ルノ毫モ障ナキノミナラズナホ其進歩ノ特ニ較著ナル所以ナリ ルトコロナキニヨリ雅楽ヲ練習セル耳力ヲ以テ西國管絃楽ヲ練習ス 師範學校ニ行啓ノ節ヲ始トシテ爾後音楽取調成績報告會両師範學校 譜ノミニ依テ楽曲ヲ演奏シ得ベキノ地位ニ至レリ抑此管絃楽ヲ以テ 業ヲ執リ教導頗ル嚴勵ナリ是ヲ以テ方今ハ只管教師ノ手ニ倚ラズ楽 聴別力ノ鋭敏ナル事非常ナリ蓋シ音楽唱奏ノ細法ニ至テハ彼我東西 スルヲ以テ古来伶官ノ職アリ世々相襲ヘリ故ヲ以テ其耳力即チ音律 春秋卒業式學習院等ニ於テ之ヲ演奏シ屢中外人ヲ驚嘆セシムルニ至 公衆ノ會同セル席上ニ演奏シタルハ明治十四年五月皇后宮東京女子 リメーソン氏帰國ノ後ハ獨逸國音楽教師エッケルト氏特ニ来リテ其 二千五百有餘年大統連綿タル國体ニシテ雅楽モ為ニ其成立ヲ久シウ レリ管絃楽傳習人中進歩ノ特ニ著シキハ伶官出身ノ輩ナリ抑我朝ハ 、間小差ナキニ非スト雖モ音楽作用ノ自然ニ於テハ古今天下ノ異ナ

〔手書き〕(『音樂取調掛成績申報書』明治十七年、 草稿)

参考資料I(中村專『和聲學ノート』

ある。明治十四年九月から助教として英語と箏を教えている。メーソン 岡倉覺三(天心)をさておき、彼女の通訳で授業をしていたとのことで 達者であったため、メーソンに大変気に入られた。メーソンは通訳官の 学)の音楽取調掛伝習生で、箏、ピアノ、ヴァイオリンに秀れ、英語も た。中村專も英語で書き取っている。彼女は第一回(明治十三年十月入 の研究上重要な資料となるものである。メーソンの講義は英語で行われ 日本人にそれはどのように理解され、浸透していったか、その受容過程 た。これは日本における最初の和声授業である。和声的感覚のなかった 人上眞行、奥好義、辻則承、東儀彭質らに対し、和声の特別講義を行っ メーソンは伝習生の中で特に優秀な中村専および鳥居忱と雅楽部の伶

> の『和聲學ノート』は土田家から提供していただいた。 助教授土田英三郎氏は高嶺秀夫・專子夫妻の曾孫に当る。 治三十七年から四十年まで東京音楽学校校長をつとめた。現音楽学部の る。彼女はのちに東京師範学校長高嶺秀夫夫人となった。高嶺秀夫は明 贈った。このピアノは現在東京芸術大学の芸術資料館に所蔵 されてい は帰国に際し、アメリカから持参した愛用の燭台つきピアノを中村専に その関係でこ

Lecture 〔原文通り〕

- No. 1 Prime, Second, Third Intervals, Distinction of Major and Minor Third.
- No. 2 Intervals of fourth, fifth and sixth
- No. 3 Seventh, Octave, Triad
- No. 4 Invertions of the Intervals.
- No. 5 Invertions Continued.
- No. 6 The Natural Relation of the Triad. Natural The Seventh chord of 5th degree, Resolution.
- Progression.
- No. 7 Progression Continued
- No. 8 Difference between Position of Triad and Inversion
- No. 9 Different movements of parts or voices.
- No. 10 The Chord of Ninth.
- No. 11 The Passing Note.
- No. 12 Practical Exercises of human voices. Interval.

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- No. 13 The Systematic Review of Harmony
- The Use of Inversions. Six four chord
- No. 14 No. 15 Harmonic Minor Scale.
- No. The Illustration of Minor Major Semitone.
- No. The Intervals.
- No. Perfect and Imperfect Conchords

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第2節

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No. 19 Conchords and Minor Illustration.

No. 20 Harmonic illustration of word Transposition, Modulation, Transition.

No. 21 Elementary Review of Harmonies.

End

Thursday 15th Sep. 1881. 1 o'clock P.M. Music Schl. Hongo

Harmony 1^{st}_{-} lecture given by Prof. L. W. Mason



Prime means keeps the same place 和音 or 同意音 As, prime, second, third, etc.

Major & minor from Latin; major greater, minor less.



In naming, there will be two ways, one way, in $2^{\underline{nd}}$ interval counting, tone, tone, semitone, tone, tone, tone, semitone. While the other counting up with the lines, which distinguishes, major & minor of which Roman number indicates the major I IV V İ, and other small ones for minor. $3^{\underline{nd}}$ Interval as follows.

3^{<u>rd</u>} Interval





Obs. This is Prof. Mason's idea, in order to anticipate major & minor quickly by knowing, always notes in spaces are major and on lines are generally minor.

In counting by lines, as 1 to 3 will be 3 tones, as it is called & contains two whole tones but 2 to 4 will be 3 tones & contains one tone & half and so it is called minor, being former major. Therefore 1 to 3, 4 to 6, 5 to 7 & $\dot{1}$ to $\dot{3}$, etc. are called major of perfect intervals.

In this way counting up by one in space & one by lines of which later indicates the most important of harmony called major & minor third.

First lecture ended at 3 P.M.

Discription of between <u>2nd & 3rd Intervals</u>. 5, 6, 7, 1 — Soprano 3, 4, 2, 3 — Alto 1, 4, 5, 1 — Base

> Saturday 11. A.M. Sep. 17^{<u>th</u>} 1881.

Second Lecture

Fourth, Fifth, Sixth

In Germany used organ or wind instrument instead of piano or string instruments. In London, New College found out the human voice the very best, the next will be organ. In fourth, there are two ways, instead of calling major and minor call it perfect or imperfect.





Pluperfect means greater perfect being much than others. Sometimes pluperfect or augmented fourth.

Japanese music are generally tuned up in perfect fourth.

No pluperfect, in reason of having no $7^{\underline{\text{th}}}$ in our music. In Europe formerly sang the fourth, fifth, and octaves for best. But development of Harmony at present, found out that these are all connected too sweet, too much pleasant. Therefore when <u>third</u> comes in makes major and minor & varieties of tones will intermix the sound so at present use third for best.

Fourths are all concord except 4 to 7^{th} .

Strangers wonder remarkably in Japanese music is that almost string instruments tuned up in perfect $4^{\text{th}} \& 5^{\text{th}}$. At ancient times in Europe used $4^{\text{th}} 5^{\text{th}} \&$ octave for part singing.



Here 1 to 5; three whole tones & half except 7 to 4; only one, called diminished fifth.

Fifth very important, being triad in it or forms the triad.

Interval Sixth



Sixth, like third, which will be said major & minor.

In this Sixth Interval 4 major & 3 minor; just opposite of third which is 4 minor & 3 major.

Sixth is concord major & minor. Don't call it perfect and imperfect.





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Lecture in Harmony continued.

Here now, we have passed intervals prime, second, third, fourth, which is called perfect & imperfect instead of major and minor, & sometimes imperfect is called <u>trietone</u>, on reason of 3 whole tones which is much or greater than others so it is sometimes <u>augumented fourth</u>. Fifth very important, nothing remarkable, except 7 to 4 which is called <u>diminished 5th</u>.

Sixth is also called major & minor. (illustrated on next page.)

Exercise to show 4^{th} degree (Round) of 4 to 7 which is pluperfect.





Sixth, being called major & minor of counting intervals, 1 to 3 a major third, 1 to 6 is major sixth, while in other way, using flat \flat , which will be between 2 and 3 and 5 and 6, will be always made minor by flatting 3 and 6 from major scale.



Seventh

Seventh very important, also distinguished by major and minor. At first degree from 1 to 7 is major seventh, 2nd degree minor; 3 minor, 4th major; 5 minor; 6^{th}_{-} minor; 7 minor.

Only 2 majors, (1st degree & 4^{th}_{-} degree.) Rest are all minors. Five whole tones and one semitone which make up 6th, by counting lines will be 7^{th} , is called major seventh. In minor 4 whole tones, 2 semitones. half tone less.



Octaves are perfect so we need not, pass on.



Triad

Triad consisted of major third and perfect fifth is called both major & perfect, so it is marked with Roman capital number. All others are marked maior, with Roman

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and minor with small figures. (Except one degree from seventh to fourth; is minor third with diminished fifth.)

This is only one execpted.

Most important of all.

Then these triads are distinguished of major & minor, diminished fifth.

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Here now adding the seventh: in 1^{st}_{-} degree, consisted of major third, and adding seventh will be also major third. By comparing 2^{nd} degree which will be minor third, and minor seventh will be more pleasing to hear than major third with major 7^{th} .

This is what the ear recognizes. In order to make pleasant of 1^{st} degree, make it flat \flat will make minor seventh of which nature gives. (In 1^{st} degree 2 major triads. But by b will be / major 4 / minor)

$$\begin{array}{c|c} f(1) & (2) \\ \hline & 3 & 3 & \# g & g \\ \hline & & & & & & & \\ \hline \end{array}$$

In C always seventh are flattened by the reason of this (1) On (2) F is raised which is raised third, often used in simple song. (1) one flat to F and (2) F# to G.

These two are natural modulations.

Finished, the illustration of 1^{st} degree of using minor seventh.

2nd degree minor third with minor seventh.

 $3^{\rm rd}$ degree the same.

 4^{th}_{--} degree is like the 1^{st}_{--} degree.

In 5^{th}_{---} degree minor seventh with major third makes very pleasant & very important too.

Simply in every easy music uses this, the 7^{th}_{-} of 5^{th}_{-} degree. In Boston children are taught from their young, naturally



Octaves are all perfect.

No. 4

In the 1st degree, or prime the first C is inverted to its octave c which is perfect chords and always octave sound well. 2nd will not sound well in succession, so the inverted $7\frac{\text{th}}{\text{th}}$, that is space between d & c will be $7\frac{\text{th}}{\text{th}}$, these both will not sound well. Reason of minor triad.

 3^{rd}_{-} will sound well in succession, so also inversion 6^{th}_{-} will sound well too.

 4^{th} is perfect but still does not sound well, so too with inversions. 4^{th} inverted will be fifth.

 $5^{\underline{\text{th}}}$ is the same thing opposite $4^{\underline{\text{th}}}$; will be $4^{\underline{\text{th}}}$ inverted.

In Japanese music, octave prevails, will sound very pleasingly, and always avoiding 2^{nd} , 4^{th} , 5^{th} , 7^{th} .

Sixth and third will always sound well, in succession. Every simple music, consecutive octaves, 6^{th} , 3^{rd} will be found.

In Europe and America consecutive octaves are forbidden to use in every music.

Not because like $4^{\text{th}} \& 5^{\text{th}}$, but in part singing or in tune, need different sound or varieties.





to the

Here in simple tune, the sense of harmony are naturally shown.

Always the root is in third or 5^{th}_{-} below.

It is 3^{rd}_{-} below, when it is marked 6. 5^{th}_{-} below, when it is marked $\frac{6}{4}$.

No. 5

Tuesday 1 o'clock P.M. Sep. 27th 1881. Music Hall

Lecture in Harmony Inversions



In triad, a major and minor are decided by third so in these triads the third is most important. Therefore when it is mixed or joined with fifth sound major when it is

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major third. If it is minor third, why then it will be minor triad. Marked 4, 5, 6, degrees.

The tonic naturally modulates into these three chords. The octaves will be only triad made in octave higher, so I shall need not to write.

In 7^{th}_{-} chord of 5^{th}_{-} degree there will be 4 inversions on reason of four, the 7^{th}_{-} added. Every dischord must be resolved by conchord. The four four chords will be resolved by triad. The chord of 7^{th}_{-} , always leads into tonic.



As before said, the chord of 7^{th}_{-} always resolve to tonic.

The rule is always 7^{th} lead up to 1 and 4 or (yo) comes down to 3 or (mi).

Here in this chord the G is binding chord or tone.

No. 6

Thursday 29th Sept. 1881. 1 P.M. Music Hall. Lecture in Harmony The Natural



From tonic, the chords of the 4^{th} and fifth degree are taken out. The reason of I IV V are so well related is that scale is related or related chord.



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These 4 (succession) (consecutive) of chords are called tetrachord. Of which naturally from up tetrachord of C, the first tetrachord of G scale is shown. From upper part of G scale produce the F scale.



This is the natural progression of from tonic to subdominant and from tonic to dominant. From tonic to subdominant will be the C binding note or tone. From tonic to dominant will be consecutive fifth, not good succession. G the binding tone. Only these object to show is to produce smoothness of succession of most pleasantly melting.

No. 7

Saturday 11 A.M. 1st Oct. 1881. Music Hall

Lecture

in Harmony Progression of Chord continued.

The book about eighty years ago says, don't mind the progression, how its sound will be. In progression, there must be starting place, the motion and rest. And it often rests in tonic, or dominant. When $e(\pi)$ is connected or binding tone, then it is a minor. G Sharpened.



No. 8

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of Triad & Inversion Marked es \times in No. 1 of last exercise means the common chord or chord doubled, so it may be called triad. In

Lecture

in Harmony

Difference between position



No. 1 Exercise shows inversions with fixed position. When 1 is highest will be 1^{st} position. When 3 highest 2^{nd} position. When 5 highest 3^{rd} position. Lowest note determines the inversions. Highest note determines the positions. In counting the triad, when it is opened, make it close to lower & make triad. In movements, great varieties can be produced. In movements between 3^{rd} & 6^{th} , the fifth usually comes in between them. (fago # d)

There are three movements. Oblique, contrary, parallel. One of the best to form children is, in singing, $3^{\underline{rd}} \& 6^{\underline{th}}$, that which is very easy and not troubled in producing hard, unpleasant sound of which Prof. Mason's charts' great success. Intervals of $4^{\underline{th}} \& 6^{\underline{th}}$ lies one note in line and



one in space. Interval $3^{\underline{rd}} \& 5^{\underline{th}}$ are both notes on lines or either both spaces.

Tenth be the same as thirds. <u>Strongest</u> of all the chord is fundamental position of tonic. <u>Weakest</u> 2^{nd} position of 2^{nd} inversion.

No. 9

Saturday. A.M. 8th Oct. 1881. Music Hall

Lecture

in Harmony

Movements of different parts or voices

In motion, first the parallel only up and down. Then the similar motion which is going up and down along with different spaces or intervals. Contrary movements oblique



movements etc.

 $6 \& 3^{\rm rd}_{--}$ interval runs often in parrallel. In running six & $3^{\rm rd}_{--}$, there the $5^{\rm th}_{--}$ comes in between them which makes similar motion. These are great many found found in melodies or progression. German call these the natural harmony or natural progression.

No. 10

Saturday A.M. Oct. 22nd 81.

Lecture in Harmony

The chord of Ninth

Only the chord of fifth of ninth are generally used in music.





The Passing Note

In melodies sometimes found the note which belongs to chord will be based upon their general base or chord. But sometimes found which does not belongs to chord which those are called passing note. Always give <u>accent</u> of which it belongs to chord or based upon. <u>Unaccent</u> belongs to passing note. Sometimes it is necessary to put passing note to the accented part which is exception.



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No. 11

Tuesday. A.M. Oct. 25th 81.

Lecture in Harmony Passing Note continued.

The question of which sometimes necessary to put passing note to the accented part. Its illustration on next page. Gives strong accent to each notes which is unfitted to the Base.

These note used to indicate peculiar accent is called Apoggiatura = Fore note, Leaning note.

The Bases are always less ornamented than upper or treble cleff.



On next page gives the certain melody will be accompanied by bases, first if it is only base with lowest tone & melody with up staff, it will sound just good enough, but it gives not much taste. If it be done as it is in middle staff, it will be very best. And makes the beginning of R.D.

These two slured notes counters to one base & it is called counterpoint.

There are 5 counterpoints connection with harmony & found so much in music that almost whole music with counterpoints with harmonic.



No. 12

Thursday P.M. Oct. 27th 81. Music School

Lecture in Harmony Practical Exercises & Human Voice

In Europe and America, where cultivated music prevails, the voices of men & women are always sung in octave. But sometimes in writing there will be some difference. The interval called <u>second</u>, will stand always second where the notes will be, only if it is, say from c to d or any other intervals of $3^{rd}_{--} 4^{th}_{--} 5^{th}_{--}$ etc. if their sound is at each interval will not mind how much notes will be distanted.







On last page marked (3) is the one that gentlemen & ladies will go with just six. In other cases in going third with ladies & gentlemen, it is not third interval but

singing them tenth, because the men's voices are octave below, ladies will sing three tones higher in third, will make just tenth intervals.



In this case, if lower note for gentlemen & upper note for ladies, it will be just what have said before. Tenth interval.

If this been the upper note for gentlemen & lower for ladies, it will be six intervals.

So the tenth part is always called the third.

No. 13

Saturday. A.M. Oct. 29. 1881 Music Schl.

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Lecture in Harmony The Systematic Review of Harmony Triad the bases of all Harmony.

The common chord consist of 3^{rd} , 5^{th} , 6^{th} , and octave. The first degree conchord, consisted of 3^{rd} fifth. From simple chord of first degree, the three chords are produced. And by counting down to last degree of <u>VII</u>° the chords will be 21, but essential harmony are I, IV, V; the major of which scale consist of.

The rule of harmony is to use the <u>tonic</u> as many times as can.



The rule in movements of middle part is very little. In singing the middle part is most difficult to sing.

In counterpoints, there is <u>strict style</u> & <u>free style</u>. The strict style has no dischord no passing note very square music. When passing note enters, it becomes <u>free</u> style and are very extensive in its operation. In simple compositions use the triad, leaving the secondary, as <u>three</u> minors & diminished seventh.



Essential Harmony of Grand Style

This kind of very grand & strict style was used to be in some large temple or Greek church of older times. These essential harmonies will fill up the room & echos to the large hall, will be more pleasant than to use the passing note or of such small style.

No. 14

Tuesday. P.M. Nov. 1st '81. Music Schl.

Lecture in Harmony The Use of Inversions Sixfour chord

The Sixfour chord comes in very often in music. In No. 1. Exercise shows that two Es of which sometimes considered dominant & it looks so, still it is not so with this case, it is inversion of first degree _____ 6 4 chord.

No. 2. Exercise shows the minor comes in base which gives varieties or ornamented on 2^{nd} part, the minor of VI II comes and it is the rule that always ends in Tonic. No. 2. Exercise, although it is not very good exercise because has no binding tone still it is perfect one. When the base goes up as IV V in smoothly, then the melody



No. 15

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(2)

Saturday. A.M. Nov. 12th 81. Music Schl.

Lecture in Harmony Harmonic Minor Scale

The harmonic minor scale which every major scale has its relative minor which is always third below or 10 six above. First in C scale will be its minor a. #1. 10 Which always be remembered that in major scale ホロ I. IV. V. these three are the major triad which #= is major third & perfect fifth. This character $\# \Vdash$ =0 signifies the minor scale of raised 7th. In singing 拉、minor scale with alphabet instead of 10 figures. 1 2 3 etc. FO #1-10 北-1 # 1.0 书1-20 木0 tr #= -=0 # ... 10



or upper part heeds no binding note.

The next exercise (No. 3) is the very old Grecian Lune. The very often minor comes in and the f is sharpened on reason of minor third into major third. 第2節 音楽取調掛の事業

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In minor scale, the first degree is a minor, second degree diminished _____

3rd degree augmented

4th minor

- $5\frac{\text{th}}{1}$ major
- 6th major

7th diminished fifth with minor triad

8 octave same as $1^{\underline{st}}$ degree goes on minor diminished & so on.



Tuesday. P.M. Nov. 15th '81. Music Schl.

Harmony Lecture

The Harmony stands one advanced point of studies over general music. As often said the every music consisted of from scales, so we write a scale.



A Scale consist of 8 sounds. Call from 1 to 2 whole tone and so on. Whole, whole, half, whole, whole, whole, half.

These are called the Intervals. Two kinds of Intervals.

- 1. Scale Interval
- 2. Staff Interval
- 1. The scale Interval is the difference of pitch between two or three sounds on the scale. As 1,2, 2,3, etc.

2. The Staff Interval is the difference of distance from one note to another on the staff.





So the prime consist of 2 notes occupies same position. If it keeps its degree of which it comes from whether sharpened or flattened. It may be considered the same as like;

Prime



These are considered the prime.

In prime, the word Enharmonic often goes with same progression that is $c \# \& d \flat$ s the same thing in keyed instruments. These are called Enharmonic. In advancing to the chromatic semitones, divide the whole interval into 9. When it is subdivided, there will be nine commas.

First four commas will be c # remaining. 5 kommas will be one greater than it ought to be. So these are distinguished by major & minor semitones. In going up or down by chromatic that is sharpened or flattened it is always minor. Here occurs one difference of comma. This explains always $c \# \& d \flat$ are not in same position. C to c # is minor on account of only 4 commas but from c # to d has got 5 commas, this called major semitone.







Chant a short tune without Time.

- 1. Single Chant
- 2. Double Chant.

Single chant merely has got 2 cadence. Double chant with three cadence connected with former.

In secritones, two kinds of calling.

- 1. Major & Minor Semitones
- 2. Diatonic & Chromatic Semitones



The a# & b b are same thing in keyed instruments whether to say a# or b b. In writing down by scales, it will be shown on following page.

When it is chromatically raised, it will be chromatic semitone. One whole line will be left without anything, jumping to upper c.

By flattening B, its place will be just the same & going up so even which the degree of semitones will be different And this ____

The diatonic semitone on Next Page.



No. 17

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Saturday A.M. Nov. 19th 81. Music Schl.

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Harmony Lecture

There is one point about interval that I want to make distinct.

1-2 = Second 1-3 = Third 1-4 = Forth 1-5 = Fifth 1-6 = Sixth 1-7 = Seventh 1-7 = Seventh 1-8 = Octave 1-i = Octave 1-i = Octave 1-i = Sixth 1-i = Octave
Triad is the basis of all harmony.



The seventh the only another third added to the triad. If another third be added, it will be ninth. If another be added, it is eleventh. So thirteenth and fifteenth successively. In this case, they are called the 9^{th} or the 11^{th} , but in other cases, they are 2^{nd} & fourth.

So 1 to 5 be twelfth, but as it is not in the chord, it will be simply a fifth.



This is important to notice in harmony in making or distinguishing bases. If there is a series of tones in the same chord, we call it a 9^{th} 11^{th} etc.

Eleventh is a dischord but sometimes used as in cadence.

Sound really $15^{\underline{\text{th}}}$ apart will be only a fifth unless in a chord.



The low note or base for gentlemen & treble cleff for ladies, but one c in first degree belong to gentlemen. Tenor.

Triad of the first degree is 10^{th} apart but it is a 1. 3. 5.

The contradiction of 4 voice triad is by doubling one sound of the triad _____ Still remaining a triad. The tenor fills up the gap by reinforcing & base is reinforced by tenor in 1^{st} degree of last exercise.

 $2^{\underline{nd}}$ The tenor reinforces the Soprano.

3rd The Tenor reinforces the Alto.

The ear judges which of these three will sound the best. Which is best to double. This is better than a whole book or rules. There is a certain rule on this.

1. We double the first octave

Tenor is the longest reach

2. The fifth

3. The third never doubled.

But we must have something sweet. The third always sweetens the part. These are produced the all on the monochord. The low based third is too near it is unnatural. Tonic Solfa says that fifth is source of strength third is sweetness.

If we are going to leave off, it is regret the reverse

but third does not reinforce much.

No. 18

Thursday P.M. Nov. 24./81. Music Schl.

Harmony Lecture Perfect and Imperfect Conchords

The prime is perfect, its inversion will be octave. The next perfect is fourth, its inversion fifth. The next perfect is fifth, its inversion fourth.

These are called perfect conchords.

The third is imperfect (major third), its inversion minor sixth. The minor third is also imperfect, its inversion is major sixth.

The imperfect becomes always perfect in inversion.

The major becomes minor in inversion.

The minor becomes major by inversion.

Major sixth becomes minor third by inversion.

Minor sixth becomes major third by inversion.

These are called imperfect conchords

Augmented fourth becomes imperfect fifth by inversion. Imperfect fifth's inversion is augmented fourth. These are scientifically called conchords but in melodic, these are avoided. It is harmonic.

Augmented fourth has semitones on both side so when it comes to resolution, it resolves as in following page. Diminished fifth has semitones on both inside of it. So it resolves like in other page.





Saturday. A.M. Nov. 26th 81. Last lesson we treated of conchords perfect and imperfect.

The perfect prime & its inversion octave

fourth	fifth
major third	minor sixth
minor third	major 6^{th}

Perfect can be changed without discordant. But major & minor can be done with ease. Two left now for consideration is second & inversion 7^{th}_{-} dischord.

They are related to each other as the conchord.

Fig A. VII & II

Fig B is Fig A revised.

Note. Japanese tuning rejects the doubtful chords from Hullers refer to there as harmonic, not melodic.

Third is very important it goes in pairs with sixth. Sixth and seventh are called variable in minor scale. All the others are invariable. Varies according to the feeling of composers.

Class of the highest musicians in Germany don't recognize anything but the \$7 minor scale. This is necessary in harmony but Italian & French think this attraction is unmelodic. So in singing, they don't like such wide interval and so it is changed variable (6 & 7)

In Japanese scale, it is left out entirely, so not disputed. So I have put the (?) mark _____ An interesting subject.





Everything goes in pairs ____ Fig A. Here they occur in & major scale. Fig B. without chromatic alterations. We must have the major scale in our mind.



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Fig C. on next page has minor mode state of mind.

No. 20

Tuesday. P.M. Nov. 29th 81.

Harmony Lecture Transposition Modulation Transition

Transposition is a change of whole tune into different keys. This is most necessary things to the practical teachers who find the piano or organ is not in perfect pitch. Then by transposing into higher pitch or sometimes lowered.



Modulation is change of tune into another key of nearly related for short time within the tune. Modulation is almost one quarter of whole tune. It will modulate without knowing, so smoothly, & return to original key & it ends.

The near related is if the tune is in G, it will modulate into neighbor key of D which has 2 sharps or if other way then to C. If original tune in D, it will modulate to a 3or D 2[#], these are its neighbors.

If it is C key, then one higher or modulate in one way to G, the other to F $1 \flat$. So these often occurs in melody or tune that it will be understood when sharpened in some way or flattened, the modulation comes.



Here from key of G into neighboring key of D, c sharpened shows it. Occurs only few measures within the tune modulated & then goes back to key of G in following melodies, although it is not written.

Transition is the sudden change of keys from one key to another or sometimes from major to minor etc. It is really suddenly jumping _____ over many scales sometimes ____.

No. 21

Thursday. P.M. Dec. 1st. 81. Music Schl.

Harmony Lecture

Elementary Review of harmonies

1. Harmony the advanced point of studies over general music. Everythings from scale, so we first refers to the scale.

From this, we shall first write out the different keys on the staff. Instead of signifying at the beginning of scales, mark every one sharpened. Eight scales; from c to c#.



Then the triad. the basis of harmony.

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