

strictly observed in the matter of both harmonic and melodic progressions. The chords should be as complete as possible; the fifth of the chord may be omitted, but the third should rarely if ever be omitted, except perhaps in the final chord when the melody ends on the tonic preceded by the supertonic. Two-part harmony, strictly speaking, does not exist; a composition for two voices is called a duet, and a duet, like a song, requires an independent instrumental accompaniment. A duet, furthermore, is the union of two distinct melodies, and as such it belongs to the realm of counterpoint, which is the art of combining two or more contrasted melodies.

The attention of the student, in the present volume—Part II—will still be confined to vocal harmony; instrumental harmony will be considered in Part III. His attention, for the most part, will be directed to the diatonic discords of the major and minor modes, at the same time, a brief reference will be made to the more frequently employed chromatic chords. The scientific basis of the chromatic element in music, treated from the modern standpoint, will be explained in Part III. Should the student, however, not prosecute his studies in the realm of harmony beyond the present volume, he will at least have the satisfaction of being more or less familiar with all the chords, both diatonic and chromatic, to be found in the works of the greatest masters of classical music.

As a strict adherence to the general laws of Part-writing is of paramount importance, the student would do well to commit the following summary of these laws to memory.

I. Avoid consecutive octaves (unisons).

They strengthen melody but weaken harmony. See pages 59-61

II. Avoid consecutive perfect fifths.

Consecutive fifths, of which the first is diminished and the second perfect, are possible between two upper parts, but are forbidden between the bass and an upper part. When the first is perfect and the second diminished, they are possible between any two parts, see pages 59-61, 106, 150 226-7.