T.I.P.P. SERIES FOR HARP QUARTET
(THEORY IN PRACTICE AND PERFORMANCE)

UNIT: HARMONY LEVEL: ADVANCED

Musical Tones

Mystique
Lucky Eight
Twelve Tone Waltz

(Theory Worksheet Included)

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ABOUT THE T.I.P.P. SERIES

The T.I.P.P. Series (Theory in Practice and Performance) is a multi-level set of instructional and performance pieces designed to introduce student harpists to the fundamentals of theory – harmony and rhythm. The pieces contained in each set may also be used as performance pieces in the form of a suite or stand-alone work.

The concept for the T.I.P.P. Series arose from the composers' interest in creating works for students in the H.I.P.P. program (Harp Instruction and Performance Program), an afterschool program that introduces young learners to the harp. Students were able to build their knowledge of theory as they developed technique on the harp. Each piece has "free-style fingering" which allows the instructor to craft fingering conducive to the level and physique of the student.

ABOUT MUSICAL TONES

Mystique is based on whole tone scales. It begins with a nebulous array of glissandi with an undercurrent melodic line of bass octaves. The piece expands in dynamic and color through a more definitive accompaniment of poignant arpeggios with a transference of the melodic line to the upper register. The middle section shifts to a mysterious waltz before concluding with a boisterous revival of the opening material.

Lucky Eight is based on the octatonic scale. The piece was composed in the style of the blues as well as funk. *Lucky Eight* is constructed harmonically on the diminished and dominant seventh chords found in the scale. The enharmonic capabilities of the harp are employed in the melodic and accompaniment lines.

Twelve Tone Waltz was crafted through the use of the twelve-tone technique. This method creates a very structured yet organic flow of harmonic capabilities. The waltz was composed in an episodic manner with the opening and closing material remaining similar in style but contrasting in dynamic range. *Twelve Tone Waltz* explores the chromatic and symphonic possibilities of the harp through the use of pedal slides and demanding pedal changes.

Musical Tones can be paired with *Musical Meters* to create the suite below.

Tones and Meters

Mystique

Lucky Eight

Twelve Tone Waltz

Anomaly

Eccentricity

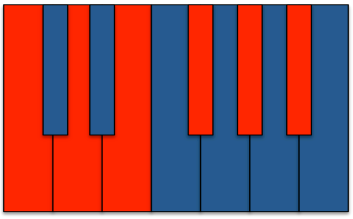
Synchrony

Musical Tones Worksheet

Music contains a series of tones arranged in a specific manner to achieve a desired effect. In the late 19th and through the 20th century, composers used different compositional techniques by arranging tones in a unique manner. The following exercises will help you to identify the various types of tone arrangements in each movement of *Musical Tones*.

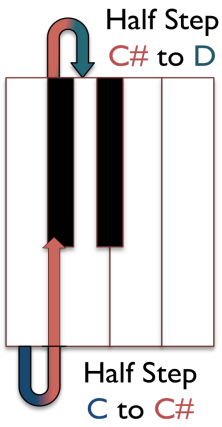
Mystique

Mystique is based on the whole tone scale. The whole tone scale is comprised of a series of whole steps. There are two basic whole tone scales. The first starts on "C" and the second on "C# or Db". The triads created with the whole tone scale are augmented creating an "eerie" effect.



C Whole Tone Scale

C#/Db Whole Tone Scale



A Quick Review of Whole Steps:

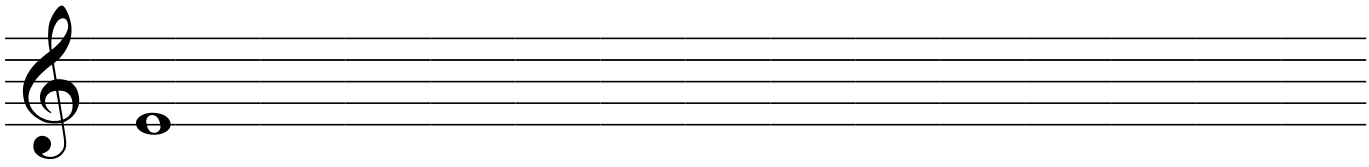
Remember to check for two half steps when labeling each whole step. The best way to visualize half steps is to use the keyboard of the piano.

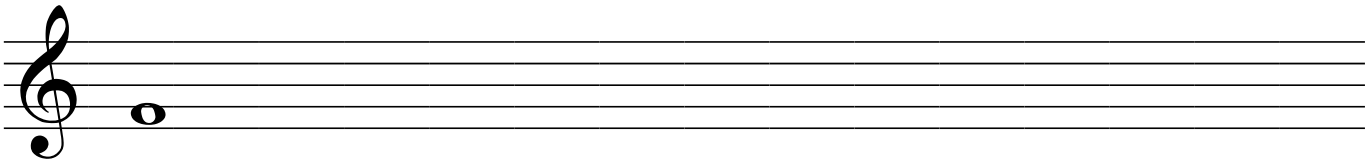
H + H = W

(H) Half Step (W) Whole Step

Now it is your turn to *create* a set of Musical Tones! Complete the following exercise:

Build a whole tone scale beginning on the following tones (Remember to include accidentals!):





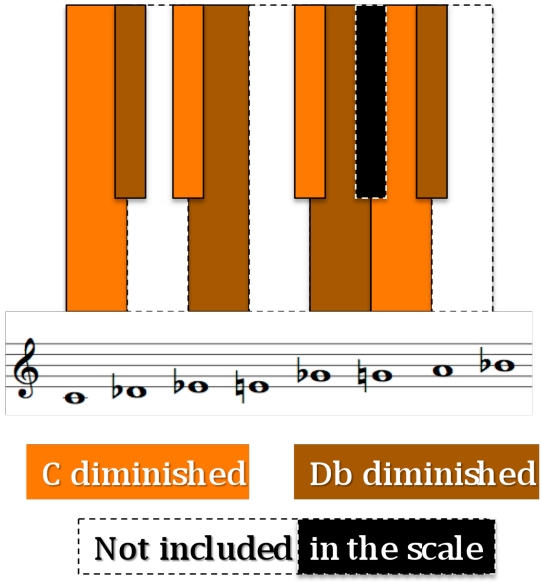
Musical Tones Worksheet, continued

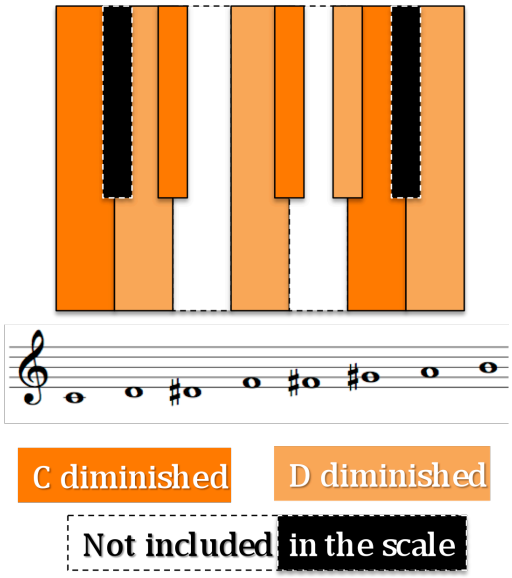
Lucky Eight

The octatonic scale is comprised of a combination of whole and half steps. The tones in the scale are arranged symmetrically.

W H W H W H W H *or* **H W H W H W H W**

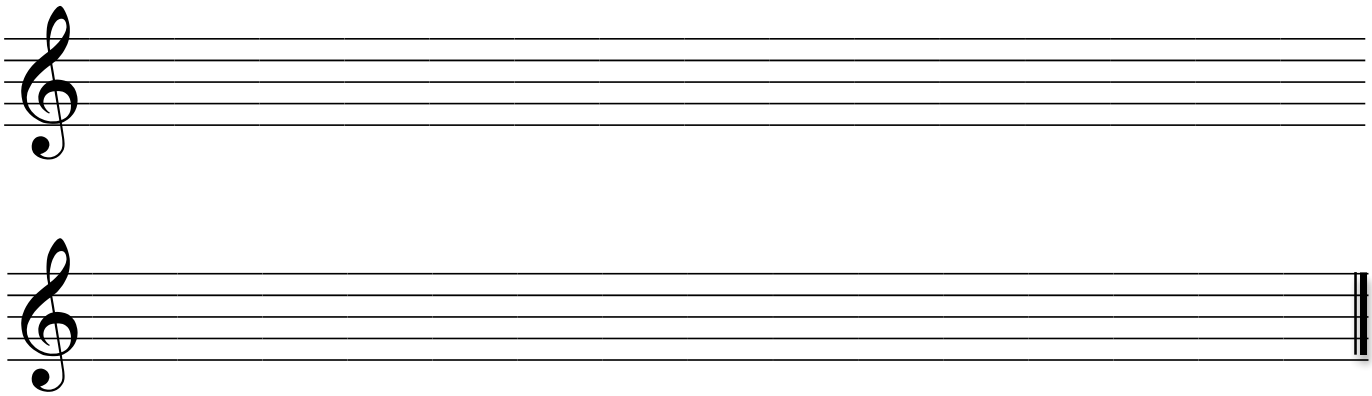
The tones in the octatonic scale may be used to create major triads, dominant seventh chords as well as diminished chords. The two sets of keyboards below display the diminished chords found in each octatonic scale.





Now it is your turn to *create* Musical Tones! Complete the following exercise:

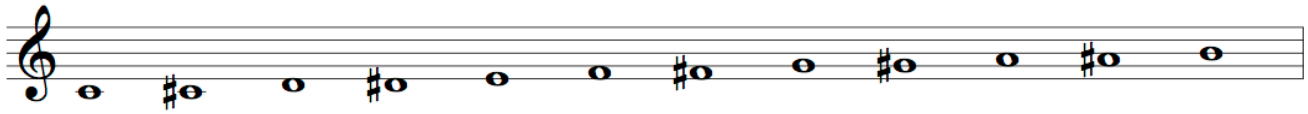
Compose a melody below using one of the octatonic scales above.



Musical Tones Worksheet, continued

Twelve Tone Waltz

The *twelve tone technique* was invented by Arnold Schoenberg, a twentieth century Austrian composer. The technique utilizes all twelve tones in an equal manner without the use of a key or tonal center. Imagine taking the chromatic scale and arranging each tone in a specific order or row:



F	A	D#(Eb)	B	F#	G	A#	C	E	G#	C# (Db)	D

The tone row is arranged into a matrix or grid to show the various transformations possible through an inversion of the tone row. The matrix also includes the retrograde and retrograde-inversion. Each row of the matrix is based on the intervallic relationship between each pitch in the original tone row or inversion. Completing the matrix is like working on a musical version of Sudoku!

Now it is your turn to *fill in* the missing Musical Tones! Complete the following exercise:

Fill in the missing tones by completing the transposition of each row transformation:

Inverted

Original Row

F	A	Eb	B	F#	G	A#	C	E	G#	Db	D
Db		B	G						E	A	A#
G	B	F			A	C	D		A#		
B		A	F	C				A#	D	G	
E	G#	D	A#	F	F#	A	B	Eb	G	C	Db
Eb	G	Db	A	E	F	G#	A#	D	F#	B	C
C	E	A#		Db		F			Eb		A
A#		G#			C	Eb	F	A			G
F#	A#			G	G#		Db			D	
D		C		Eb	E	G		Db		A#	B
A	Db		Eb		B		E	G#	C		
G#	C	F#	D	A	A#	Db	Eb	G	B	E	F

Retrograde

Inverted Retrograde

Musical Tones

Score

1. Mystique

Maurice Draughn