

Violin Harmony Syllabus

(Ear Training, and Practical Application of Remedial Theory)

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- **Intervals**
 - Singing intervals
 - Identification
 - By ear
 - On the piano
 - On the violin (only Major and minor 2nds and 3rds at first-
*playing [sevenths on the violin, for example] might be too much too early. The student should still understand them on the piano and be able to identify by ear)
- **Scales and Scale Degrees**
 - The intervals which spell a Major scale
 - The numbers (scale degrees) associated with each note of the scale
 - Singing Scales
 - Different major scales (starting on different pitches)
 - Singing simple melodies starting on different pitches (in different keys)
 - Play 1 octave major scales on the violin
 - Explain the scale as a **sequence of intervals**, but also as a **whole tonality**
 - {Twinkle, Lightly Row, Song of the Wind}
 - [Test] “Q: in C major, what is the pitch based on the 7th scale degree? A: B natural”
- **Triads – Major and Minor**
 - Spelling with M3rds+m3rds
 - Play on piano
 - Major and minor affectations
 - Tie into definition of arpeggio
 - [Test] Spell and Write/Play on Piano- major and minor triads starting on different pitches by naming the intervals they are made out of
- **Arpeggios**
 - Spelling Arpeggios with intervals (from triads)
 - Play one octave arpeggio on violin
 - {Lightly Row, May Song, Etude, Minuet 2, Happy Farmer, Witches’ Dance}
 - [Test] Play on violin- arpeggios- like triads we just did. **Name the intervals** they are made from and **name the whole step/half steps** the fingers need to make.
- **Triads on Scale Degrees-** characters of the tonalities of scale degrees
 - Play triads up the scale on Piano
 - Know **which scale degrees make Major/Minor triads**
 - Concept of Tension and Release/Dissonance and Consonance

- Ascending and descending motion- the affectations they can add
- Triads on V and viio scale degrees are **leading**
- Composing simple chord progressions to illustrate **motion** between harmonies
- Play **arpeggiated triads** up the major scale on the violin in 1st position
- [Test] ask student: “Q: in C major, what chord would be based on the fourth scale degree? A: F Major” etc.
- {Happy Farmer, Witches’ Dance}
- **Inversions**
 - Importance in recognizing chords from violin music (we can’t always see the chord, so we have to know what to look for)
 - Root position, First inversion, Second inversion
 - Play C major in both inversions, and I-IV-I-V-I in C major on piano
 - Play C major in both inversions, and I-IV-I-V-I in C major on violin
 - {Witches’ Dance}
- **V+viio is a V7**
 - Combining two triads makes a Seventh Chord- V7 is most important type of seventh chord
 - Spell V7 in intervals
 - Play V7 on the violin
 - {Happy Farmer m. 3 D7-G, Minuet in G trio}
- **Seventh Chords-** building/spelling in Thirds
 - Function or not?
 - Dominant and Diminished Seventh (Leading) Chords- function
 - Major and Minor Seventh Chords- do not function
 - Make reference to augmented sevenths, chords with suspensions, and color tones on the 9th, 11th, and 13th scale degree. Explain just that these exist, but are more advanced and will not be covered at this level.
 - Inversions- cover the inversions briefly
 - Spell Dominant, Diminished, Major, and Minor 7th chords in intervals
 - Play these 7th chords on the violin
- **V-I and viio-I in different keys**
 - Working backwards from I chord to identify what the V7 or viio would be in any key.
 - Playing different V7-I or viio-I progressions on the violin

*To solidify the above concepts in beginner/intermediate repertoire:
 {Witches’ Dance, Minuet in G, Martini Gavotte, Bach Bourrée}

Intervals

Interval: Unison Minor 2nd Major 2nd Minor 3rd Major 3rd Perfect 4th Tritone



Sign: P1 m2 M2 m3 M3 P4 d5 or +4

Number of Half Steps: 0 1 2 3 4 5 6

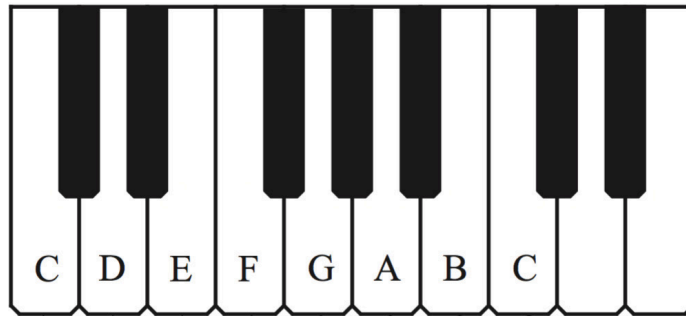
Perfect 5th Minor 6th Major 6th Minor 7th Major 7th Octave



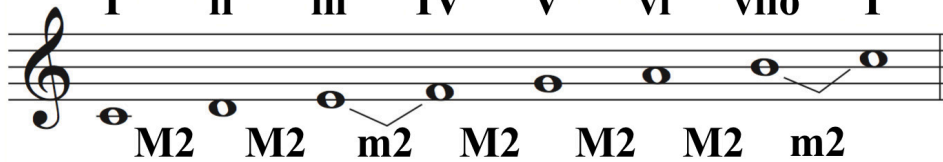
P5 m6 M6 m7 M7 P8

7 8 9 10 11 12

Scales And Scale Degrees



I ii iii IV V vi viio I



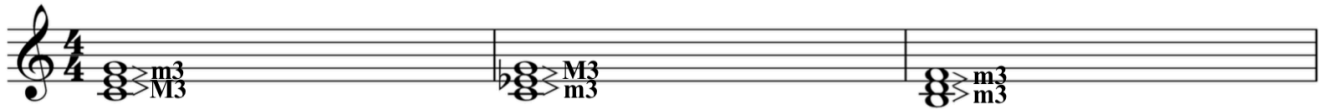
Triads

Major triads are built with a Major Third and a Minor 3rd. Don't forget that a Major 3rd is made up of two Major 2nds, and a Minor 3rd is made up of a Major 2nd and a Minor 2nd.

Major Triad

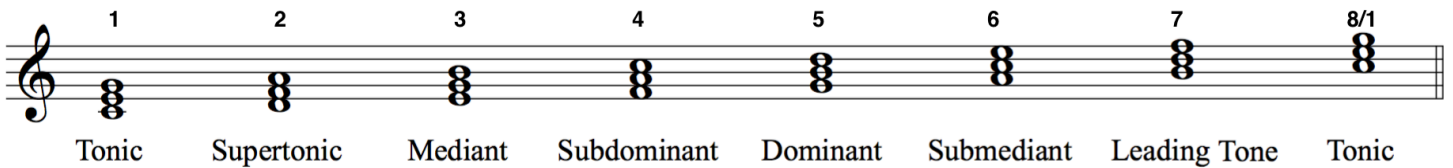
Minor Triad

Diminished Triad

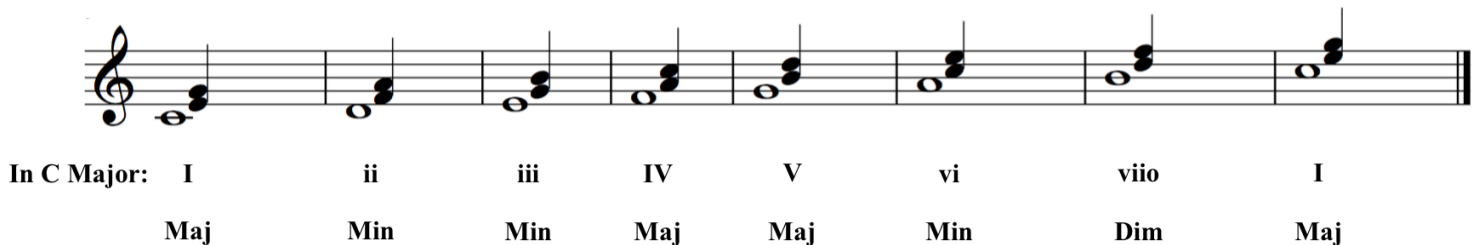


A Diminished Chord is built with a minor 3rd and another minor 3rd. It Naturally occurs on the 7th scale degree, so the diminished chord in C major would be B-D-F. It is a tense, dissonant, and unstable sonority which wants to resolve back to the (tonic) I chord. In C major, the diminished triad B-D-F wants to resolve to C-E-G.

Triads on Scale Degrees



Tonalities of Triads on the Major Scale



Triad Inversions

Root 1st 2nd Root

5 6 6 5
3 3 4 3

Seventh Chords

Dominant Seventh

V V Triad + viio viio Triad = V7

Spelling Seventh Chords

M3rd m3rd m3rd m3rd
m3rd M3rd m3rd m3rd
M3rd m3rd M3rd m3rd

Major 7th Minor 7th Dominant 7th Diminished 7th

Say Intervals out loud as you play- Keep track of spaces between fingers (Maj2 or Min2)

A Major Scale:

I 0 ii 1 iii 2 IV 3 V 0 vi 1 viio 2 I 3
 Maj2 Maj2 Minor2 Maj2 Maj2 Maj2 Minor2 Minor2 Maj2 Maj2 Maj2 Minor2 Maj2 Maj2

C Major Scale:

I 3 ii 4 iii 1 IV 2 V 3 vi 4 viio 1 I 2 I 2 viio 1 vi 4 V 3 IV 2 iii 1 ii 4 I 3
 Maj2 Maj2 Minor2 Maj2 Maj2 Maj2 Minor2 Minor2 Maj2 Maj2 Maj2 Minor2 Maj2 Maj2

C Major Scale in Broken Thirds:

I 3 iii 1 ii 4 IV 2 iii 3 V 4 IV 4 vi 4 V 4 viio 4 vi 4 I 3 viio 3 ii 4 I 3
 Maj3 Maj2 Min3 Min2 Min3 Maj2 Maj3 Maj2 Maj3 Maj2 Min3 Min2 Min3 Maj2
 (Maj2+Maj2) (Maj2+Min2) (Min2+Maj2)

I 3 vi 4 viio 4 V 4 vi 4 IV 4 V 4 iii 3 IV 4 ii 3 iii 3 I 3 ii 4 viio 3 I 3
 Min3 Maj2 Maj3 Maj2 Maj3 Maj2 Min3 Min2 Min3 Maj2 Maj3 Maj2 Min3 Min2

Triads on Scale Degrees

Two staves of music showing triads on scale degrees. The first staff contains four measures with triads labeled I, ii, iii, and IV. The second staff contains four measures with triads labeled V, iv, viio, and I. Each triad is shown as a sequence of notes on a treble clef staff.

Inversion

Play on piano:

Play on Violin:

Two staves of music illustrating triad inversions. The first staff shows three chords: a root position triad (labeled 'root'), a first inversion triad (labeled '1st'), and a second inversion triad (labeled '2nd'). The second staff shows three ascending scale lines, each starting with a root position triad (labeled 'root') and followed by its first and second inversions (labeled '1st' and '2nd').

Simple Chord Progression I-IV-I-V-I

Play on Piano:

Play on Violin:

Two staves of music showing a simple chord progression. The first staff shows the progression I, IV⁶, I, V⁶/₄, I, I, IV⁶ on piano. The second staff shows the corresponding scale-based progression I, V⁶/₄, I on violin.

Dominant Seventh

Play on Piano:

Play on Violin:

Two staves of music showing dominant seventh chords. The first staff shows three chords: V, viio, and V7 on piano. The second staff shows the corresponding scale-based progression V7 on violin.