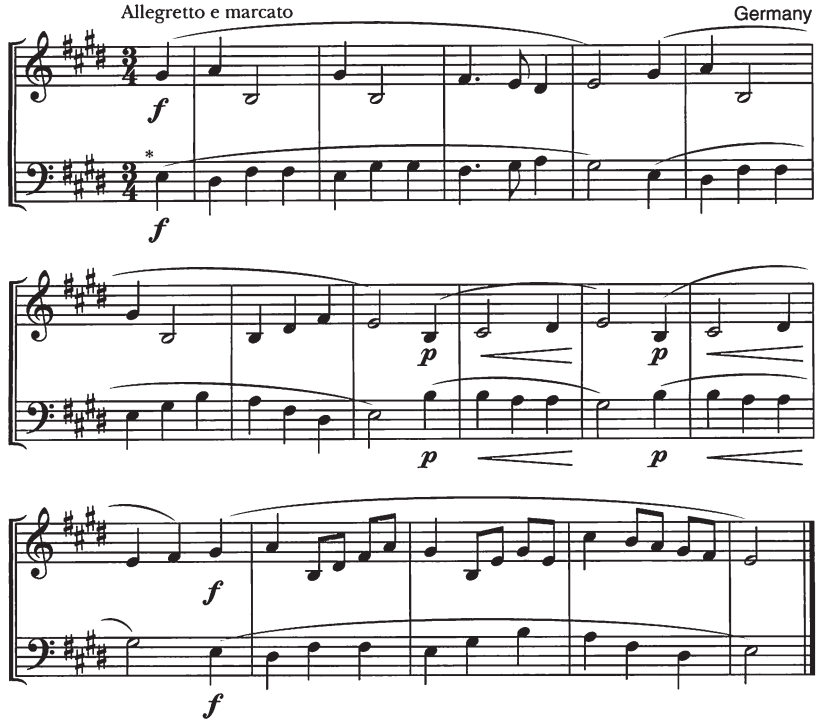
9.28



9.29 Allegro ma non troppo — Germany



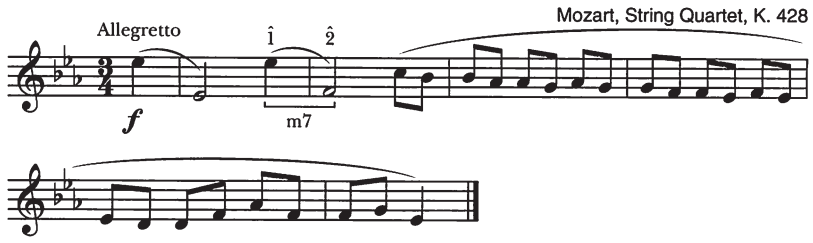
9.30 Allegretto e marcato — Germany



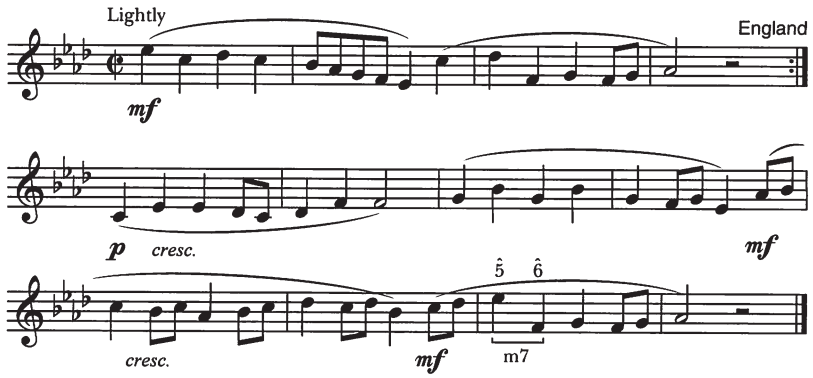
Section 4. Other uses of diatonic intervals of the seventh.

How might we most easily find the F in measure 2?

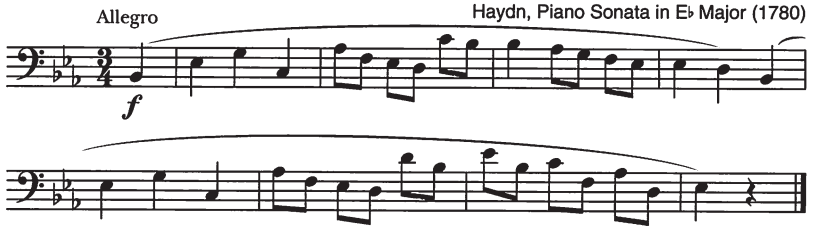
9.31



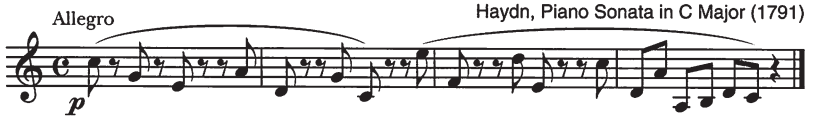
9.32



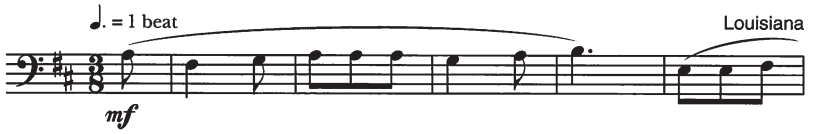
9.33

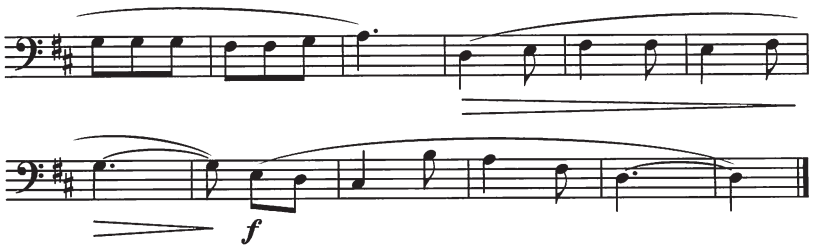


9.34

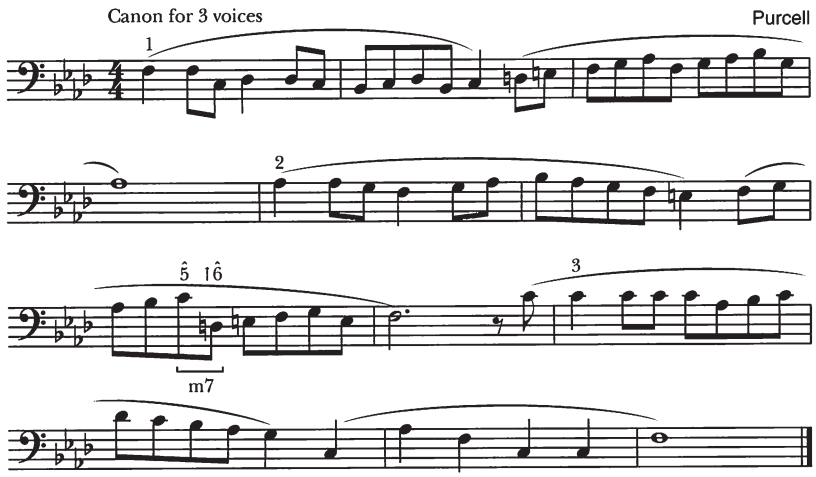


9.35

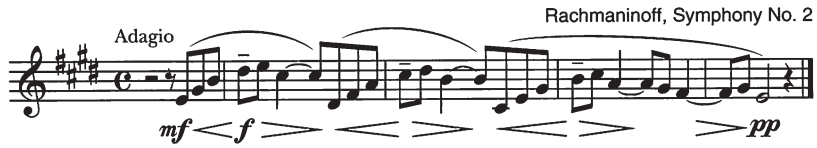




9.36



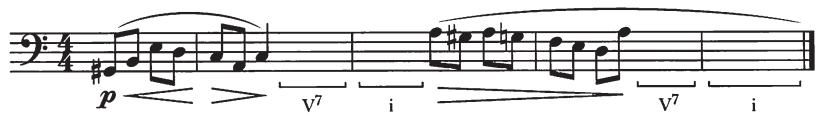
9.37



Section 5. Structured improvisation.

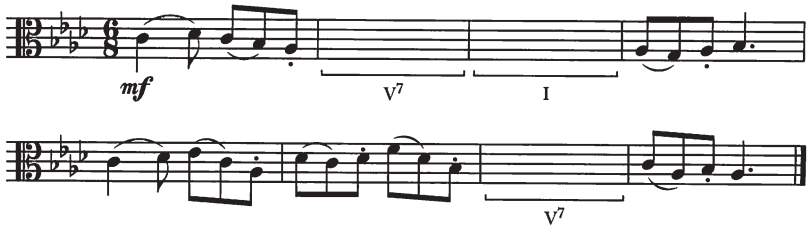
➤➤ Complete this melody using notes from the tonic triad and dominant seventh chord (as indicated below each bracket). Restrict yourself to rhythmic values no shorter than an eighth note.

9.38



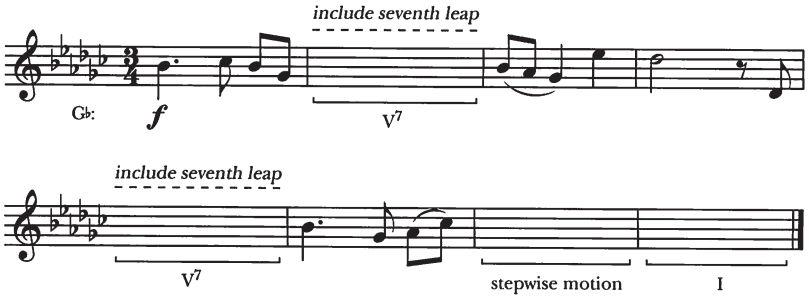
➤➤ Complete this melody using elaborations of the tonic triad and dominant seventh chord (as indicated below each bracket). Use any combination of ♪, ♩, and ♩. that fits the meter.

9.39



➤➤ Complete this melody as indicated below each bracket. Include at least one leap of a minor seventh (between $\hat{5}$ and $\hat{4}$, either ascending or descending) both in measure 2 and in measure 5. Restrict yourself to rhythmic values no shorter than an eighth note and no longer than a half note.

9.40



10

RHYTHM

The Subdivision of the Beat: The Simple Beat into Four Parts, The Compound Beat into Six Parts

RHYTHMIC READING, SIMPLE METERS

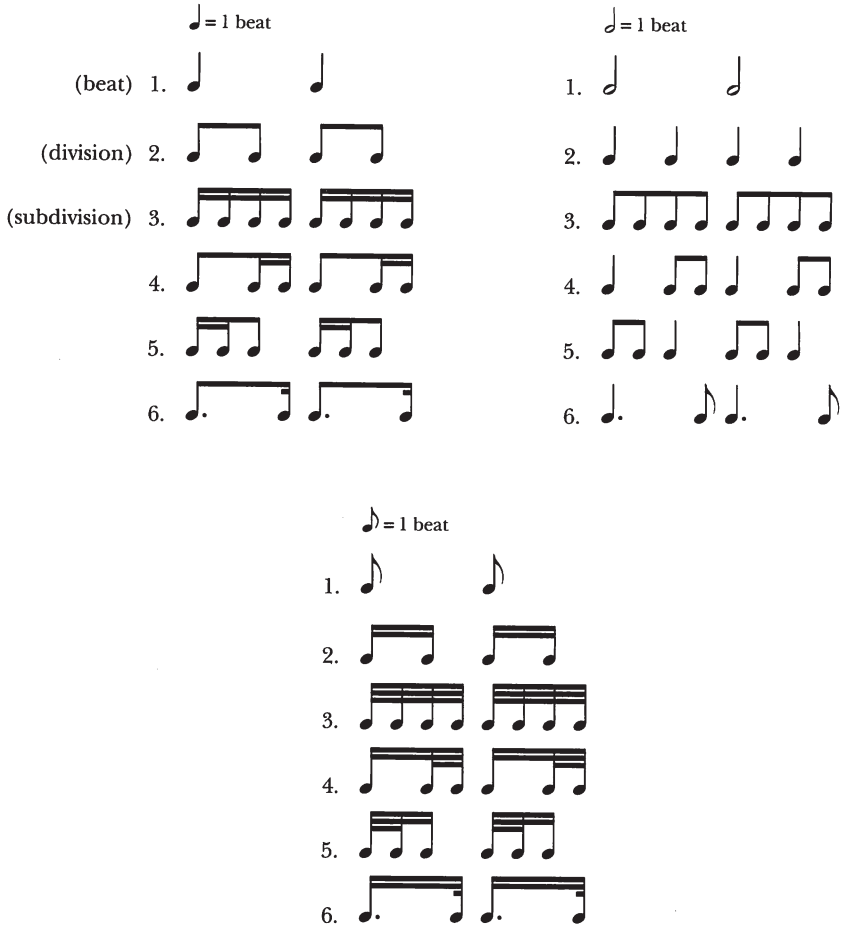
In simple meters, the beat may be subdivided into four parts. Three illustrations appear below.

There are a variety of good rhythmic syllable systems that reflect the subdivided beat. Several popular systems are presented in Appendix A; you may wish to use another approach.

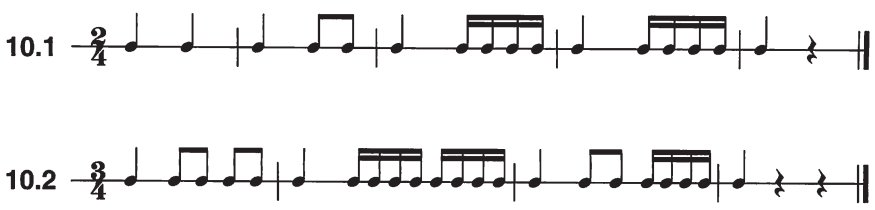
Section 1. Preliminary exercises, simple meters.

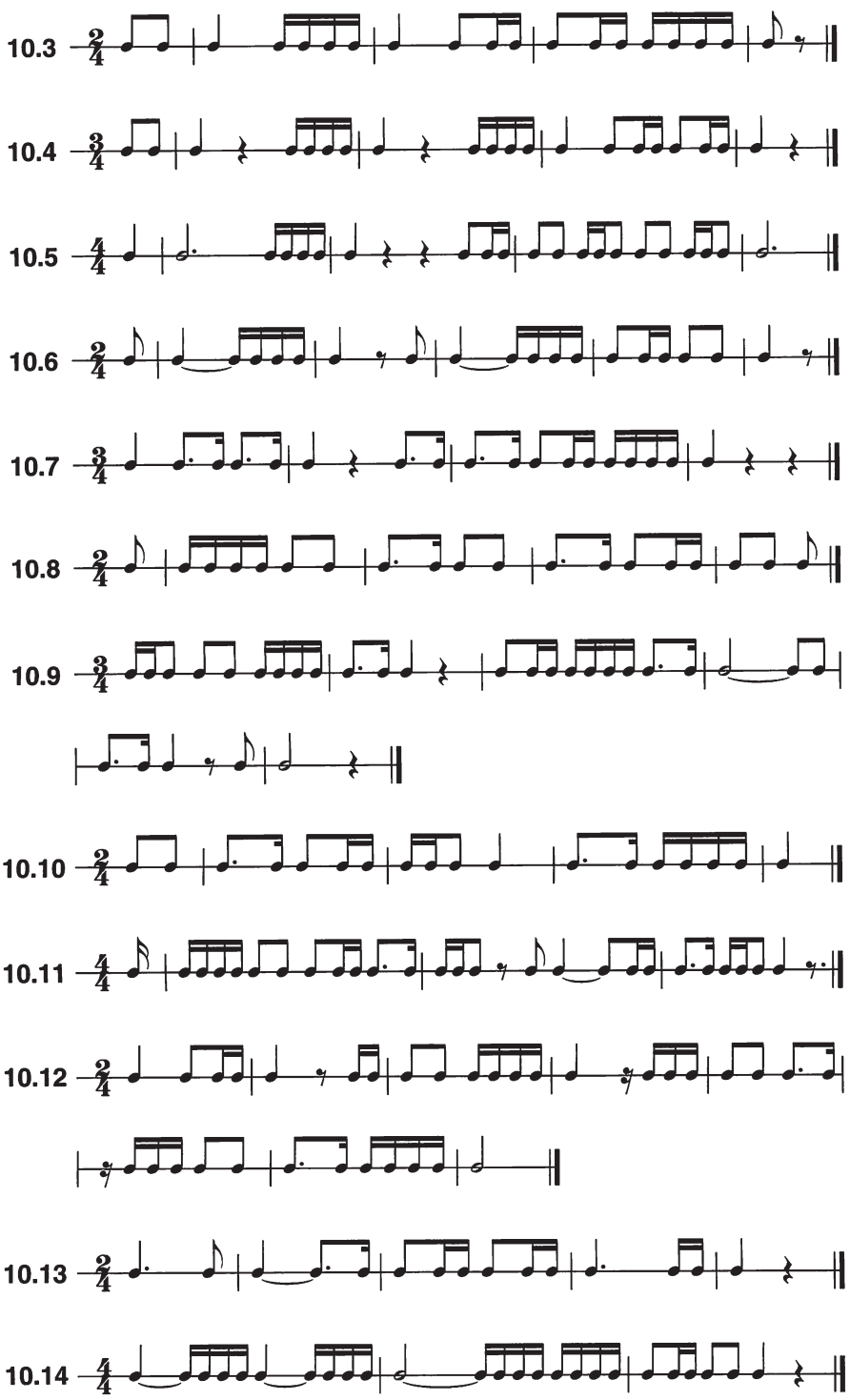
Following are three groups of patterns, one each for the subdivisions of the ♩, 𝅗𝅥, and ♪ notes. Select first the group under the heading "♩ = 1 beat." Read each line in the group, repeating without interrupting the tempo until you have mastered it. Continue in like manner with the following line. When you have completed all the lines, skip from one line to any other line, as directed or as chosen, without interrupting the tempo. Continue with each of the other two groups in this same manner.

The patterns shown are those most commonly used. The rhythmic figures ♩♫. and ♫♩♩ (and comparable figures for other beat values) will be presented in Chapter 15, "Syncopation."

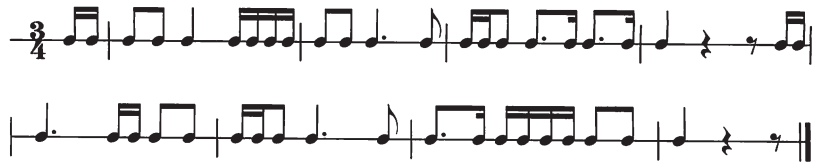


Section 2. Rhythmic reading exercises in simple meters.

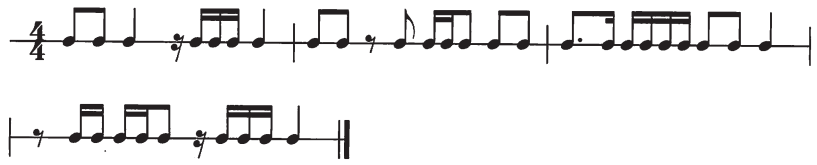



10.3
10.4
10.5
10.6
10.7
10.8
10.9
10.10
10.11
10.12
10.13
10.14

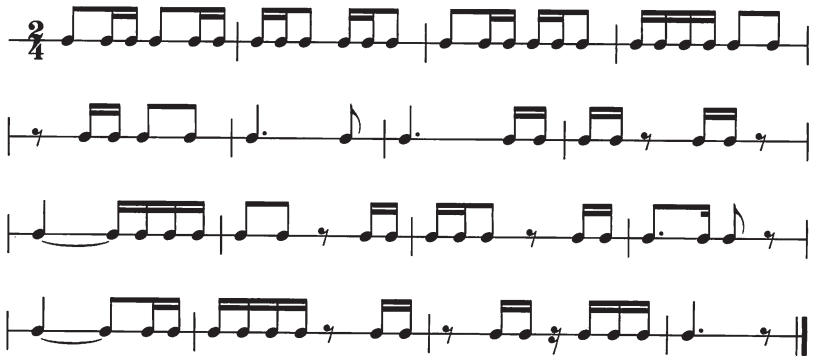
10.15



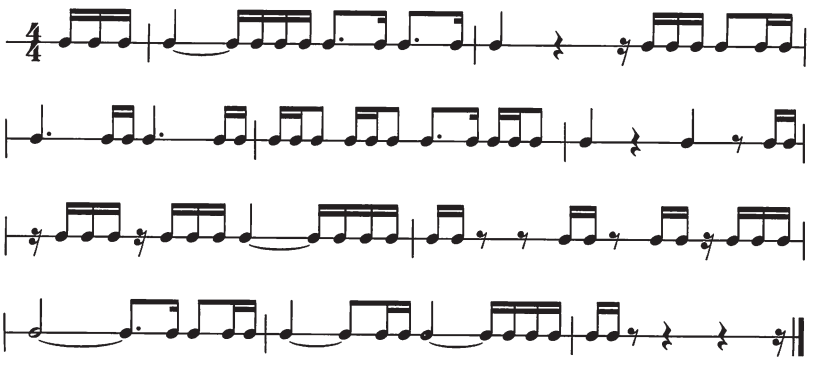
10.16



10.17



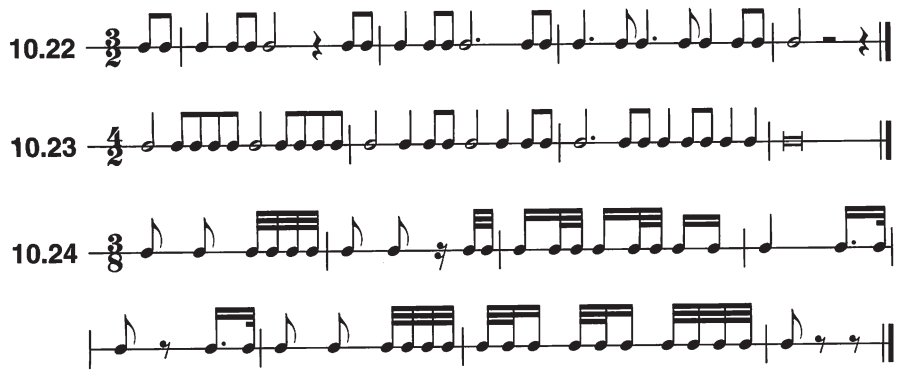
10.18



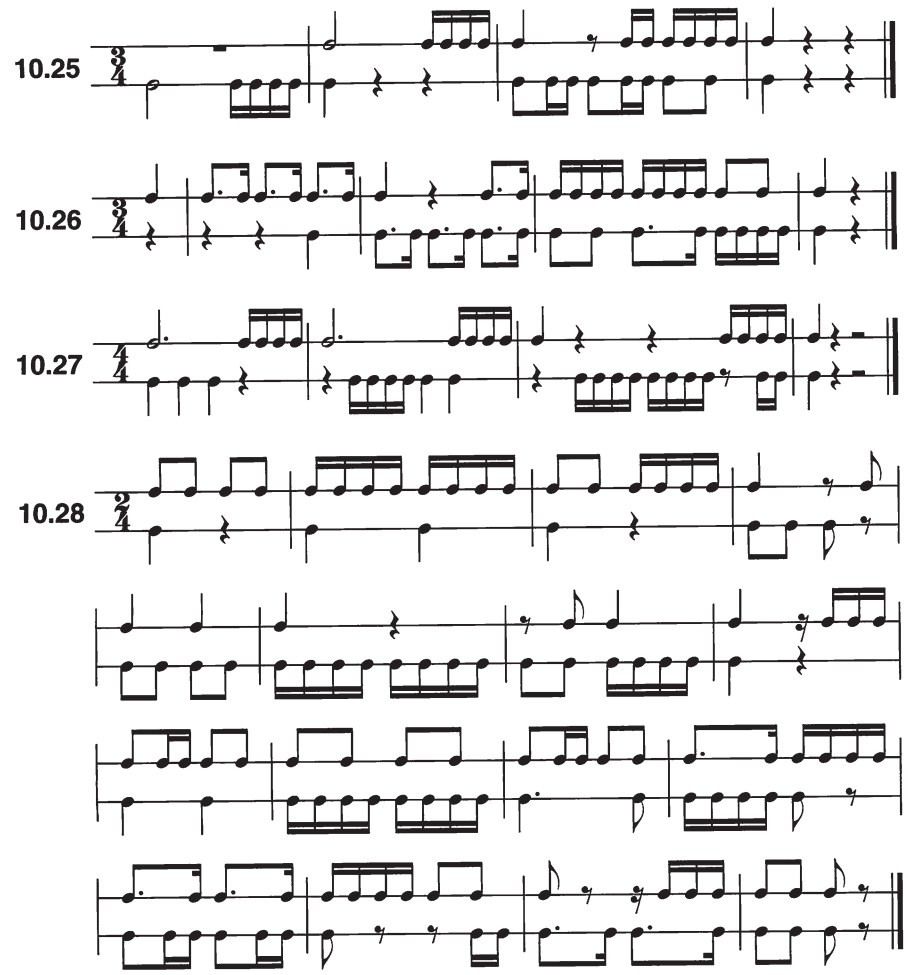
10.19

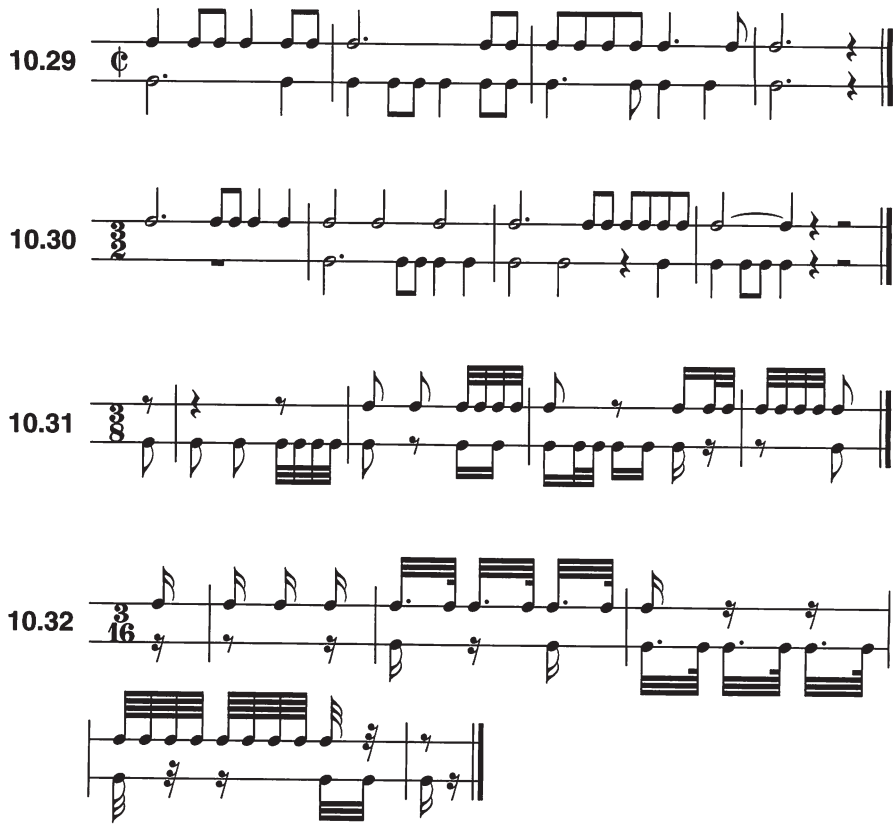
10.20

10.21



Section 3. Two-part drills, simple meters.





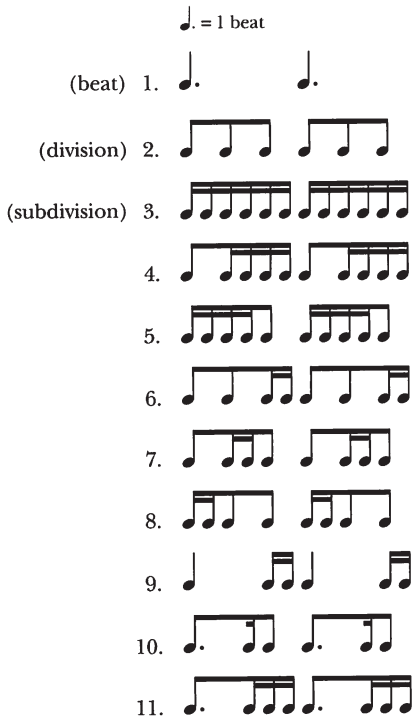
RHYTHMIC READING, COMPOUND METERS

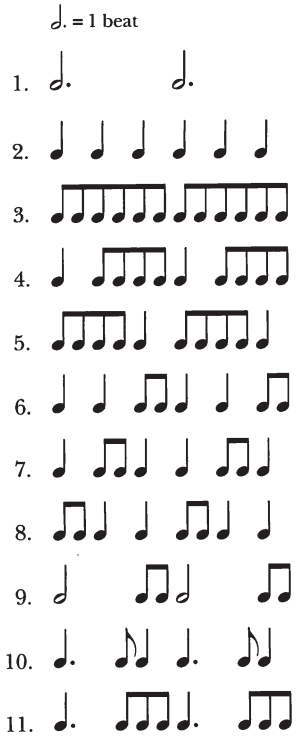
In compound meters, the beat may be subdivided into six parts. Three illustrations appear below.

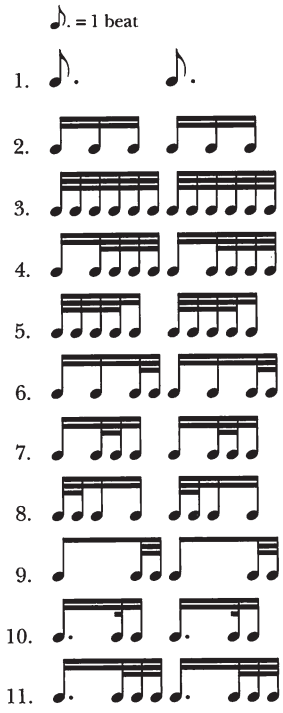
Again, there are a variety of good rhythmic syllable systems that reflect the subdivided beat. Several popular systems are presented in Appendix A; you may wish to use another approach.

Section 4. Preliminary exercises, compound meters.

Follow directions for similar exercises in simple meters, page 143. The patterns in subdivision shown are the most common of those possible. Notice that beaming styles may vary.


♩. = 1 beat
(beat) 1.
(division) 2.
(subdivision) 3.
4.
5.
6.
7.
8.
9.
10.
11.


𝅗𝅥. = 1 beat
1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.

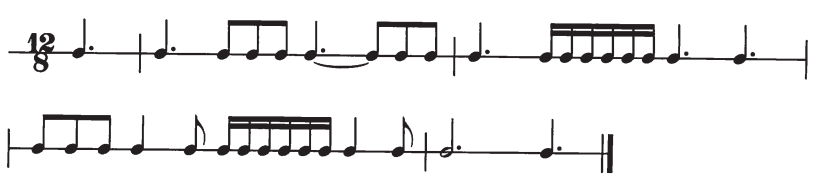

♪. = 1 beat
1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.

Section 5. Rhythmic reading exercises in compound meters.

10.33

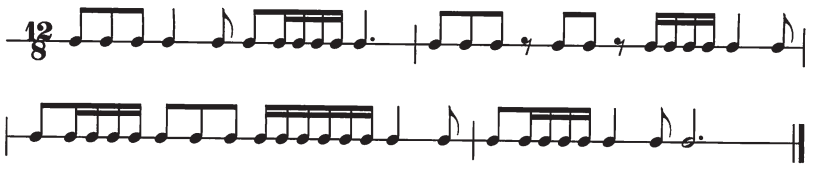
10.34

10.35



10.36

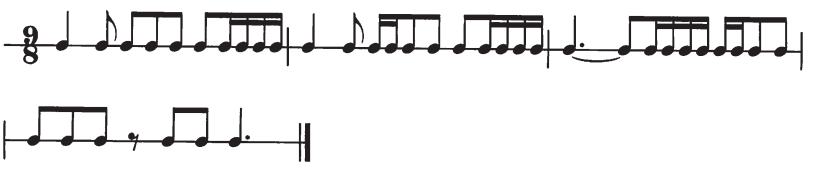
10.37



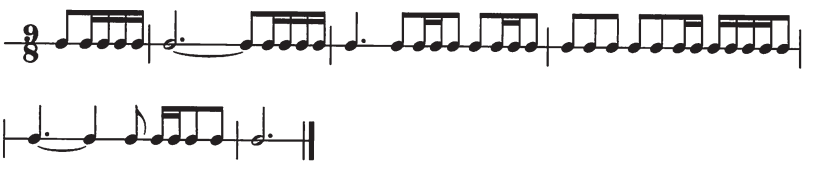
10.38

10.39

10.40

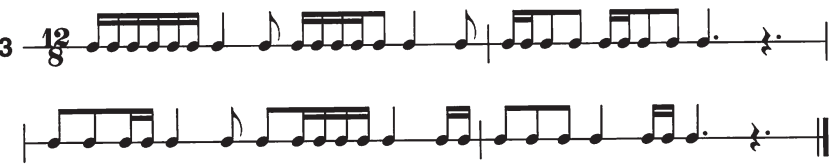


10.41

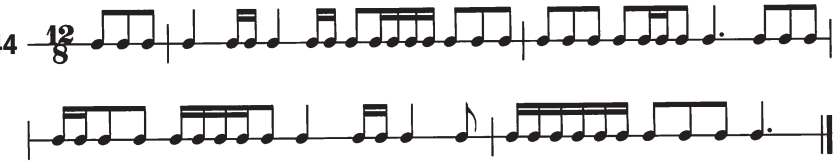


10.42

10.43

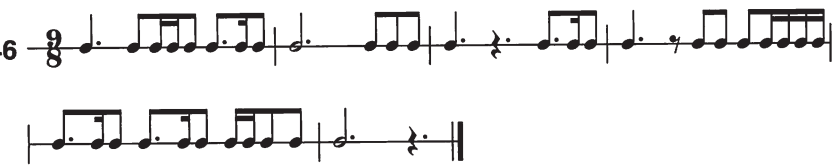


10.44

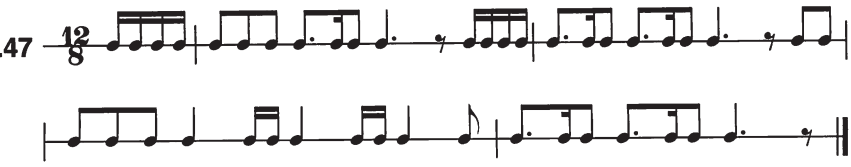


10.45

10.46



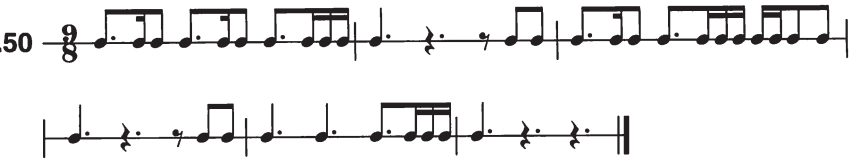
10.47



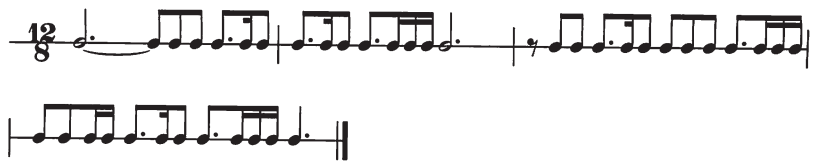
10.48

10.49

10.50



10.51



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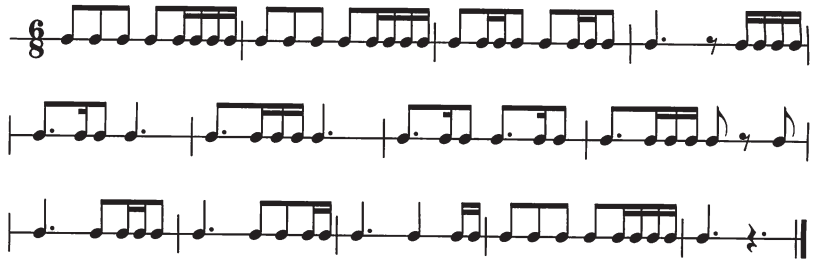

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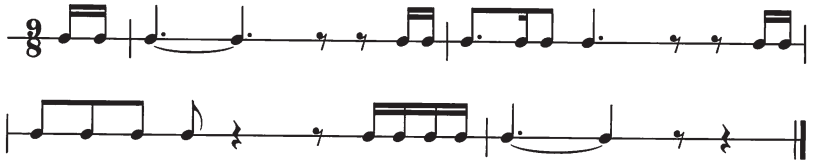
10.54



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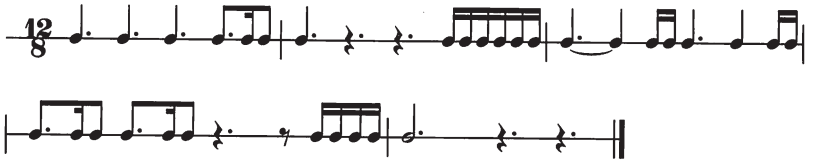
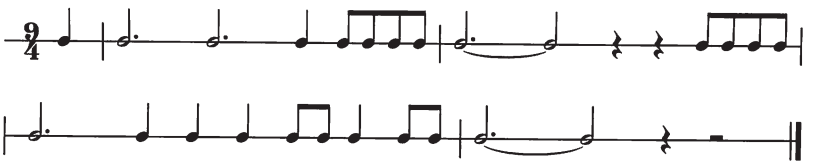


10.56

10.57

10.58



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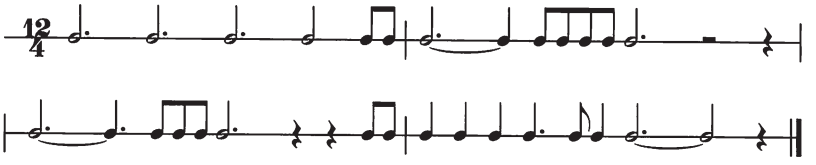
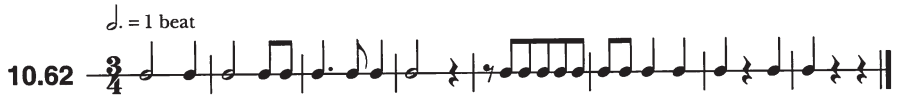


10.60

10.61

10.62

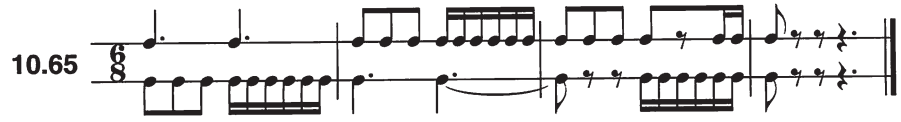


10.63

10.64

Section 6. Two-part drills, compound meters.

10.65



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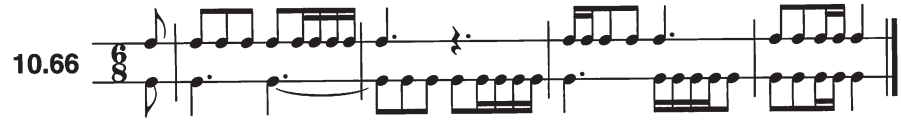

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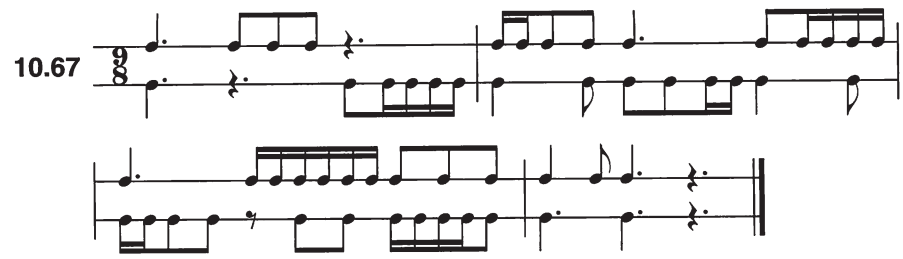
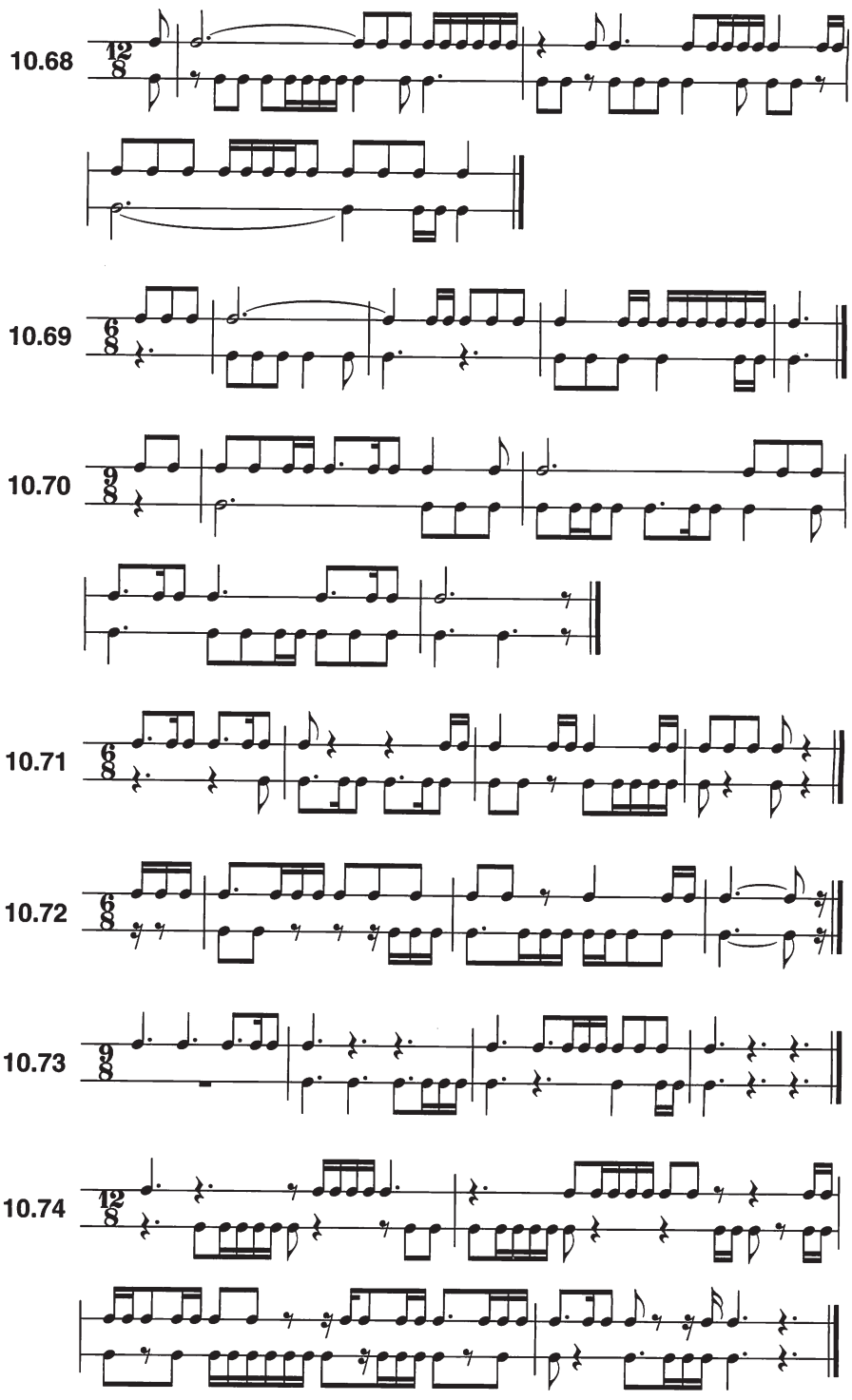
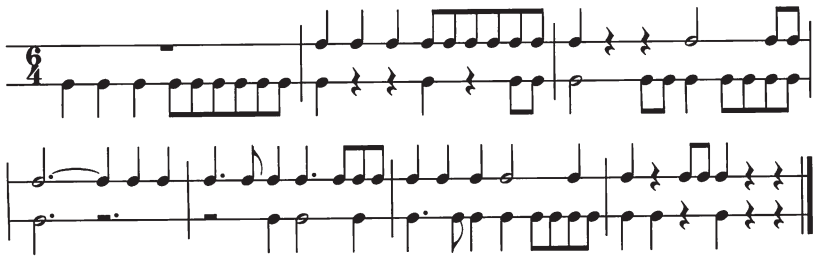



10.68
10.69
10.70
10.71
10.72
10.73
10.74

10.75



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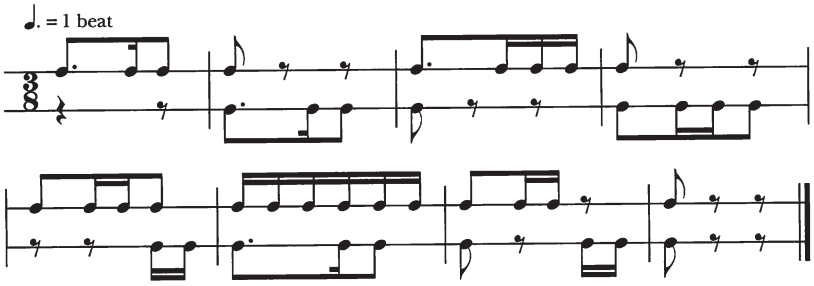

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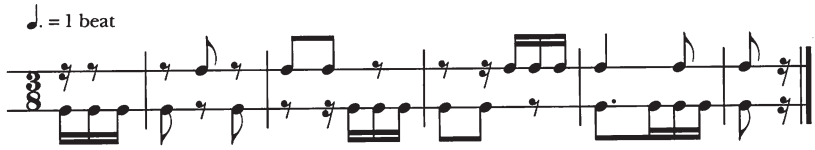
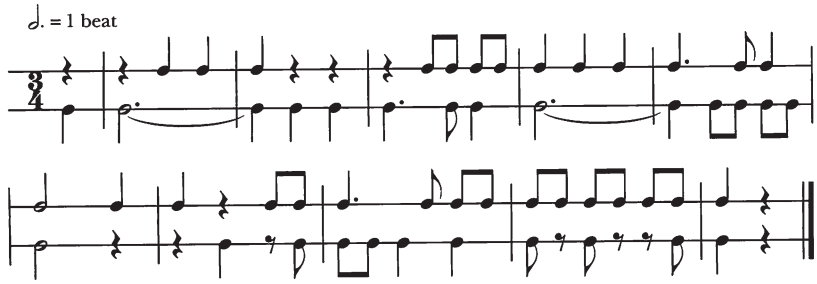
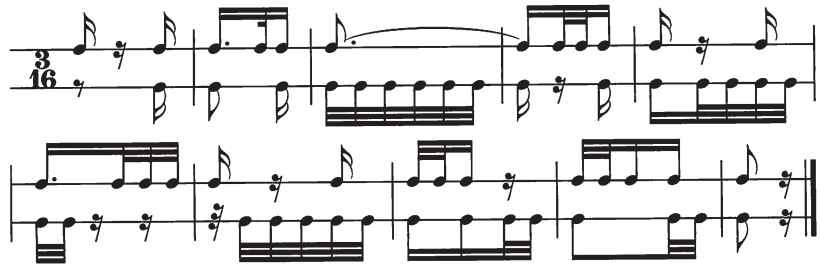


10.78



10.79



11

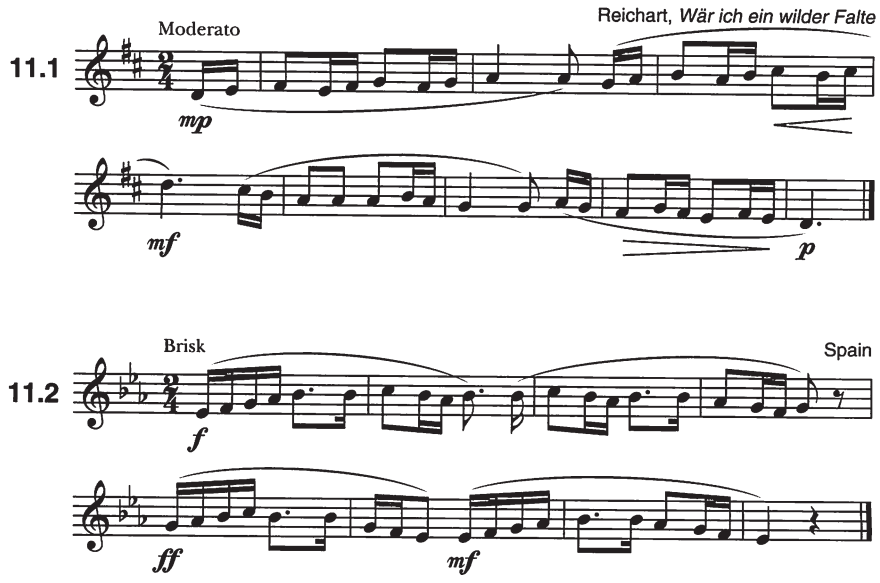
MELODY

Intervals from the Tonic and Dominant Triads

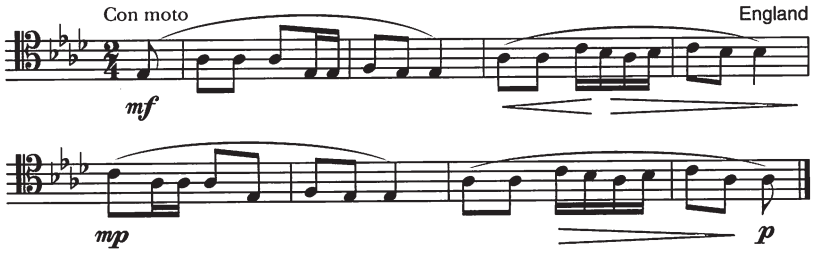
RHYTHM

Subdivision in Simple and Compound Meters

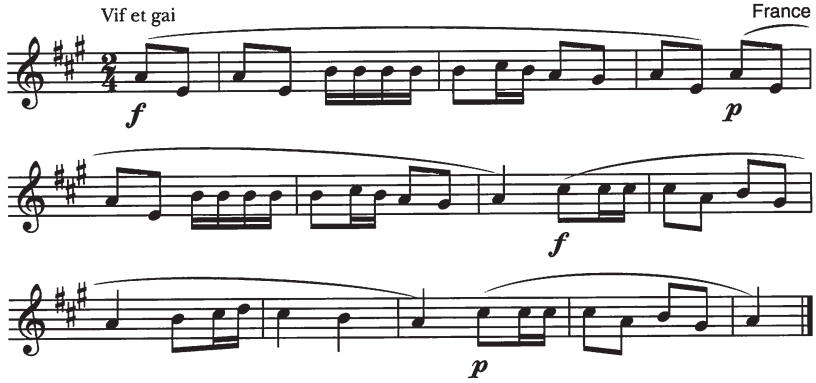
Section 1. Major keys.



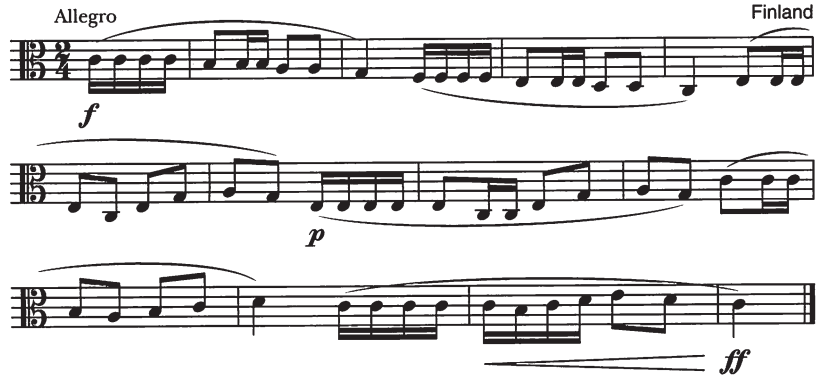
11.3 Con moto — England



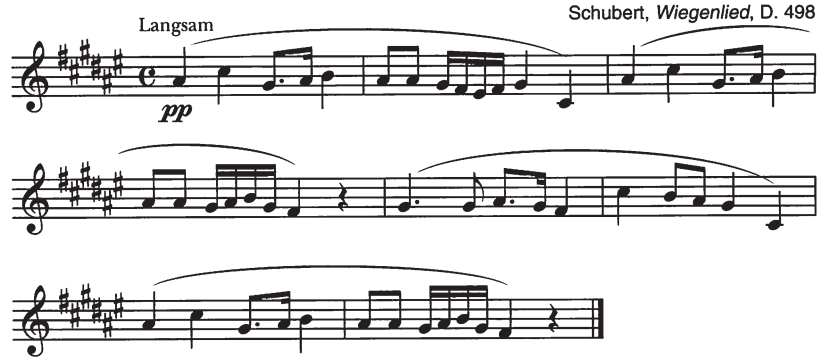
11.4 Vif et gai — France

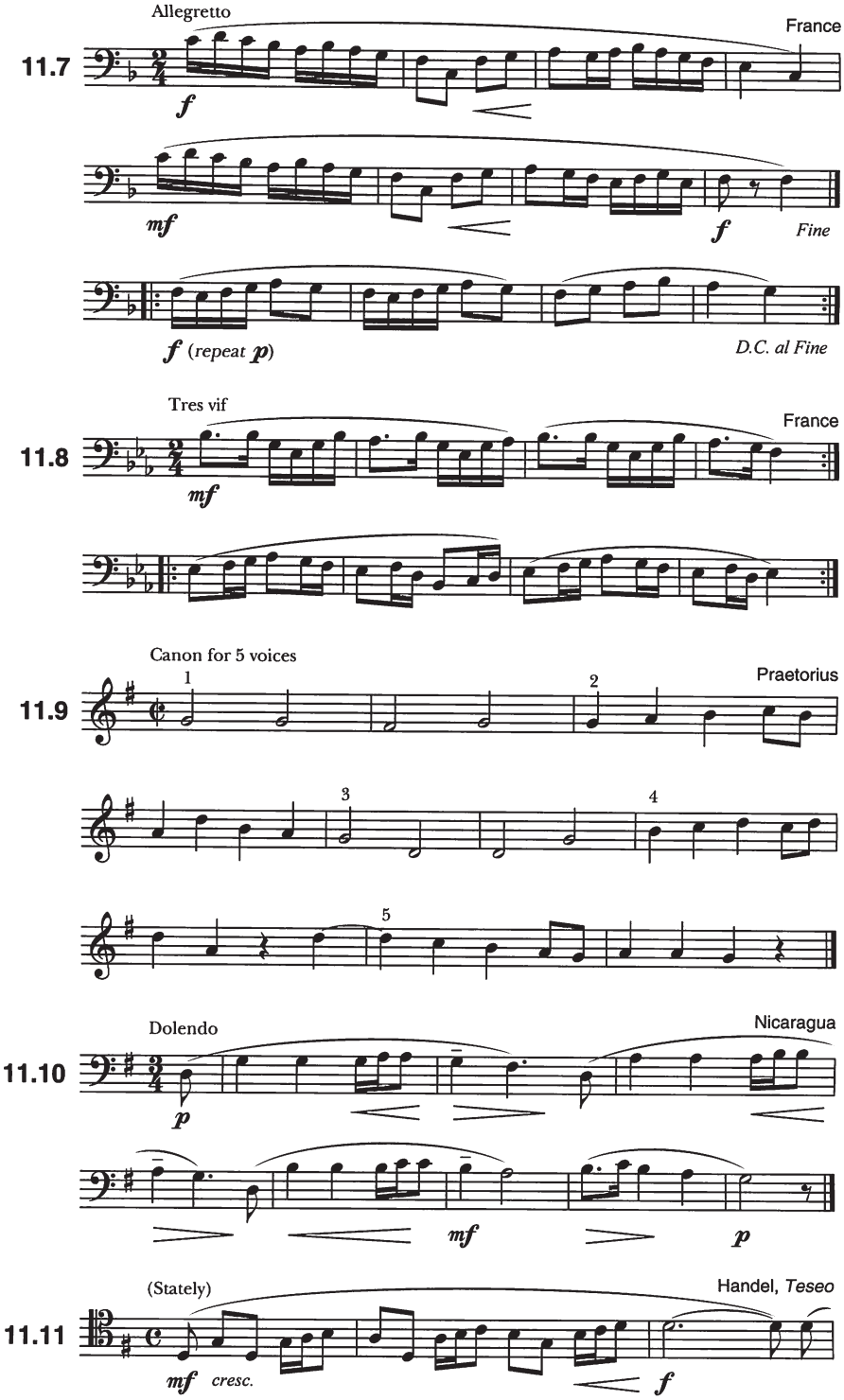


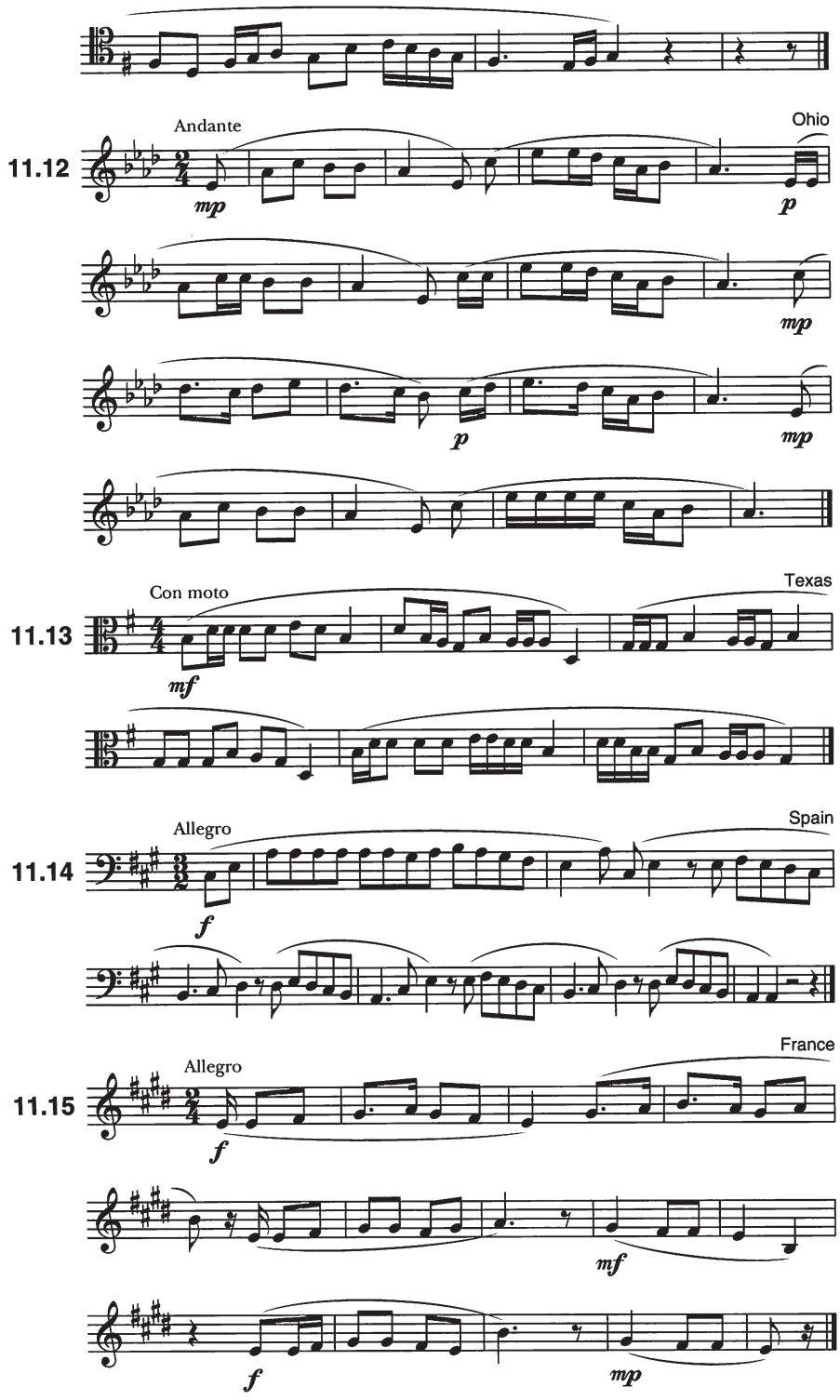
11.5 Allegro — Finland

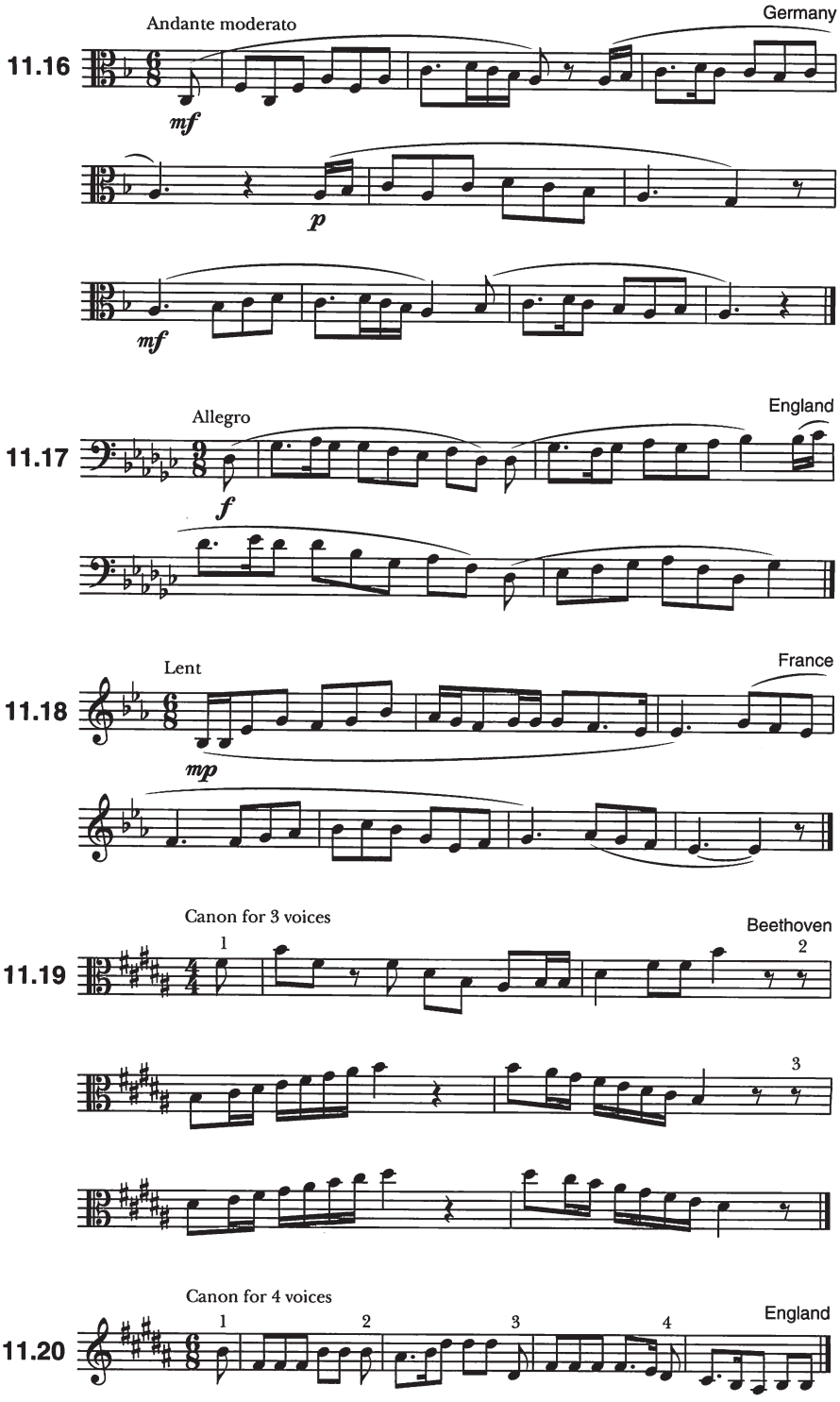


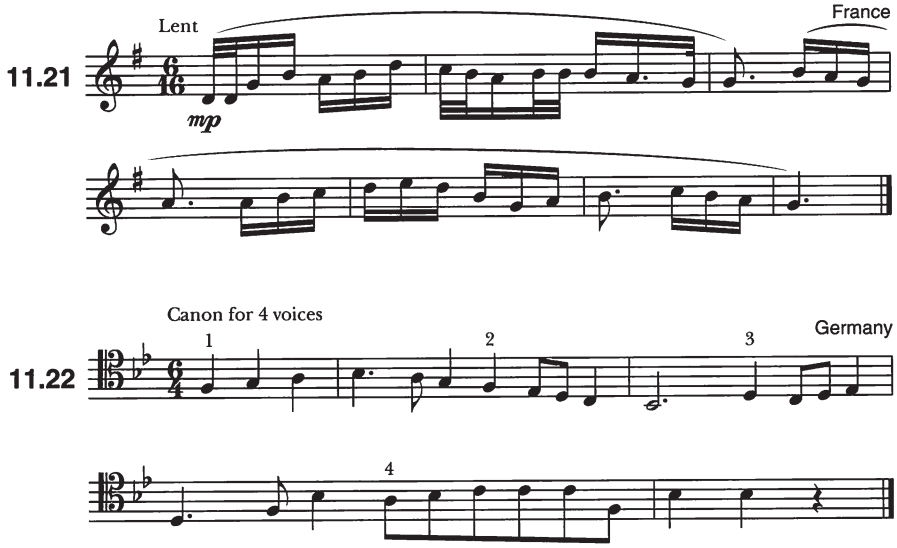
11.6 Langsam — Schubert, *Wiegenlied*, D. 498



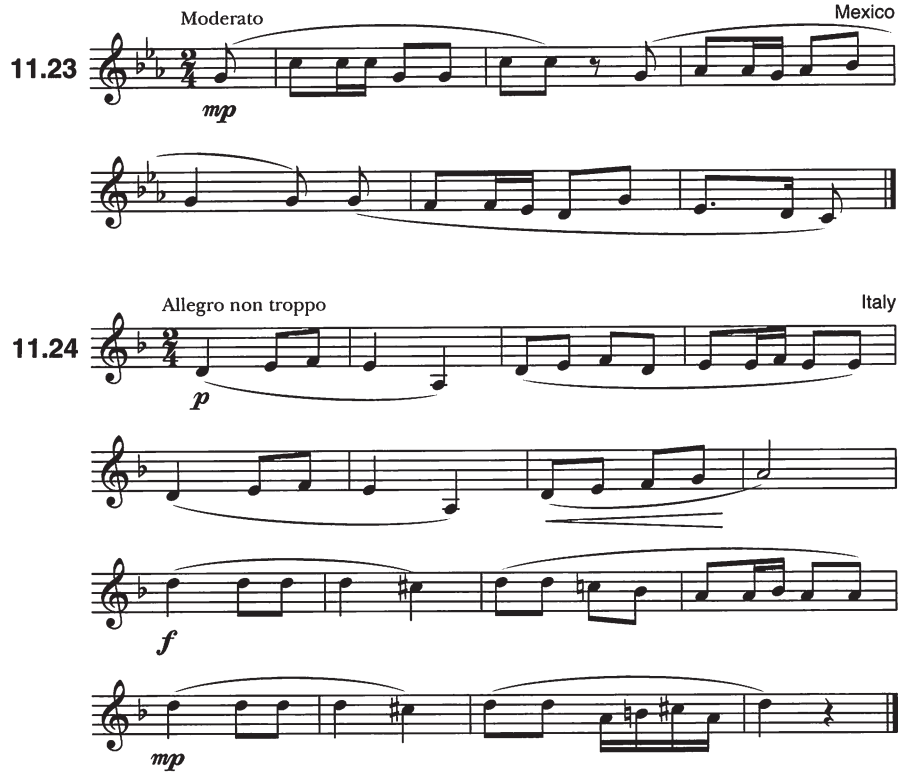

Allegretto
France
11.7
f
mf
f
Fine
f (repeat p)
D.C. al Fine
Tres vif
France
11.8
mf
Canon for 5 voices
Praetorius
11.9
1
2
3
4
5
Dolendo
Nicaragua
11.10
p
mf
p
(Stately)
Handel, Teseo
11.11
mf cresc.
f

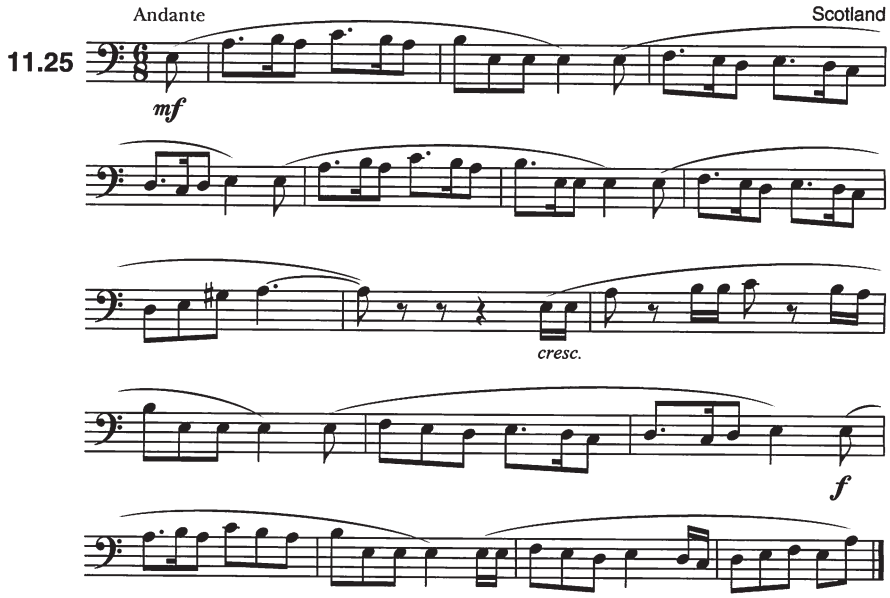

Andante
Ohio
11.12
mp
p
mp
p
mp
Con moto
Texas
11.13
mf
Allegro
Spain
11.14
f
Allegro
France
11.15
f
mf
f
mp

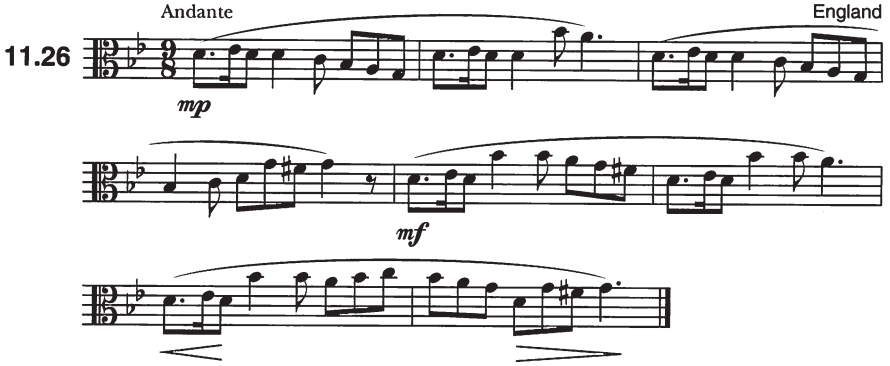

Andante moderato
Germany
11.16
mf
p
mf
Allegro
England
11.17
f
Lent
France
11.18
mp
Canon for 3 voices
Beethoven
11.19
1
2
3
Canon for 4 voices
England
11.20
1
2
3
4

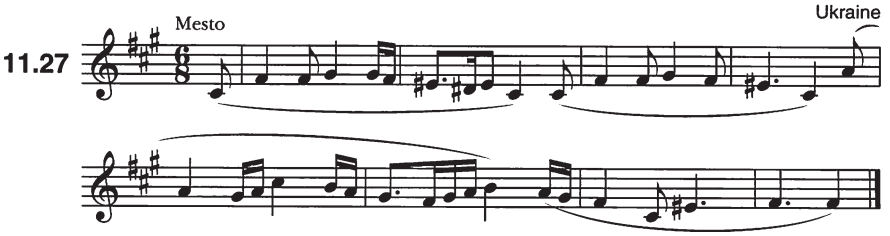


Section 2. Minor keys.

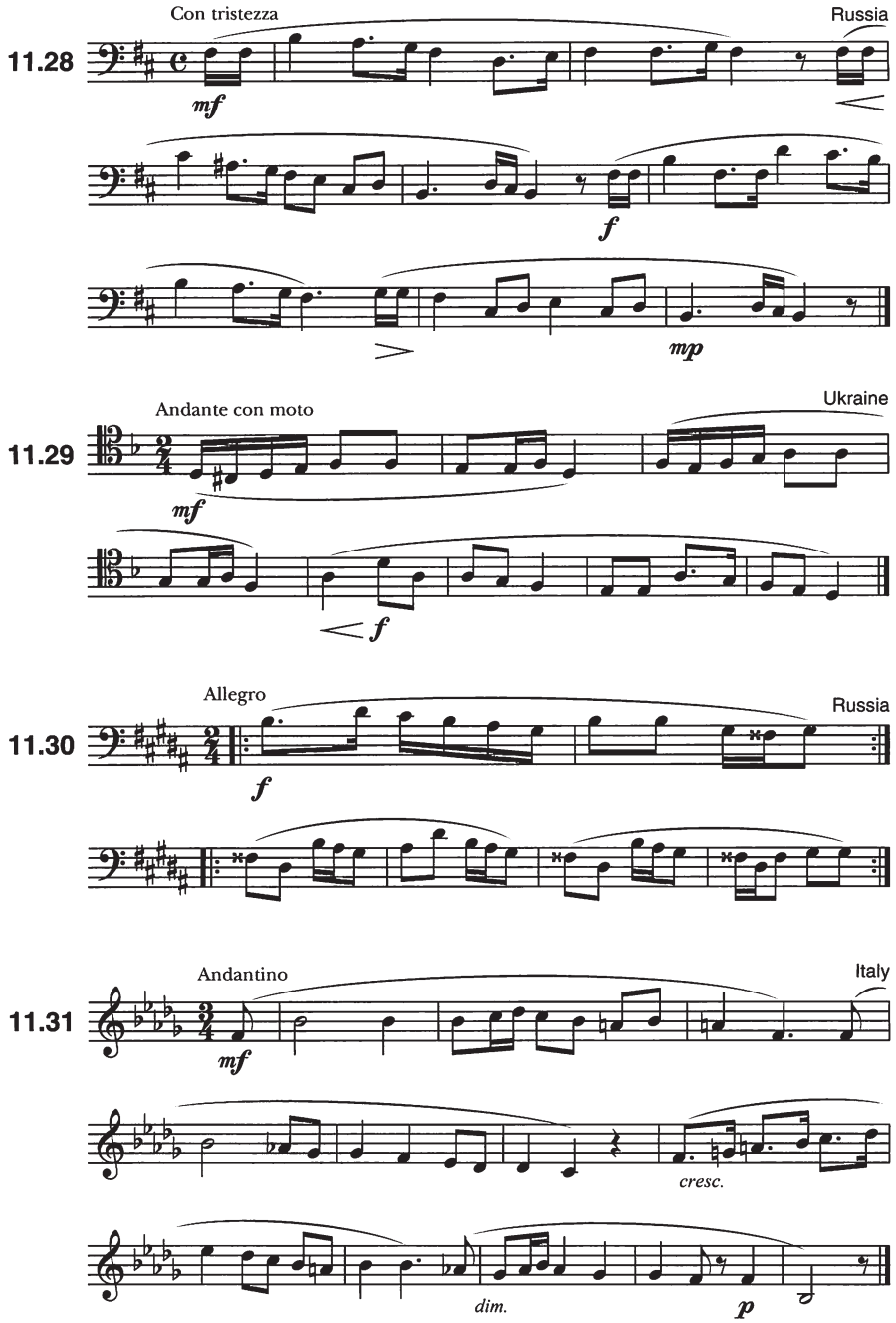



11.25
Andante
Scotland
mf
cresc.
f

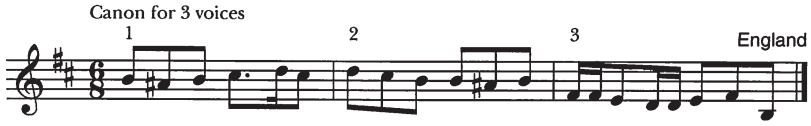

11.26
Andante
England
mp
mf


11.27
Mesto
Ukraine

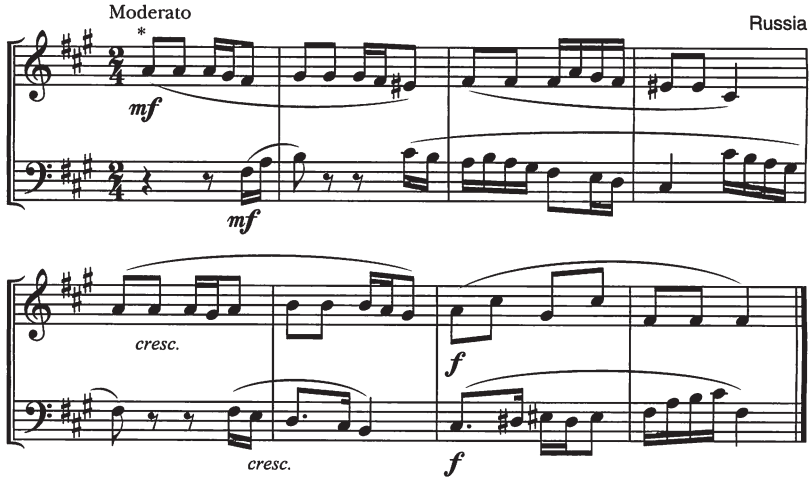
In melody 11.28, measure 3, the second note in the interval of the augmented second functions as an appoggiatura in the V^7 (F♯ A♯ C♯ E) harmony.



11.32



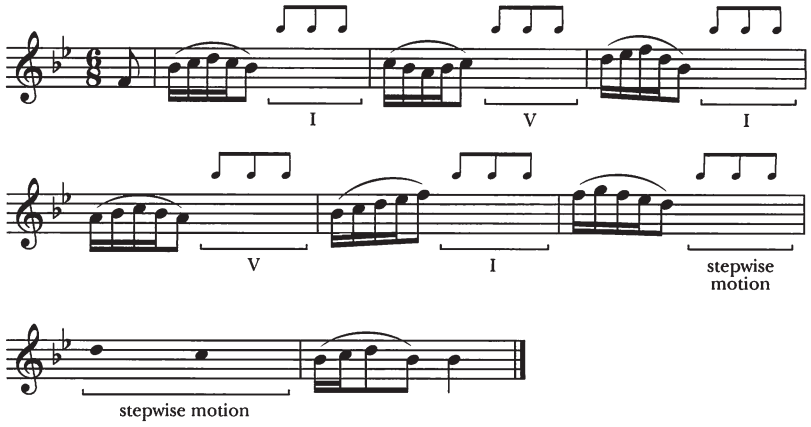
11.33



Section 3. Structured Improvisation.

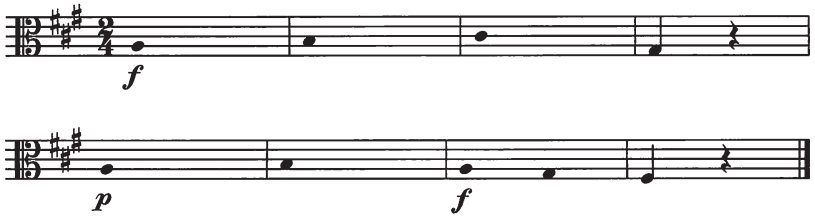
➤➤ As indicated below each bracket, fill in the missing beats with an outline of the tonic triad, an outline of the dominant triad, or stepwise motion. A rhythm has been suggested in most places, but you will need to improvise your own rhythm in measure 7.

11.34



➤➤ A melodic outline for two phrases is provided below; notice that the two cadential measures have been completed. Using entirely stepwise motion and any combination of ♪ and ♪ that fits the meter, connect these notes (all of which fall on the beat) so that they form a complete melody. Look over the entire exercise and think about the key before you begin.

11.35



➤➤ Improvise a second phrase that "answers" the first (in other words, improvise a consequent phrase to the given antecedent phrase). It is appropriate for the second phrase to sound similar to the first phrase, perhaps even using an identical beginning. However, the final cadence must sound more conclusive.

11.36