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A compact disc is included with this book. This disc will make learning with the book easier and more enjoyable. The symbol shown at the left appears next to every example that is on the CD. Use the CD to help ensure that you're capturing the feel of the examples, interpreting the rhythms correctly, and so on. The track number below the symbol corresponds directly to the example you want to hear. Track 1 is a spoken introduction to the CD.

In three-part arrangements, there are a number of possibilities for using different textures and types of motion. One of the commonest ways to combine three voices is *block style*, in which all parts move at the same time (with the same exact rhythms), creating a dense sound that reinforces the melody. Example 30 introduces *minor keys*. This example is in F \sharp Minor, which uses the same key signature as A Major. However, F \sharp is the tonic, and the resulting scale and chords have a darker sound than the major keys we've already looked at. Also notice the use of inversion; for example, all of the triads in the last two measures are in second inversion.

30
19

i(F \sharp min) IV(D) ii \circ (Gdim) VII(E) i(F \sharp min)

Voice 1: Glo - ri - a
Voice 2: Glo - ri - a
Voice 3: Glo - ri - a

Example 31 is in a more contrapuntal style; notice how each voice is treated as a more or less independent unit. Though each voice has its own shape and character, all three work together to create solid harmonies that support the main line.

31
20

I(A) IV(D) I(A) IV(D) V(E)

Voice 1: Al - le - lu ia al - le - lu
Voice 2: Al - le - lu ia al - le - lu
Voice 3: Al - le - lu ia al - le - lu