

In the minor mode the character of the mediant is more or less changed to that of the submediant of the major mode and vice versa, but in other respects the modes resemble one another.

The initial letters of the first words, in the above table, it will be seen form the scale of C; this selection of terms may assist the student in committing the table to memory.

These tonal characteristics will not enter into the academic work of the student, but they play no small part in compositions; the great oratories, for example, bristle with magnificent effects the result of simple means founded upon their use. Whenever, in fact, special prominence is given to a note, such as unduly extending it by the use of a 'pause', it will almost invariably be found that it has been chosen on account of its aesthetic character, as given above.

Before proceeding to secondary sevenths, and chords of the ninth, etc, the student is strongly advised to be perfectly sure of the ground that he has already covered. It has well been said that the greatest difficulty in the study of harmony, for the average student, is to be found in the early work. When the common chord and its inversions have once been really conquered, the subject presents no unsurmountable features whatever; on the contrary, it becomes ever more and more interesting and fascinating. It is, however, of primary importance that the student should not only be able to name each chord as it occurs, but that he should also be able to recognize its effect, in other words, that he should acquire the faculty of 'tonal-vision'. This faculty, indeed, is absolutely indispensable, and if the student at the present stage does not yet possess it, he should learn that with practice, perseverance and determination it can be acquired, and that without it, he can never entertain the hope of ultimate success in the realm of harmony.

