

X. *The Four Fundamental Principles* in harmony, which control all the infinitely-varied effects, are —

1. Development of chords from all scales.
2. Combination of chords for cadences.
3. Modulation to and from all keys.
4. Harmonizing of the scales.

THOROUGH BASS.

I would say to the student who may be questioned as to *Thorough Bass*, that it is an *art* designed only for practical musicians, as an aid by which to read orchestral scores. Figures are placed under a bass note, to indicate the chord whose principal notes are as many degrees above as the figures represent. As to its utility for other purposes, I will quote the opinion of Godfrey Weber, page 51: —

“A senseless old practice, — a practice long since known to be worthy of rejection, and for that reason long ago abandoned, though now again sought to be revived, — a practice which every intelligent friend of the musical art must desire to see exterminated.”

COUNTERPOINT

Is point for point, note for note, composition in two or more voices, a further carrying out of what the pupil has thus far done in forming cadences, harmonizing the scale, &c. For example, your exercises in four voices, are Compound Counterpoint. Omit the tenor voice, and they will represent Double Counterpoint; retain only the alto and soprano, and we have Simple Counterpoint.

The great oratorios and masses to which students have now such easy and cheap access, furnish the long-coveted facilities for study and improvement in this branch of the art, and put dry theories at a discount.

In conclusion, the almost innumerable technicalities, and illustrations of what this or that may or may not be allowed to do, the figuring of the chords, &c., &c., prevalent in the various works on Harmony, I have purposely avoided, choosing only to use such illustrations and language as will give the clearest understanding of those principles which our masters have given utterance to, through their compositions.