

A TREATISE ON HARMONY.

PART II.

INTRODUCTION.

The common chord and its inversions constitute the foundation of the whole fabric of musical composition. A chord of the seventh, or tetrad (as it is sometimes called) is simply a modification of a triad. All discords, in fact, may be regarded as modifications of concords. To the proper use of the dissonant element in music the attention of the student will from this stage onwards, be almost exclusively confined. Up to this point all authorities are practically in perfect accord in their treatment of this subject; and the same may be said of their treatment of suspensions and auxiliary notes generally; but in the matter of fundamental discords there are three distinct theories, namely,

- (1) that which comprises the chords of the seventh only,
- (2) that which comprises both chords of the seventh and ninth, and
- (3) that which comprises not only chords of the seventh and ninth but also chords of the eleventh and thirteenth.

Beethoven (1770-1827), and his contemporaries, wrote their works, presumably in accordance with the first of these theories; occasionally, however, they employ certain chords which are now almost universally regarded as chords of the ninth. It is very evident that they did not write in accordance with the eleventh and thirteenth theory, for, in the first place this theory did not arise until about the middle of the 19th century, and in the second place, they frequently employed chords which are forbidden by this theory, and which consequently are explained (in order to suit the theory) as consisting of false notation.