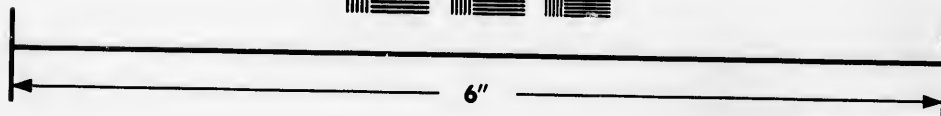
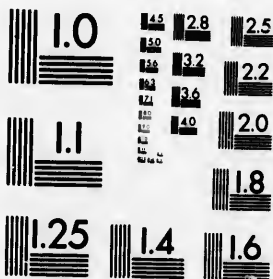


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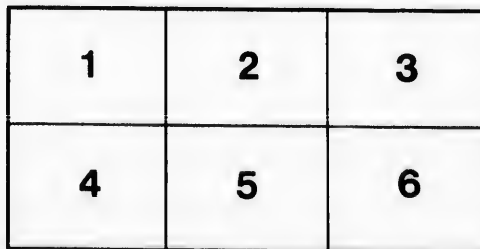
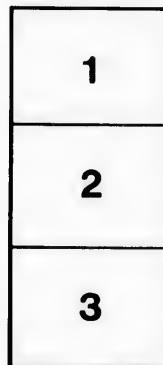
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7
CANADIAN EDITION.

AMERICAN METHOD
OF
HARMONY.

*The Practical Truths of the Science in a Nutshell.
Adapted to Private or Class Instruction
of Adult or Juvenile Pupils.*

BY

EDGAR A. ROBBINS,

Author of "America: Method for Piano-forte," "Art of Modulation."

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OF HIS

“AMERICAN METHOD”

OF

HARMONY.

AUTHOR'S PREFACE.

In presenting this work, the details of a method which I have more concisely taught for years past (with what degree of success thousands of pupils may testify), I offer no apologies for intrusion; but solicit from the profession and the public their sympathy with an effort to develop that ability in pupils, *en masse*, which shall elevate the taste, and render the study of music, not only more pleasing, but also more thorough.

It has been my aim, and experience has proved it not a failure, to simplify, even to the capacities of juveniles, that which enables them to comprehend at sight those intricacies of Harmony continually encountered in practice. Yet I do not encourage students in the idea of composition, but rather of reading. If God has endowed my pupil with genius, the plain truths herein elucidated will insure it safe conduct to a path it alone can tread.

To read Shakspeare well, requires an elocutionist; to write like Shakspeare, *his* genius. By instruction and practice, one may become a singer, a pianist, an *artiste*; but only by the inestimable gifts of genius and inspiration are those original thoughts and forms brought forth which mankind accept as models.

The brevity of the "American Method" renders it unnecessary to point out its peculiar features. The illustrations are soon reviewed, and require no indorsement other than the unprejudiced opinion of all who are not antagonistic to clearness and rapidity, when combined with thoroughness and high intellectual culture.

With the controversies of theorists over *Thorough Bass*, composing by intervals, what chord-successions are allowed, &c., &c., I have nothing to do, but will refer those who are not posted, to Weber's "Theory of Composition" (242), page 420, (575), page 794, Vol. II., and remarks, pages 222 to 226, inclusive, Vol. I.; Richter's "Manual of Harmony," page 81, first paragraph; Marx's "Musical Composition," pages 38, 39, 220, and 221, — works both valuable and pleasing to the advanced student in Harmony; though I am constrained to claim, without desire to criticize, that all the standard works enter quite too much, for the understanding of the mass of pupils, into scientific details tending to discourage and confuse. They give liberally of the substance, yet sparingly of the spirit. That is good in some things; but in this we must have plainly, so far as possible, the great laws which govern this kaleidoscopic science.

It is, however, so much easier to find fault with others than to do better ourselves, that I shall here acknowledge my indebtedness to the errors as well as the truths of various authors, for hints which have kept me alive to the necessity for brief but practical principles, so sharply illustrated and impressed upon the mind as to be an unfailing light to guide the student in all the wondrous and enchanting changes so richly and elaborately wrought by our masters.

AMERICAN METHOD OF HARMONY.

MAJOR AND MINOR SCALES.

The first requisite to success in the study of Harmony, is a most thorough knowledge of the Scales, Major and Minor. The usual writing and understanding of them, is by no means, sufficient for students who study the works of our great masters,—more especially those of the modern school, who are remarkably fond of illustrating their musical ideas with a freedom quite charming to a musician, though terribly confusing to pupils generally. The prevailing surface-culture will not answer our purpose.

DEVELOPMENT OF SCALES.

A Scale is diatonic when composed of tones and half-tones, (or steps and half-steps,) and is Major when from the 1st to the 3d is four half-tones:

1 . 2 . 3 4 . 5 . 6 . 7 8
 1 2 3 4 5 6 7 8 9 10 11 12

The Scale is Minor when from 1 to 3 is three half-tones:

1 . 2 3 . 4 . 5 6 . . 7 8
 1 2 3 4 5 6 7 8 9 10 11 12

A Scale is Chromatic when composed of half-tones only, and may be written in the following different or Enharmonic ways, illustrating at the same time the Natural Scale, C . D . E F . G . A . B C, in three writings, as C, B#, and Dbb.

B#	CX	DX	E#	FX	GX	AX	B#
C #. b	D #. b	E F #. b	G #. b	A #. b	B C		
Dbb	Ebb	Fb Gbb	Abz	Bbz	Cb	Dbb	

What sharp (#) or double sharp (X) has the sound of C? D? E? F? G? A? B?

What flat (b) or double flat (bb) has the same sound as C? D? E? F? G? A? B?

What # and b stand between C natural (c) and D? D and E? E and F? F and G? G and A? A and B? B and C?

Degrees of all Major, and their Relative Minor Scales.



Name the following letters in **EXAMPLE I.**

F C G D, A E AND B

The above letters are the Sharps, single and double, as they occur in the Major Scales.

NAME THE FIRST SHARP. The first two; three; four; five; six; seven. The first double sharp; the first two; three; four; five.

THE KEY NOTE OF THE MAJOR SCALE is next above, and its relative minor next below the last sharp named.

WHAT ARE THE MAJOR AND MINOR KEYS when F is Sharp? F and C? F, C and G? F, C, G and D? F, C, G, D and A? F, C, G, D, A and E? F, C, G, D, A, E and B?

F \times is the last Sharp: what are the Major and Minor Keys? C \times is the last? G \times ? D \times ? A \times ?

THE ACCIDENTAL OF THE MINOR SCALE occurs upon the Seventh, and is the same as in the Major Scale of like name. Thus, G \sharp is the Accidental to A Minor, and the last sharp in the signature of A major.

NAME THE ACCIDENTAL to E minor; B minor; F \sharp minor; C \sharp ; G \sharp ; D \sharp ; A \sharp ; E \sharp ; B \sharp ; F \times ; C \times ; G \times .

The Treble Sharp ($\sharp\times$) will be necessary in G \times minor.

NAME THE LETTERS OF THE SCALES of C major and A minor; G major and E minor; D major and B minor; A major and F \sharp minor; E major and C \sharp minor; B major and G \sharp minor; F \sharp major and D \sharp minor; C \sharp major and A \sharp minor; G \sharp major and E \sharp minor; D \sharp major and B \sharp minor; A \sharp major and F \times minor; E \sharp major and C \times minor; B \sharp major and G \times minor.

Name the letters representing the flats in

EXAMPLE 2.

B E A D, G C AND F

These flats occur upon the fourth of the Major Scales. The Minor Key note, being the sixth, is a third above; and the Major Key note, the eighth, would be a fifth above the last flat. Thus, B \flat , D, F: B \flat is the last flat named, D is the minor, and F the major key note.

E \flat is the last flat: what are the Major and Minor Keys? A \flat is the last? D \flat ? G \flat ? C \flat ? F \flat ? B \flat ? E \flat ? A \flat ? D \flat ? G \flat ?

NAME THE ACCIDENTAL to D minor; G minor; C minor; F minor; B \flat minor; E \flat minor; A \flat minor; D \flat minor; G \flat minor; C \flat minor; F \flat minor; B \flat minor.

NAME THE LETTERS OF THE SCALES of F major and D minor; B \flat major and G minor; E \flat major and C minor; A \flat major and F minor; D \flat major and B \flat minor; G \flat major and E \flat minor; C \flat major and A \flat minor; F \flat major and D \flat minor; B \flat major and G \flat minor; E \flat major and C \flat minor; A \flat major and F \flat minor; D \flat major and B \flat minor.

Name the Signatures to the Minor Keys of C, G, D, A, E, B, F; C \flat , D \flat , E \flat , F \flat , G \flat , A \flat , B \flat ; B \flat ; C \sharp , D \sharp , E \sharp , F \sharp , G \sharp , A \sharp , B \sharp ; C \times , F \times , G \times .

For quick reference, we sum up the foregoing, in two simple illustrations:—

ORDER OF THE TONICS AND SHARPS

IN THE MAJOR AND MINOR SCALES.

C	G	D	A	E	B	F \sharp	C \sharp	G \sharp	D \sharp	A \sharp	E \sharp	B \sharp	MAJ. TON.
B	F \sharp	C \sharp	G \sharp	D \sharp	A \sharp	E \sharp	B \sharp	F \times	C \times	G \times	D \times	A \times	SHARPS.
A	E	B	F \sharp	C \sharp	G \sharp	D \sharp	A \sharp	E \sharp	B \sharp	F \times	C \times	G \times	MIN. TON.

ORDER OF THE TONICS AND FLATS

IN THE MAJOR AND MINOR SCALES.

F	B \flat	E \flat	A \flat	D \flat	G \flat	C \flat	F \flat	B \flat	E \flat	A \flat	D \flat	MAJ. TON.
D	G	C	F	B \flat	E \flat	A \flat	D \flat	G \flat	C \flat	F \flat	B \flat	MIN. TON.
B \flat	E \flat	A \flat	D \flat	G \flat	C \flat	F \flat	B \flat	E \flat	A \flat	D \flat	G \flat	FLATS.

INTERVALS.

An Interval, in music, is the distance from one note, or degree, of the Scale to another, and may be Chromatic, Diminished, Minor, Major, or Superfluous.

The Major Scale, Example I., gives the best illustration.

The figures above the letters are the numbers of the Scale. Those below indicate the number of half-tones in each and every interval in music.

EXAMPLE I.

1	2	3	4	5	6	7	8	9	
C	D	E	F	G	A	B	C	D	.
.1	2	3	4	5	6	7	8	9	10
									11
									12
									13
									14
									15

From the 1st to the 2d, 3d, 4th, 5th, 6th, 7th, 8th, 9th, counting upward, the intervals are all Major, representing natural degrees of the Scale. Elevate the upper note of any Major interval, half a tone, and it is Superfluous. Depress the upper note, a half-tone, and it is Minor. A whole tone, and it is Diminished. Elevate or depress the sound of any note, half a tone, and the interval is Chromatic. Change the degree, and not the sound, and the change is Enharmonic.

Illustration of all Intervals. Reckoned from C.

EXAMPLE II.

Chro. Int.	Mi. 2ds.	Maj. 3ds.	Sup.	Dim. Mi. 3ds.	Maj. 4ths.	Sup.	Dim. Mi. 4ths.	Maj. 5ths.	Sup.	Dim. Mi. 5ths.	Maj. 6ths.	Sup.
Dim.	Mi. 6ths.	Maj. 7ths.	Sup.	Dim. Mi. 7ths.	Maj. 8ths.	Sup.	Dim. Mi. 8ths.	Maj. 9ths.	Sup.	Dim. Mi. 9ths.	Maj. 10ths.	Sup.

Name the Major Intervals of the Scale and number of half-tones in each. How are the Major intervals changed to Superfluous? To Minor? To Diminished?

How many half-tones in a Superfluous 2d, 3d, 4th, 5th, 6th, 7th, 8th, 9th? How many half-tones in a Minor 2d, 3d, 4th, 5th, 6th, 7th, 8th, 9th? How many half-tones in a Diminished 3d, 4th, 5th, 6th, 7th, 8th, 9th?

Name the following Intervals:—

EXAMPLE III.

No. 1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.		
14.	15.	16.	17.	18.	19.	20.	21.	22.	23.	24.	25.	26.		
27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.	41.

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DEVELOPMENT OF CHORDS.

By writing alternate notes of the Scale, they all stand in thirds, one above the other, thereby illustrating every fundamental chord in music, so far as the degrees are concerned. Any three notes thus taken, form a triad; any four, a chord of the seventh; any five, a chord of the ninth, as per Example I. A 1st, 3d, and 5th, is a triad. 1, 3, 5, 7, is a chord of the seventh. 1, 3, 5, 7, 9, is a chord of the ninth. In chords of the ninth, either 3, 5, or 7, are omitted. 3 or 5 may, if necessary, be omitted in chords of the seventh. These omissions occur when only three parts or voices are required. Less than *three* different notes could hardly be called a chord. Examples I. and II. give the chords in the fundamental or natural positions.

EXAMPLE I.

C . E . G . B . D . F . A . C . E . G . B . D . F . A . C .

Name the above Letters, in their order, from C to C; D to D; E to E; F to F; G to G; A to A; B to B; C to C. In groups of four, thus: C e g b, D f a c, &c.

EXAMPLE II.

G . A . B . C . D . E . F . G . A . B . C . D . E . F .

Name the Letters of the above triads, 7ths and 9ths. Example: C e g, C e g b, C e g b d, &c.

Every triad may be used in three Positions.* Example: C e g, e g C, g C e; and these three 'close positions may be extended or dispersed, by placing every alternate note an 8th higher.

CLOSE AND DISPERSED POSITIONS OF THE TRIAD OF C, with the 7th and 9th indicated by the small notes (↔).

The fundamental note will be written (♭) that the student may observe its situation in all the succeeding chords.

1st Position. 2d Position. 3d Position. 4th Position.

(* The 1st of any chord is the fundamental, the 3rd is the 1st inversion, the 5th is the 2nd inversion, the 7th is the 3rd inversion, and the 9th is the 4th inversion of the bass

Name the Letters of the close and dispersed positions of each triad, — C, D, E, F, G, A, B, first without, afterwards with, the octave.

Chord of the Seventh, in Four Positions.

EXAMPLE IV.

1st Pos. 2d Pos. 3d Pos. 4th Pos. 1st. 2d. 3d. 4th.

Name the Letters of the close and dispersed positions of the chords of the seventh, upon C, D, E, F, G, A, B, as per Example IV.

Chord of the Seventh.

EXAMPLE V.

With 5th omitted. With 3d omitted.

Name the Letters of the above chords, upon C, D, E, F, G, A, B.

SIXTY-SIX WRITINGS OF THE CHORD OF THE NINTH UPON G.

These chords, all arising from *G b d f a*, are instantly recognised by one who has memorized the fundamental chords of the ninth upon C, D, E, F, G, A, B. Although not given by theorists, there is no conceivable writing of the chord but is of use to modern composers, who use the material as does the artist his colors, for effect of light and shade. All notes other than 1, 3 and 5, are considered as added notes (to the triad); the 7th and the 9th being of such frequent occurrence, we dignify them with the names of Seventh and Ninth; but all others we treat as passing notes having only a momentary effect.

In the old so-called *chord of the 11th*, Ex. *C e g b, f*, F, is a *pedal note*, the *tonic*, to which the chord must resolve. In some writings of chords of the 7th and 9th, with pedal note (11th), it has been difficult to determine (except by their resolution), which was the *fundamental* note of the chord, yet we may safely decide upon *the one* which has a 3rd, or, if two notes have 3rds, the one that has a 3rd and a 5th. Ex. *C e g b, f*. *F c e b*. *C g b, f*. *C g a b, f*.

$\begin{matrix} 1 & 2 & 5 \\ C & e & g & b, & f. \end{matrix}$
 $\begin{matrix} 1 & 3 \\ F & c & e & b. \end{matrix}$
 $\begin{matrix} 1 & 3 & 5 \\ C & g & b, & f. \end{matrix}$
 $\begin{matrix} 5 & 3 & 1 \\ C & g & a & b, & f. \end{matrix}$

Name the Chords and the Pedal Notes, to each of the above.

CHORDS OF THE 9th.

1st Position.

With all five notes. Omit 7th. Omit 5th. Omit 3d.

Musical notation for the first position of 9th chords, measures 1 through 13. The notation is in treble and bass clefs. Above the staff, the following text is written: "With all five notes. Omit 7th. Omit 5th. Omit 3d." Below the staff, the measure numbers 1 through 13 are listed.

1st Position.

2nd Position.

All 5 notes. Omit 7th. Omit 5th. Omit 3d. All 5 notes. Omit 7th. Omit 5th.

Musical notation for the first and second positions of 9th chords, measures 14 through 33. The notation is in treble and bass clefs. Above the staff, the following text is written: "All 5 notes. Omit 7th. Omit 5th. Omit 3d. All 5 notes. Omit 7th. Omit 5th." Below the staff, the measure numbers 14 through 33 are listed.

3d Position.

4th Position.

All 5 notes. Omit 7th. Omit 3rd. All 5 notes. Omit 5th. Omit 3d.

Musical notation for the third and fourth positions of 9th chords, measures 34 through 53. The notation is in treble and bass clefs. Above the staff, the following text is written: "All 5 notes. Omit 7th. Omit 3rd. All 5 notes. Omit 5th. Omit 3d." Below the staff, the measure numbers 34 through 53 are listed.

5th Position.

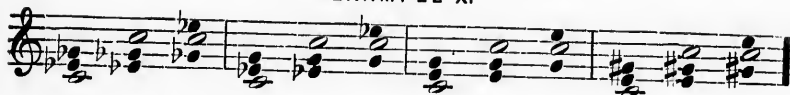
All 5 notes. Omit 7th. Omit 5th. Omit 3d.

Musical notation for the fifth position of 9th chords, measures 54 through 66. The notation is in treble and bass clefs. Above the staff, the following text is written: "All 5 notes. Omit 7th. Omit 5th. Omit 3d." Below the staff, the measure numbers 54 through 66 are listed.

TRIADS.

A Triad is Diminished when each third has three half-tones; Minor, when the lower has three, and the upper third four half-tones; Major, when the lower has four and the upper third three half-tones; Superfluous, when each third has four half-tones.

EXAMPLE X.



Name the Letters of the Diminished, Minor, Major, and Superfluous Triads, in three positions, 1st, 2d, and 3d, close, upon C, C♯, C*, D, D♯, E, E♯, F, F♯, F*, G, G♯, G*, A, A♯, B, B♯; B♭, C♭, D♭, E♭, F♭, G♭, A♭.

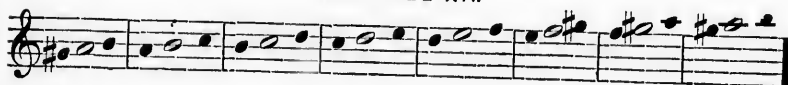
The Interval of a Major seventh is one, the Minor seventh two, the Diminished seventh three half-tones lower than the eighth. The Interval of a Minor ninth is one, the Major ninth two, and the Superfluous ninth three half-tones above the eighth.

Name the kind of Sevenths and Ninths written below and above the letters of the following scales of C major and A minor.

EXAMPLE XI.



EXAMPLE XII.



Name the kinds of Triads, Seventh and Ninth, in Example XIII.

EXAMPLE XIII.



Name the Triads, Sevenths and Ninths, in Example XIV.

EXAMPLE XIV.



The same kind, and order, in which the chords stand in the above Major and Minor Scales, are also inherent in all others.

CHORDS OF THE MAJOR AND MINOR KEYS.

We will now add those technical names* known to all musicians, as representing the degrees of the scale, and give (as shown by Examples XIII. and XIV.) the following summary of chords, illustrated by *figures*, applicable to all keys, major and minor. We place the names of chords for the Major Scale above, and for the Minor Scale below.

EXAMPLE I.

Major.	Minor.	Minor.	Major.	Major.	Minor.	Diminished.	Major.
1	2	3	4	5	6	7	8
Minor. Tonic.	Diminished. Sup.-Tonic.	Superfluous. Med.	Minor. Sub-Dom.	Major. Dominant.	Major. Sub-Med.	Diminished. Sub-Tonic.	Minor. Tonic.

To illustrate the working of Example I., we will use the scales of C major and A minor. Thus: the Tonic Chord is C major; Super-Tonic, D minor; Mediant, E minor; Sub-Dominant, F major; Dominant, G major; Sub-Mediant, A minor; Sub-Tonic, B diminished. The Relative Minor is A; Tonic, A minor; Super-Tonic, B diminished; Mediant, C superfluous; Sub-Dominant, D minor; Dominant, E major; Sub-Mediant, F major; Sub-Tonic, G# diminished; Tonic, A minor.

In like manner, we apply Example I. to all scales, associating the major and minor together.

CHORDS IN THE SHARP KEYS.

Name the Chords in G major, E minor, D major, B minor, A major, F# minor, E major, C# minor, B major, G# minor, F# major, D# minor, C# major, A# minor, G# major, E# minor, D# major, B# minor, A# major, F* minor, E# major, C* minor, B# major, G* minor.

CHORDS IN THE FLAT KEYS.

Name the Chords in F major, D minor, Bb major, G minor, Eb major, C minor, Ab major, F minor, Db major, Bb minor, Gb major, Db minor, Cb major, Ab minor, Fb major, Db minor, Bbb major, Gb minor, Ebb major, Cb minor, Abb major, Fb minor, Dbb major, Bbb minor.

CONCORDS AND DISCORDS.

Chords may be divided into two classes. Those upon which the ear rests without a demand for anything further are called *Concords*, or *Consonant Chords*. Those upon which the ear could not rest with entire satisfaction are called *Discords*, or *Dissonant Chords*. All chords of the seventh and ninth, as also the *Diminished* and *Superfluous Triads*, belong to this class; whereas the *Major* and *Minor Triads*, ranking as *Tonics* and representative chords of the different scales, are *Concords*, and the proper resting-places for, and into which all *Discords* must finally pass or resolve.

The Natural Resolution

Of chords of the 7th, and 9th, upon every degree of the Major and Minor Scale, is illustrated in all positions, by counting upward from 1, 3, 5, 7, 9. For Example *C e g b d. E g b e d. G b e d e. B c d e g. D e g b c.* The chords upon all degrees of the Major Scale, resolve to the Major or Minor Key which is farther degrees higher. Ex. C to F. D to G. E to A. F to B. G to C. A to D. B to E.

The chords upon the Sub-Tonic may resolve like the diminished 7th, one degree higher, to the Tonic. Ex. *B d f a c, or B d f d a c, to C e g c, or C d e g c.* In the Diminished 7th chords, the 9th is the fundamental to the Key to which they resolve, and therefore a *pedal note*, placed in whichever voice, the effect is the same, to constantly remind us of the Key in which we are to rest. *The student must observe the manner in which the notes of the Discords connect with those of the Triads.*

The chord upon the 4th degree resolves to the triad upon the Sub-Tonic, which, being a discord, must resolve to a resting place. See Ex.

The Diminished, Minor, and Major 7ths naturally resolve downward *one degree*, as do also the Minor and Major 9ths, but the superfluous 9th (See 6th degree of the Minor Scale *) resolves up one degree, though in so doing, it produces a new disonant chord, which must in turn resolve to a final resting place. According to grammatical writing, all superfluous intervals resolve upward, and all diminished intervals resolve downward *one degree*.

It is customary to omit the accidental of the Minor Scale, from all chords excepting the dominant, and Sub-Tonic, thereby giving the *Minor-Tonic its true relative Major*, instead of the superfluous triad, upon the 3rd degree.

Although chords of the 9th, upon every degree of the Scale, are used in the works of our great composers, many of the later theoretical writers on harmony give only the chord of the 9th, upon the Dominant, and that, in none but the most usual writings of the chord, and thus it is that students who are educated by and through such Schools, are ignorant of many chords, with which they are constantly coming in contact.

Chords in the Major Key.

1st degree. 2d. 3d. 4th. 7th. 5th. 6th. 7th.

Chords in the Minor Key.

1st degree. 2d. 3d. 4th. 7th. 6th. 7th.

G# omitted except in the Dominant and Diminished 7ths.

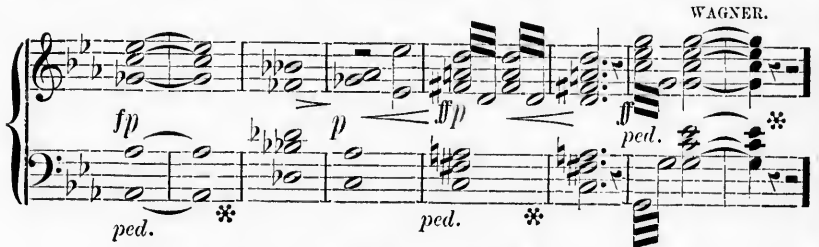
1st degree. 2d. 3d. 4th. 6th. 6th. 2d. 7th.

Various resolutions of discords,

Other than those already given, are not uncommon. Passages frequently occur, in which the notes of a dissonant chord move in quite different directions, to connect with those of the Tonic. Otherwise the freedom of Art would be too limited.



A *DISSONANT CHORD MAY CONNECT*, not only with its own proper tonic triad, but with any other consonant, or dissonant chord.



The dominant and diminished Sevenths

Are those in most ordinary use; the Dominant most positively deciding the key, and the Diminished seventh having the greatest freedom in transitions from one to another. All Dominant chords of the 7th are Major triads with Minor 7ths, and formed upon the 5th degree of the Scale.

Here are the degrees of all Dominant Chords of the 7th, and their resolution to tonics. They may be considered as \sharp , \flat , or \natural , according to the key.



Here are the degrees of the diminished chords of the 7th with their resolution to the tonic. All Diminished chords of the 7th are Dim' triads, with Dim' 7ths, and formed upon the 7th degree of the Scale.



Name the Letters of the Dominant Chord of the Seventh, in the key of C; of G, D, A, E, B, F♯, C♯, G♯, D♯, A♯, E♯, B♯, F×, C×, G×; F, B♭, E♭, A♭, D♭, G♭, C♭, F♭, B♭♭, E♭♭, A♭♭, D♭♭.

C is the Dominant to what key? G to what key? D, A, E, B? F♯, C♯, G♯, D♯, A♯, E♯, B♯? F×, C×, G×, D×? F? B♭, E♭, A♭, D♭, G♭, C♭, F♭? B♭♭, E♭♭, A♭♭?

THE SUB-TONIC CHORDS OF THE SEVENTH,

In the Major Keys, are a Diminished Triad with Minor 7th; in the Minor Keys, a Diminished Triad with Diminished 7th. The resolution to the Tonic is the same in both.

The Diminished Chord of the Seventh is composed of three Minor thirds; and, as there are four notes in the chord, there can be, in reality, but three to complete the Chromatic Scale. But these three are each written in five different ways, to represent the fifteen *plain scales*, — twenty-eight in all, for the fifty scales, Major and Minor.

Name the Letters of the Diminished Seventh in the key of C, G, D, A, E, B, F♯, C♯, G♯, D♯, A♯, E♯, B♯, F×, C×, G×; F, B♭, E♭, A♭, D♭, G♭, C♭, F♭, B♭♭, E♭♭, A♭♭, D♭♭.

The different writings of three diminished chords of the 7th.

No. 1.

B d f a♭. C e♭ g♭ b♭. C♯ e g b♭.

No. 2.

No. 3.

The student may resolve (with pencil) closely to the right, each of the preceding chords. Observe that in Nos. 1, 2 and 3, there are, so far, as the sound and key-board are concerned, only three different chords, and there would be no reason for writing each of them in nine different ways, were it not that each new writing *grammatically* leads to a different key.

Other Dissonant Chords

Than those already given, are frequently used as passing chords, or connecting links between other more important harmonies. Those most frequent are the Superfluous triad, which, found upon the 3rd degree of the Minor Scale, grammatically resolves to the tonic; it is also treated as a Dominant, and resolved a 4th higher; and the chord of the Superfluous (Augmented) (Extreme Sharp) Sixth, which is taken in close, or dispersed position, bears a double voiced Major 3rd, and has its lower tone a Minor 2nd above, and its Superfluous 6th a Minor 2nd below the key or tonic to which it resolves. (See Example.) It is simply a Dominant 7th with the 5th omitted, and the 7th enharmonically changed to a 6th, as an indication to the performer that a connection is to be made, other than was expected by the ear. Accidental marks of elevation lead upward, depressions lead downward a degree.

From the Dominant chord of the ninth, of the old eighth form, Minor Scale, —

C D² E F G A^b B C

arise the following high-titled and

PECULIAR DISSONANT CHORDS.

HARSH DIM. TRIAD.			HARSH DIM. TRIAD WITH 7TH & 9TH.			
1st Pos.	2nd Pos.	3rd Pos.	1st Pos.	2nd Pos.	3rd Pos.	4th Pos.
3	6	$\frac{6}{4}$	7	$\frac{6}{3}$	$\frac{4}{3}$	2



DOUBLE DIM. TRIAD.			DOUBLE DIM. CHORD OF THE 7TH.			
1st Pos.	2nd Pos.	3rd Pos.	1st Pos.	2nd Pos.	3rd Pos.	4th Pos.
3.	Superfluous 6th	$\frac{6}{4}$	7	Superfluous $\frac{6}{3}$	$\frac{4}{3}$	2



In the chord of the Superfluous sixth, the 3d only can be doubled.

SUPERFLUOUS TRIAD.	WITH 7th.	WITH MINOR 3d.
--------------------	-----------	----------------



The Superfluous Triad, with 7th and 9th, are from the Harmonic Minor Scale. The one with minor 3d is a Chromatic alteration from the former.

Consecutive fifths and Octaves.

Consecutive intervals are parallels moving up or down the same number of degrees.

The same two voices moving in fifths, produce an unsatisfactory effect upon the ear, and when taken with the third, as C e g, D f a, they each represent a *Tonic Triad*, and give the impression of a change of key. Now, if that is desired, then there would be really no fault, except that the voices all cling together, whereas variety of motion in the voices is more pleasing.

Consecutive fifths and Octaves, like words, are proper or improper, just according to *when and how* they are used. See Examples 1 and 2. In speaking of consecutive fifths, we refer to major fifths, as a *minor fifth* may either succeed or precede a major fifth without fault.

In Orchestral and Piano-forte works, Octaves and fifths are of frequent occurrence, much more so than in four part compositions, where they are not required for reinforcements.

Covered fifths and Octaves

Are said to occur when two voices move in similar motion from the interval of a third, sixth &c., to a fifth or an Octave.

These so called *faulty progressions* emanate from the brain of theoretical writers, and are *only imaginary faults*, which composers necessarily disregard, as they do many other just such inconsistencies, all of which we shall pass over, as unnecessary waste of time.

EXAMPLE 1.

Observe carefully the effect of these five illustrations.

EXAMPLE 2.

Play the following with and without the 5ths in the Bass.

Consecutive Triads in three positions.

Between what chords in No. 1 are the Fifths allowed? Would it be possible to write Fundamental Bases to Nos. 1, 2, or 3, without consecutive Octaves and Fifths?

Although there are no real faults in Nos. 2 and 3, yet there is a sameness, which is unpleasant if too frequently used, or long continued. We will, therefore, hold them in remembrance as a means or facility, should necessarily require their use.

MOTIONS OF THE VOICES.

The Four motions to which the Voices are subject in their various connections, we present in the following:—

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How Consecutive Fifths are used.

This extract from *Chopin's Polonaise, Op. 53*, illustrates the possibility of using consecutive fifths, to advantage.

A musical score for piano, showing two staves. The right hand has a melody with some grace notes. The left hand features a bass line with several chords, each marked with a 'ped.' symbol and an asterisk. The chords are connected by a thick line, indicating they are played together. The key signature has one flat (B-flat), and the time signature is 3/4.

This is an extract from one of *Goria's fantasias*, in which fifths and octaves are freely used, in the bass, to augment the power.

A musical score for piano, showing two staves. The right hand has a melody with a triplet of eighth notes. The left hand features a bass line with several chords, each marked with a 'ped.' symbol and an asterisk. The chords are connected by a thick line, indicating they are played together. The key signature has two sharps (F# and C#), and the time signature is 6/8.

Forbidden Parallels are impossible

When each succeeding chord is taken in a different position, with fundamental bass, or the same *inversion*.

Chords in the *2d position*, or in the *3d position* may be faultlessly combined, by alternating fundamental bass with the inversions, or *one inversion* with *another*.

A musical score for piano, showing two staves. The right hand has a melody with three distinct chord progressions labeled 1, 2, and 3. The left hand features a bass line with several chords, each marked with a 'ped.' symbol and an asterisk. The chords are connected by a thick line, indicating they are played together. The key signature has one flat (B-flat), and the time signature is 4/4.

Name the faults in No. 2. How could they have been avoided?

FORMATION OF CADENCES.

A Cadence is a combination of any number or kind of chords (not less than two), and may embrace those within the key, or those of any other.

A Perfect Cadence ends by the resolution of the Dominant chord of the seventh into the Tonic.

An Imperfect Cadence closes without defining the key.

A Cadence is Deceptive, when, at the close, the Dominant seventh leads to an unexpected chord.

The Principal Chords, in all keys, are the Tonic and Sub-Dominant Triads, and the Dominant chord of the seventh; combined with which, the Super-Tonic, Mediant, and Sub-Mediant Triads, form a perfect family group, which may be, in endless ways, associated together for cadences.

Here follow all that are necessary for illustrations. We shall, of course, use those chords which have connecting notes, in preference to others. Name the chords in each, and the kind of cadence which they form.

EXAMPLE I.

EXAMPLE II.

EXAMPLE III.

EXAMPLE IV.

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Cadence from the Prayer in Lohengrin.

Proving the noble effects produced by the simple chords in the hands of a master.

EXAMPLE 5.

WAGNER.

Cadence in C Major and A Minor.

Combining all the triads in each key.

EXAMPLE 6.

MODULATION.

In a musical sense, is the transition from any one key to another by whatever means will cause the mind to forget the former and accept the latter. The introduction of flats, sharps, or naturals (as illustrated by transposition of the Scales,) give modulation to all keys, and is the most frequent mode. (See Ext. from "Elijah.") Sometimes the change in a single chord seems to swing us into a different key; and before the effect has passed away, we are hurried on to another, and yet another, and still on we go in our wanderings and pursuit of an object which the student must try to discover and feel. *This is called progressive modulation.* A change out of a key and immediately back again, is called *transient modulation.* Changing to a new key, in which we have a prolonged series of chords or movements, is called *permanent modulation.* Modulation may be effected through the use of *any chord of the 7th*, inasmuch as that they all resolve to tonic chords, for a resting-place. Therefore, Example 4, (Cadences,) is modulation within the key. The *Dominant 7th*, from its importance, is called Primary, whereas, all others are Secondary.

A 7th is said to be *prepared*, when appearing in a previous chord. The old theorists gave as a rule, the preparation of the 7th in all Secondary chords; but it has not been very much respected by the great composers.

It must be understood that the Tonic Chords of the
NEAREST RELATED KEYS,

Are the *Major* and *Minor* chords within each scale. Example: C major and A minor, F major and D minor, G major and E minor, are the Major and Minor Triads in the key of C, and represent those keys into which we would most naturally modulate for new material, or in which to write other movements.

Each of the following Chords may be taken as a Tonic.

By considering the signatures, and omitting the chord which stands as Sub-Tonic to the key, we have in regular succession, the Tonic and Relative, Sub-Dom and Relative, Dom and Relative to all Major Keys.

C A F D B G E C A F D B G E C

Modulation from C Major to its nearest relatives by Dominant 7ths.

C to A F D G E C C

Modulation from E^b Major to its nearest relatives by Diminished 7ths.

If there are any faults in the two following Examples, point them out.

E^b7 C A⁷ F B^b7 G E^b7 E^b7

Modulation by Dim. 7ths, to the Minor keys, and by Dom. 7ths, to the Major keys.

A F# D B E G# A A

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EXAMPLE V.
From C to E, and back to C.

MODULATION TO ALL KEYS, FROM C.*

The foregoing examples in Modulation, should all be written dispersed, upon bass and treble staves, by lowering the first and third voices (counting up) an octave. Observe, that those cadences which close with key note as the upper voice, are somewhat more complete and satisfactory to the ear, than those ending upon the 3d, or 5th of the Tonic Chord. The reason is, that 1, 3, 5, 8, of the Tonic, represent the bass, alto, tenor, and soprano voices; and it sounds odd that the lower voices should close with the highest note. This peculiarity only holds good in compositions for the voice. The bass and tenor are an octave lower than where generally written. Were the four voices written C, E, G, C, they would really sound C, G, E, C, which is dispersed harmony.

EXAMPLE VII.

CLOSE AND DISPERSED CADENCE IN THREE POSITIONS.

* Each of these six examples are to be considered as Natural, Flat, or Sharp, and as Major or Minor. Therefore, the Notes only are written. The student must supply the necessary marks of elevation and depression; and we have thereby 120 examples.

MODULATION TO NEAREST RELATED KEYS.

By considering the signatures, this may represent all Major and Minor keys the same as it does the key of C and its nearest relatives.

EXAMPLE 8.

Example 8 consists of two systems of piano accompaniment. The first system shows chords in the right hand and a bass line in the left hand. The chords are labeled C, A, F, and D. The second system shows chords labeled B, G, E, and C. The bass line continues with a simple melodic pattern.

Sequence of Diminished Sevenths and Triads.

Consider the Signatures and we have modulation to all keys.

EXAMPLE 9.

Example 9 shows a sequence of chords in the right hand and a bass line in the left hand. The chords are labeled C, B, A, G, F, E, D, C, D, E, F, G, A, B, C. The bass line continues with a simple melodic pattern.

Modulation from C to F without a foreign tone.

EXAMPLE 10.

Example 10 shows a modulation from C to F without a foreign tone. The right hand has a melodic line with a trill on the final note, and the left hand has a simple bass line.

Modulation within the Key, and Sequence of Triads & 7ths.

EXAMPLE II.

Musical notation for Example II, showing a sequence of triads and 7ths in two staves. The notation consists of two staves of music, with the upper staff in treble clef and the lower staff in bass clef. The music is written in a key with one flat (F major or D minor) and a 4/4 time signature. The upper staff features a series of chords, some of which are triads and some are 7ths, connected by a melodic line. The lower staff provides a harmonic accompaniment with block chords.

The small notes may be omitted or used, to augment the harmony.

* By adding the sharps in regular order, or throwing off the flats in the same order, the above gives us Modulation with prepared 7ths, from C to C#, or from C2 to C.

Modulation from Tannhauser Overture.

EXAMPLE 12.

Musical notation for Example 12, Wagner's Tannhauser Overture, for Trombones, Trumpets & Tuba. The notation is in two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in 6/4 time and features a complex harmonic structure with many accidentals. The upper staff has a melodic line with various ornaments and dynamics. The lower staff has a bass line with block chords and dynamics. The piece is marked with 'ff' (fortissimo) and 'dim' (diminuendo) and ends with a 'p' (piano) dynamic. The name 'WAGNER.' is written in the upper right corner.

EXAMPLE 13.

In nearly all compositions by good writers, there are constant changes of key, out and back, like the ebb and flow of the sea.

"Ho watching over Israel." — "Elijah."

Musical notation for Example 13, "Ho watching over Israel." — "Elijah." The notation is in two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in 4/4 time and features a complex harmonic structure with many accidentals. The upper staff has a melodic line with various ornaments and dynamics. The lower staff has a bass line with block chords and dynamics. The piece is marked with 'ff' (fortissimo) and 'dim' (diminuendo) and ends with a 'p' (piano) dynamic.

The preceding extract is a fair sample of a large proportion of the music written by our great masters,—as regards freedom of movement, in passing by accidentals wherever their fancy calls; and illustrates to us how little dependence there is to be placed in the signature, by which to tell the key of the music.

Name the Chords and Transitions of Key.

We now hint at, but delay the Modulation, through a succession, or

SEQUENCE OF DIMINISHED SEVENTHS.

Name the Chords in the above.

Very charming effects in combinations and modulations are produced by

SUSPENSIONS,

In which one note is delayed; thereby keeping back, or suspending, for a time, the one next below or above, to which it must, being the same voice, ultimately pass or resolve.

Suspensions from *above* resolve down a degree; and those from *below* resolve upward a degree.

Double suspensions frequently occur, Exs. 3, 6, 7, 8.

Name the notes Suspended in each example. Further than this, it is unnecessary to illustrate, inasmuch as that abundant examples will be constantly met with in music. We will therefore proceed to another subject.

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HARMONIZING OF THE SCALE.

The two most important chords in any scale, are the Tonic Triad and Dominant Chord of the seventh and ninth. Very many passages of melody (single notes) seem to cling exclusively to these two chords, and demand of them an accompaniment, whereas others require the three principals, *Tonic*, *Sub-Dominant*, and *Dominant*, and often the melody progresses over the notes of their relatives. Yet, into no matter what key we pass by accidental note, or chord, the three principal chords are our main reliance.

NUMBERS OF THE SCALE AND CHORDS WHICH SUPPORT THEM.

EXAMPLE I.

1st.	2d.	3d.	4th.	5th.	6th.	7th.	8th.
Ton.	Dom.	Ton.	Dom.	Ton.	Dom.	Dom.	Ton.

The three principals are more frequently used.

EXAMPLE II.

1st.	2d.	3d.	4th.	5th.	6th.	7th.	8th.
Ton.	Dom.	Ton.	Sub-Dom.	Ton.	Sub-Dom.	Dom.	Ton.

The 6th may be supported by its own chord, and the other notes as in Example II.

EXAMPLE III.

1st.	2d.	3d.	4th.	5th.	6th.	7th.	8th.
Ton.	Dom.	Ton.	Sub-Dom.	Ton.	Sub-Med.	Dom.	Ton.

Name the support of each number in Examples I., II., and III. Every note of the scale is found as 1st in its own chord, 3d in its Sub-Mediant, 5th in its Sub-Dominant, and 7th in its Sup.-Tonic chord of the seventh, as also 9th in the Sub-Tonic chord. Thus, each note may be supported by either of the following triads, 7ths and 9ths, in which it is found, within the key.

TWELVE SUPPORTS WITHIN THE KEY, FOR A SINGLE NOTE.

EXAMPLE IV.

The student may know how many chords C will be found in, by chromatically elevating or depressing each of the other notes in Example IV.

Example IV. gives the chords in which C is to be found. The same holds good with every note of the scale, and serves to show the great variety of ways in which scale may be harmonized, by the chords within the key.

All melodies are confined to the two progressions, *Scale*, and *Chord*.

In Scale progressions, the melody changes from a note of one chord to a note of some other chord. See Ex. 7, 8 and 9.

In chord progressions, the melody changes from *one* to another *note* of the same chord. See Ex. 5.

EXAMPLE V.



Name each of the twelve chords which support C, and omissions, if any. Example IV. should be written out upon every letter.

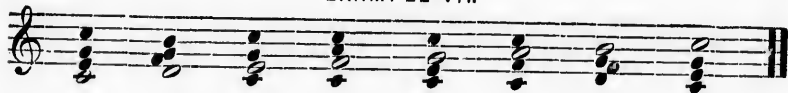
TREBLE HARMONIZING OF THE SCALE, AND SEQUENCE OF TRIADS.

EXAMPLE VI.

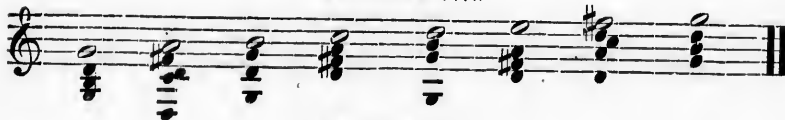


Name each of the above Chords, the Position, and Fundamental Bass. Example VI., in C major, may represent C minor, C# major, C# minor, C2 major, and should be so written, by accidentals; as also the same example upon D, E, F, G, A, B.

EXAMPLE VII.



EXAMPLE VIII.



EXAMPLE IX.



Name examples VI

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Name in regular order, the Chords and Position which support the scales, in Examples VII., VIII., and IX.; and which of them represent Examples I., II., and III.

EXAMPLE X.

This Example changes key, first by accidental, second by accented notes which indicate a new key, and lastly, by accidental, leading back to the original key.

Until well skilled in harmonizing a melody, the student should always write the three upper voices first, and then add the bass. Keeping the voices as close to the Soprano as possible, will cause *each part to be good if the Soprano is*, and avoid the sense of thinness often felt when the voices are dispersed.

DEVELOPMENT OF A MELODY.

The student will, in the following Examples, realize the great work to be achieved by the Cadences, Modulations and Harmonizings of the Scale. Every composition, great or small, for one or more voices, has its real foundation in the Cadences. The chords, or single notes, upon the accented parts of the measure are the basis; all others are called passing notes or chords.

Let us review Example X. Sing only the accented notes, how differently it sounds! Now, we will proceed with further illustrations for the development of a melody, and write one which will not only pass through different voices, but submit to a support from all the Major and Minor chords of the key.

A Simple Melody.

EXAMPLE I.

Development of the Melody by Passing Notes.

EXAMPLE II.

The first note of the Melody in each measure is supported by its own chord, and passes from Voice to Voice.

EXAMPLE III.



The Melody is given to the Bass Voice, while the upper voices accompany upon the first accent.

EXAMPLE IV.



Harmonizing of both Accented Notes, with Melody passing from Voice to Voice, as in Example III.

EXAMPLE V.



The same Harmony as Example V., with Melody in the Bass Voice. It may be given to the Soprano, two octaves higher, and the accompaniment broken up in 8ths.

EXAMPLE VI.



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HARMONIZING A MELODY,

And developing a melody from chords, is, by no means, a difficult matter; and the student will be quite safe in applying the knowledge gained in forming cadences, close and dispersed, to developing simple melodies from the cadences, and in arranging them in a variety of ways.

COMPOSITION.

Is the art of combining the various cadences in rythmical forms, either as chords, or developed into single note-passages of melody, by adding to the *harmonic* notes of the chords, others as *passing* notes.

RYTHMICAL FORMS.

Every melody, or musical composition, is divided into Sections of two measures, Phrases of four measures, and Periods of two phrases, the first of which is called the Thesis or question, and the second, the Antithesis or answer.

OBSERVE THESE POINTS.

I. Over what chord the melody progresses from each accented note.

II. Whether accidentals which occur are merely passing notes, or those leading to a new key or chord.

III. In developing a melody from a cadence, we are to use no progressions conflicting with the chords which form the cadence, keeping in mind what are accented and what are passing notes.

IV. The melody is confined to no one voice, although it is most naturally in the soprano. It must, however, close upon the key note to be satisfactory.

V. In arranging, the three principles are to form the basis. All other chords used are secondary, or accessories.

VI. Notwithstanding a note may be supported by any one of the great number of chords in which it may be found, there must be a good reason for using those which are unusual, or out of the key.

VII. It is more useful to understand clearly the works of a master than to write poorly ourselves.

VIII. It is better to arrange well, though plainly, than to exhibit difficulties without elegant design.

IX. Ask yourself, daily, these questions: —

1. What are the chords in *this key*?
2. How may they be combined for cadences?
3. What are the nearest related keys? and how can I modulate to them?
4. How can I harmonize these scales?

wn chord,



ccompany



to Voice,



It may
open up



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.

